

Australian Photography

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PHOTOGRAPHER OF THE YEAR 2020

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ALL THE WINNERS INSIDE!

- The finalists from Australasia's richest comp for amateur photographers, plus judges' comments
- More than 450 images from 100+ photographers

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EDITORIAL

Editor: Mike O'Connor
mikeoconnor@yaffa.com.au
Contributing Editors: Nicky Hughson,
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

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Martin Phillpott

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Ph: (02) 9281 2333
Fax: (02) 9281 2750

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

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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

Some of the amazing finalists from the 2020 Photographer of the Year. Top row, left to right: Toby Dean; Chris Dixon; Jacqueline Hammer; Chandra Bong.

Bottom row, left to right: David Chiodo; Carole Mills Noronha; Harman Singh Heer; Bruce McDonald.



THE YEAR'S BEST

MIKE O'CONNOR, EDITOR

Revealed in these pages are the winners, runners-up and finalists of the 2020 Photographer of the Year, the largest competition for amateur photographers in Australasia, and the culmination of months of work from literally hundreds of people – at the thick end, the work of talented photographers from throughout the region who submitted more than 3,000 entries this year, and at the pointy end, our editorial team and judging panel, tasked with shortlisting and assessing this year's work.

Back in 2016 when I joined AP it was right around the time we were announcing the winners of the 2015 edition of the competition. As a pretty green magazine editor (and photographer) at the time, leafing through a mag filled with page after page of winning images was a downright humbling experience - I remember a distinct feeling of awe at the sheer depth of work that had been recognised, and that was back when we only had space to publish the winners and runners-up. This year you'll find more than 450 images from more than 110 different photographers featured in print. It's more finalist images than we've ever published before.

At its heart, Photographer of the Year is a competition that seeks to find the best work of amateur photographers, and perhaps my greatest satisfaction in helping run it comes from seeing those who've come back again and again and refined their work over the years. Take Helen Whittle for example, who

was a runner-up in 2015, our overall winner in 2016 and has been a judge in the competition in the years since. Or Jasmine Vink, who won the competition in 2018, and is a finalist again this year with a portfolio that further demonstrates her talent as one of our best wildlife photographers. Many of our Photographer of the Year finalists have also used the competition as a stepping stone to bigger and better things and gone on to develop successful professional careers in photography as well.

But the real strength of Photographer of the Year is that it asks photographers in the major categories to submit a portfolio of work – something that's a challenge even for many professionals. You may not have taken images that put you in the elite of the competition this year, but teaching yourself to shoot to a brief, tell a story and refine your work are all skills that will help you take better images, and are an important step no matter where on your photographic journey you find yourself. So whether you're an entrant, a finalist, or just a fan of great photography, I hope you enjoy the images in these pages as much as we do. 🌟



PHOTOGRAPHER OF THE YEAR 2020

Presented by **NOKIA**

20 PHOTOGRAPHER OF THE YEAR: THE RESULTS

In a record year for entries, these are the winning images from the 2020 Photographer of the Year.

22 PEOPLE

Drawing our winner from this diverse category for only the second time in the competition's history, these were the judges' picks for the best portraits and people images of 2020.



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Our most popular category, and a celebration of the best of the natural world. To win the Animal and Nature category is no mean feat – and time and time again we've seen photographers who truly take the time to do more than just show us their subject – instead revealing something of their subjects' personality or behaviour – come away with the honours.

38 LANDSCAPE

Always hugely popular, the Landscape category for 2020 managed to deliver a bumper load of brilliant entries, with our judges favouring portfolios that shot to a brief and had a clear focus. But judging the Landscape category is never easy, and for the first time, we had no clear runner-up this year. As a result, second place has been awarded equally to two standout entries who both share in the spoils.

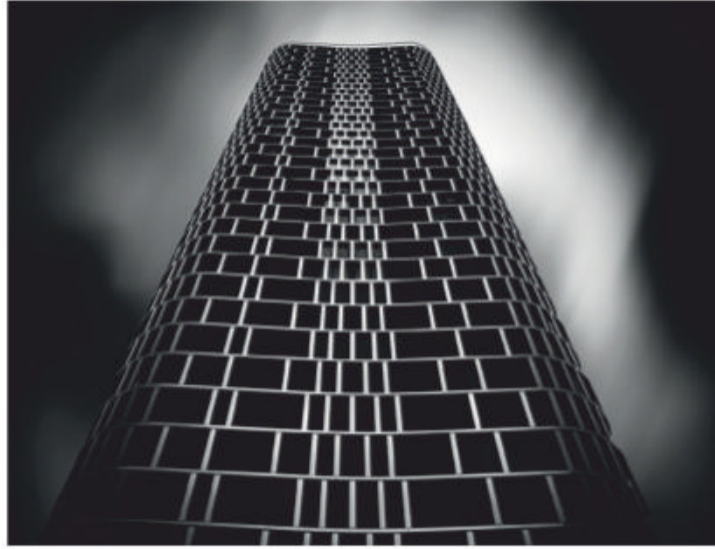


46 TRAVEL

Great travel imagery doesn't just show us a location, it reveals something of the character, culture and curiosities of a people and place. In a year where travel was off limits for most of us, we were still blown away by the depth and quality of images entered in this hotly contested category this year.

54 BLACK AND WHITE

The essence and history of photography rolled into one, Black and White is also an incredibly tough genre to master. Spanning every style of photography but united by a love and appreciation for monochrome, these are the judges' picks for the best black and white images.



76 JUNIOR

The brightest lights from the next generation of talent. Our Junior category continues to impress and amaze us with the depth of ability from our youngest photographers.



62 MOBILE

New for 2020, in our Mobile category we were looking for images that not only challenged the notions of what smartphones are capable of, but also kept the essence of great photography at the forefront. Our winners took advantage of the portability and 'always there' nature of their smartphones, while also revealing a real understanding of the technical side of the craft.

68 PHOTO OF THE YEAR

One of our most challenging categories to judge, the brief for Photo of the Year is simple – a single image that stands on its own. If you've ever taken one image that you could just never replicate, or that one in a million shot that leaves your viewer slack jawed with awe, then this is the category for you.



72 CREATIVE

Creative photographers have always pushed the limits of what's real and what's imagined with photography, and today's digital darkroom has made it easier than ever to turn a concept into reality. Our second new category for 2020, Creative, is as simple as the images are complex: what can you create when the rule book is thrown out the door?

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Take a look at the best images from our 'My favourite image' photo competition.

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86 FUJIFILM IMAGE DOCTOR

Saima Morel critiques a selection of readers' images, and picks the winner of the Fujifilm XF10 camera.



COVER

This month's cover image is by Victorian photographer Tracy Botica, from her series 'Never Alone at Home', a finalist in the People and Portrait category this year.



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ALL IMAGES DARRAN LEAL

Join Australian Photography editor Mike O'Connor and TV presenter and pro photographer Darran Leal for a 5-day creative photography workshop in the Cradle Mountain region, Tasmania from 13-17 September 2021.

Whether you're a novice or a seasoned photography enthusiast, this workshop will help you take your images

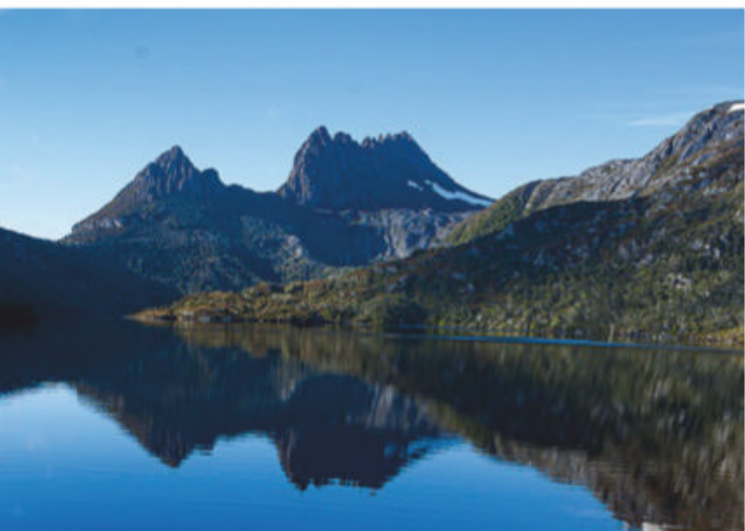
to the next level. Just a few hours west of Launceston, you'll be immersed in an incredible natural landscape and have the opportunity to learn from talented photographers and make good friends with like-minded people.

To help you make the most of the workshop experience, group sizes are limited to just five photographers per

tutor. This means that you'll have access to personalised advice during shoots and afterwards when you're editing your images.

Field workshops are a great way to hone your skills and refine your eye, and when they're set in a stunning location like the Cradle Mountain region, they are all the more worthwhile and enjoyable.

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QUICK SNAPS



TOP TO BOTTOM: The three Australian finalists – *Bat woman* by Douglas Gimesy; *Resting dragon* by Gary Meredith; *Bushfire* by Robert Irwin.

25 IMAGES ANNOUNCED IN WILDLIFE PHOTOGRAPHER OF THE YEAR PEOPLE'S CHOICE AWARD

25 IMAGES from the annual Natural History Museum's prestigious Wildlife Photographer of the Year Competition have been shortlisted for this year's People's Choice Vote.

This year's selection of images includes two endangered Iberian lynx kittens making an abandoned hayloft their playground, a family of beavers in their favourite feeding spot, a distinctive portrait of a Japanese warbonnet and a group of burrowing owls living in harmony with their human neighbours in Florida's Ten Thousand Barrier Islands.

Three Australian photographers have also made the shortlist; Robert Irwin, Gary Meredith and AP contributor Douglas Gimesy.

The 25 images were shortlisted by the Natural History Museum from over 49,000 image entries from across the world.

Voting ends on 2 February 2021. The winner will then be showcased in the popular Wildlife Photographer of the Year exhibition at the Natural History Museum, London, until 4 July 2021.

NIKON TO END CAMERA PRODUCTION IN JAPAN

A NEW REPORT has all but confirmed Nikon will cease production of cameras in Japan, ending over half a century of camera production in the country. According to Japanese newspaper *Asahi* and online news website *AERAdot*, Nikon's decision to move manufacturing from its "mothership" camera factory in Sendai in the Miyagi Prefecture of northern Japan to its Thailand factory will be finalised later this year.

The decision comes after reports in November that Nikon would cut 20% of its staff outside of Japan, on the back of operating losses of \$183.3 million (\$241 million AUD) in Q2 2020.



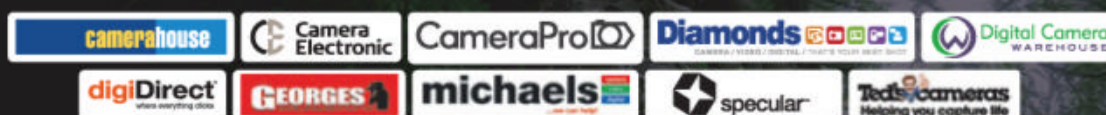
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ANSEL ADAMS PHOTO SELLS AT AUCTION FOR MORE THAN \$1.3 MILLION

A PRINT by photographer Ansel Adams has sold for \$988,000 USD (\$1.3 million AUD), setting a new auction record for one of the iconic photographer's prints.

The mural-sized print of Adams' The Grand Tetons and the Snake River, Grand Teton National Park, Wyoming was valued at between \$400,000 and \$600,000 USD prior to the auction (\$528,000 to \$790,000 AUD). The print is believed to be one of less than 10 mural-sized prints of the image in existence and, according to auction house Sotheby's, was acquired directly from Adams' descendants.

It was just one of more than 100 prints by Adams sold in the recent Sotheby's auction A Grand Vision: The David H. Arrington Collection of Ansel Adams Masterworks, with the combined sales totalling a staggering \$6.4 million USD (\$8.44 million AUD).

The David H. Arrington Collection of Ansel Adams Masterworks is a per-

sonal collection of collector David Arrington, an American collector who currently serves as President of Arrington Oil & Gas Operating LLC.

According to Sotheby's, Arrington began collecting Adams prints in his late twenties, and over the decades gathered one of the largest and most important privately-held collections of work by the photographer.

A print of Adams' iconic Moonrise, Hernandez, New Mexico, sold for \$685,500 USD (\$905,000 AUD), with Half Dome, Merced River, Winter, also selling for the same figure.



DEADLINE FOR DRONE REGISTRATION LOOMS

THE deadline for drone registration for many Australian flyers is getting closer, with the Civil Aviation Safety Authority (CASA) promising fines of up to \$11,100 for drone pilots deemed to be flying unregistered drones for work after 28 January.

After that date, photographers using their drones for business purposes will need to make sure any drone they fly is registered, regardless of how much it weighs, or risk a fine.

CASA defines business purposes fairly broadly - with commercial operations including selling photos or videos taken from a Remotely Piloted Aircraft (RPA), using the photos or videos in content that is used to generate an income through advertising or sponsorship, inspecting

industrial equipment, construction sites or infrastructure, monitoring, surveillance or security services, research and development, or any 'drone activities' on behalf of an employer.

In theory, this means a photographer selling prints taken with a drone will need to be registered come January 28.

According to CASA, more than 800 organisations have already taken advantage of free registration for the drones they use for business, with thousands of drones now registered for commercial use in Australia.

As well as being registered, all drones used for business purposes will need to be flown by a pilot with accreditation or a remote pilot's licence. Drone users flying for sport or recreation, including model aircraft flown at CASA-approved model airfields, don't need to register.

Drone registration is valid for 12 months, and is free for any drone registered before 30 June 2021. Pilots must be 16 or older to register a drone.



You can find out more about drone registration on the CASA website, casa.gov.au/drones

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PHOTOKINA SHUTTERS DOORS INDEFINITELY

AFTER 70 years, photographic trade show Photokina has announced it will be discontinued indefinitely, with the world's largest photo trade fair blaming the shutdown on a "massive decline in markets for imaging products."

Photokina was first held in Cologne in 1950, and it would go on to become the most significant event in the photo trade calendar - initially as a biannual event in the glory days of booming camera sales up until the early 2000s.

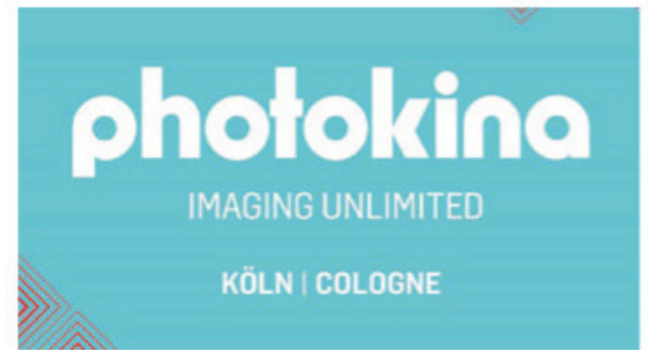
Attended by all the major camera brands for decades, Photokina was often where new products would be unveiled for the first time, and it remained an important networking and business event for the photographic community.

However, signs of trouble first began to emerge in 2017 when it was announced the fair would become an annual event and diversify beyond cameras.

At this point, it was clear the 'trade show' model was beginning to suffer from changing demographics, as well as 24-hour news cycles and shortening attention spans.

By 2018, things weren't looking much better, with the 2019 edition canceled to give companies time to "further develop the new concept for photokina." But even that couldn't stop the rot, with many brands announcing they would no longer have a presence at the show by 2020, and many major brands like Sony, Nikon, Canon and Fujifilm also choosing to host their own launch events outside of the trade fair.

In the end, the 2020 cancellation due to COVID-19 was the final straw, with the announcement in December that it would be shuttered indefinitely.



Photokina's organisers laid the blame on declining camera sales.

"In view of the further massive decline in markets for imaging products, Koelnmesse has decided to discontinue organising photokina at its Cologne location for the time being," a press release said.

Even before the coronavirus pandemic began, the imaging market was already subject to upheaval, with annual declines in the double digits. The momentum in this direction intensified massively in 2020, most recently reporting a decline in the 50-percent range.

Gerald Böse, President and CEO of the Koelnmesse center that hosts the show says that changing trends in the industry have also been to blame.

"Unfortunately, at present the framework conditions in the industry do not provide a viable basis for the leading international trade fair for photography, video and imaging,"

"The trend in this industry, with which we have always had a close and trusting partnership, is very painful for us to witness. But we are facing the situation with a clear, honest decision against continuing this event, a decision to which, unfortunately, we have no alternative."

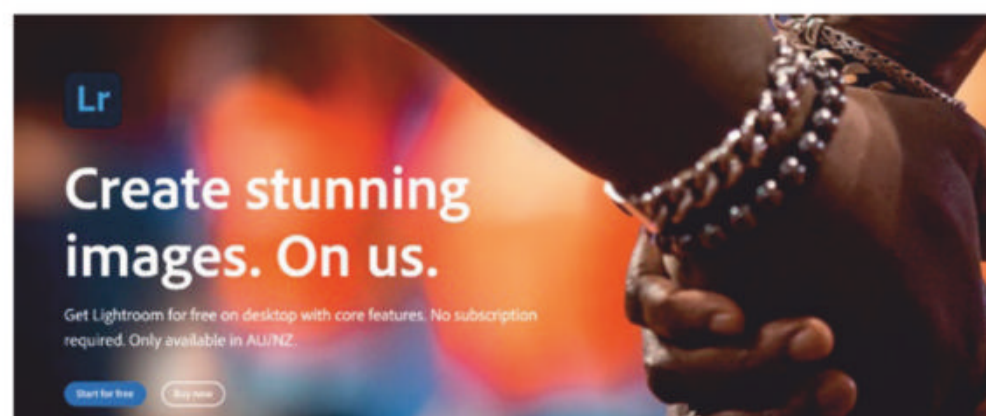
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ADOBE has launched a free version of Lightroom for desktop, exclusively for new customers in Australia and New Zealand.

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Notably, the use of the free app is not subject to any trial limits or subscription terms.



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YOUR BEST SHOT

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MY FAVOURITE IMAGE

We all have that one image we're really proud of, and when we asked if we could see some of yours, you did not disappoint! These are the stunning images that *AP* readers graciously shared with us for this month's Your Best Shot.





ROSIE STEGGLES

Magic Swing

This image was taken on sunset at Lake Bonney. I discovered this hidden swing tied to the remnants of a dead tree in the lake and thought it looked magical. It wasn't immediately obvious but once seen I could imagine myself swinging on it in the evening light. I wanted to use a long exposure technique to enhance the magical quality of the light at that time of day.

TECHNICAL DETAILS

Canon 5D Mark IV, Canon 24-70 f/4 L IS USM lens @ 47mm. 30s @ f10, ISO 125. NiSi polariser and ND grad filter.



NILMINI DE SILVA

Life on the Edge

EDITOR'S COMMENT

Nilmini De Silva says that this striking image of thousands of Adelie penguins on Paulet Island off the northeastern end of the Antarctic Peninsula was captured in freezing cold and wintry conditions. "The volcanic activity under the surface generates

geothermal heat, enabling life to thrive here, including a colony of over 200,000 Adelie penguins," she writes. This image is so captivating because initially at least, you just don't know where to look – which gives a sense of what your experience must have been when confronted by the penguin masses here. It's an evocative image too – with the wind and snow helping emphasise the raw and wild conditions.

TECHNICAL DETAILS

Canon 500D, EF 70-300mm f4.5-5.6 lens @ 85mm. 1/200s @ f13, ISO 800.

PETER RANDELL

Throwing The Fleece

EDITOR'S COMMENT

We're a sucker for a great story image, and this image by Peter Randell is not only that, but also a beautiful family record as well. "The last old ram had been shorn after escaping capture for a few years, and my then 96 year old father-in-law was keen to see his son throw and clean up the fleece," Peter explains. "He had been born on the farm and was a keen sheep and wheat man who had done well with his breeding programs in earlier times."

"I positioned myself at the far side of the sorting table and shot up at the undersurface

of the fleece as my brother-in-law threw, with the camera set on rapid-fire. This is my favourite image, partly due to the intensity of concentration on Old Harry's face!"

Getting low and close is a great technique to elevate your subject, and your composition and framing is spot on too – by filling the top of the frame with the fleece and also including your father-in-law and brother-in-law at the bottom, it provides an interesting visual depth. It looks like the lighting was also challenging in the barn as well – well done!

TECHNICAL DETAILS

Nikon D700, Nikon 10-20mm f/4.0-5.6 lens @ 10mm. 1/640s @ f5, ISO 640.

Thanks to the team at Blonde Robot, Peter Randell has won a Peak Design Everyday Backpack 15L Zip v2 bag valued at \$399. Ideal for everyday carry and light photo carry, the bag is accessible on the top and sides via a single weatherproof 270-degree zip. Inside, configurable FlexFold dividers keep photo, drone, or everyday gear organised and protected, while outside, a 100% recycled 400D weatherproof shell keeps everything safe.



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RAN FUCHS

Central Park Mall, Sydney

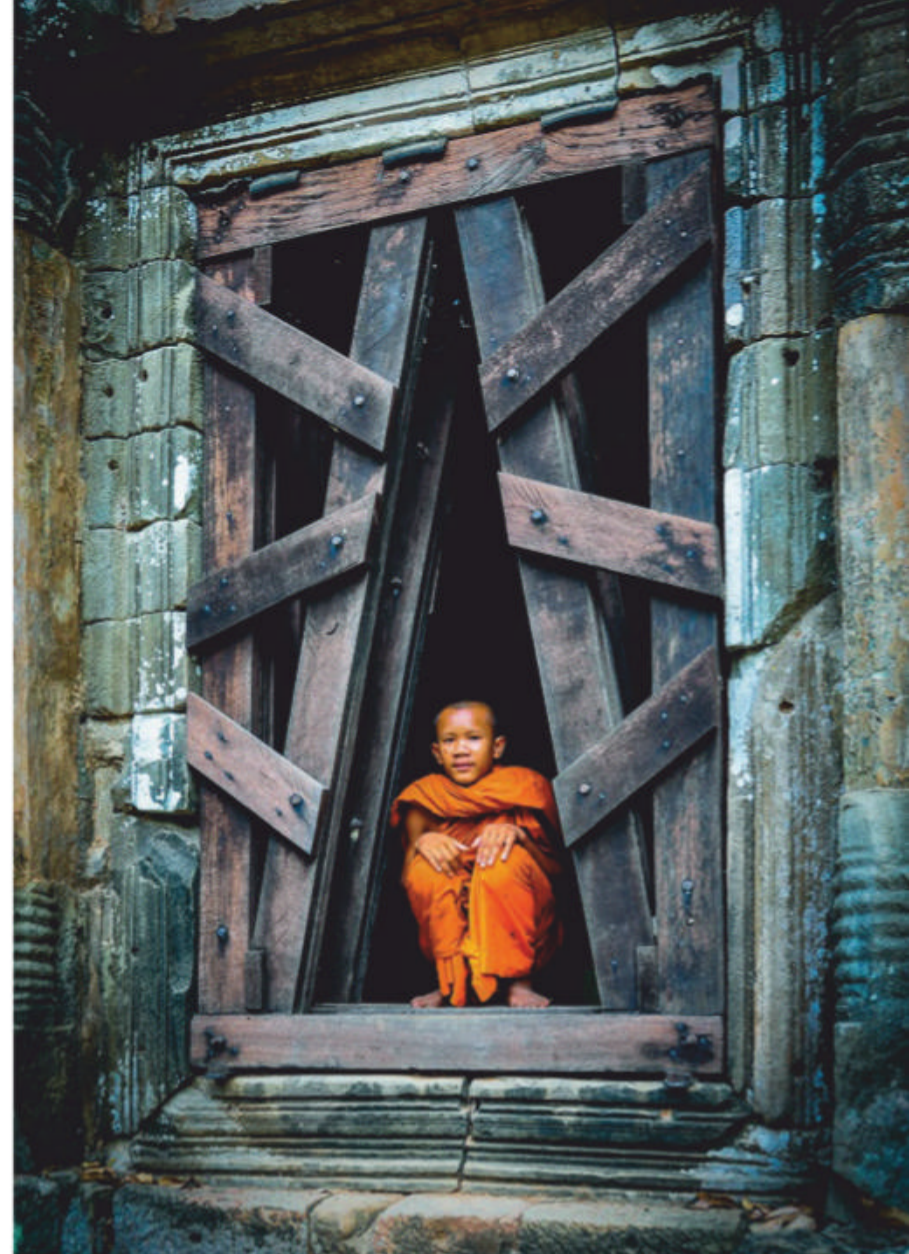
HOW I DID IT

The Symmetry of mechanical structure splitting the green garden immediately captured my attention

here. As a tripod is not allowed, I had to come back in the afternoon, when light hit the the escalators and the garden at the basement. With this light I was able to freeze the motion of the people.

TECHNICAL DETAILS

Olympus OMD EM1 II, 12-40mm f2.8 lens @ 15mm. 1/100s @ f6.3, ISO 800.



RICHARD MISQUITTA

Crouching monk, hidden dragon

HOW I DID IT

Exploring the outer regions of the Angkor temple area in Cambodia, I spotted a monk sitting quietly in a heavily supported window of a temple. I politely motioned for a photo and he happily obliged. There were no other travellers around so I felt that I had captured a special moment.

TECHNICAL DETAILS

Nikon D90, Nikon 18-200mm f/3.5-5.6 lens @ 20mm. 1/80s @ f4.5, ISO 200.



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Brotherly Love

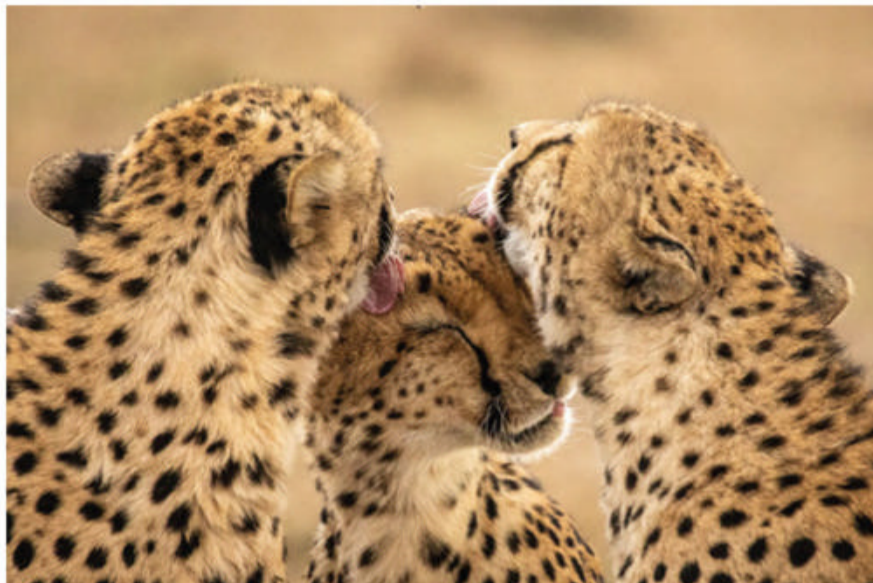
HOW I DID IT

On a safari in Kenya in 2019, our guide took us to observe and photograph 3 male cheetah that had formed a coalition with 2 other males. Having spent most of the afternoon resting in the shade, the three arose and began grooming each other in preparation to go looking for their companions.

Although not directly related, the five had formed a bond as strong as any family. The light from the setting sun just caught the fur on their faces and whiskers.

TECHNICAL DETAILS

Canon 5DMk IV, Canon 100-400 mm f/4.5-5.6L lens +1.4x teleconverter (560mm). 1/640s @ f9, ISO 6400.



LINDA OLIVER

Looming Swans

HOW I DID IT

I couldn't see to frame this photo – I was lying on my stomach with the back of my camera iced over and my eyelashes all had little frosty stalactites. The original image is really crooked - the swans were so inquisitive and luckily their interest in me was diverted at the last moment so they didn't walk on me – or peck me! Lake Kussharo, Hokkaido, Japan.

TECHNICAL DETAILS

Canon 6D, 16-35mm f/4L lens @ 18mm, 1/1000 sec @ f10, ISO 250.

KYM DOUGLAS

Macarons

HOW I DID IT

This image was shot from above using the horizontal arm on my tripod. The subject was lit by natural window light and arranged on a Marble Backdrop. Minor adjustments were made in photoshop to shadows, colour balance and saturation.

TECHNICAL DETAILS

Canon 5D Mark III, Canon 24-105mm F4 IS lens @ 70mm. 0.5s @ f9, ISO 100.



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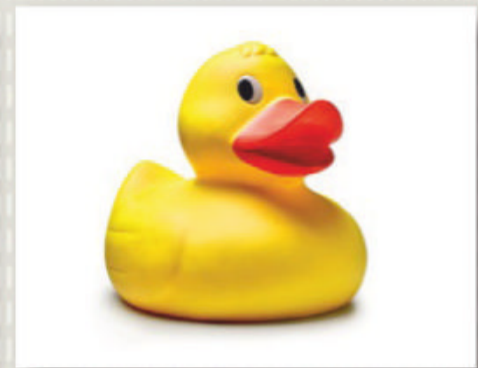
UPCOMING COMPETITION THEMES



APRIL ISSUE
PEOPLE
January 31, 2021



MAY ISSUE
EMOTION
February 28, 2021



JUNE ISSUE
YELLOW
March 31, 2021



JULY ISSUE
WINTER
April 30, 2021



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May 31, 2021

YOUR ENTRY

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

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PHOTOGRAPHER OF THE YEAR 2020

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An at-home photography project by Victorian photographer and mother of three Julie Thomas has taken out the overall award in the 2020 Photographer of the Year presented by Nokia.

Now in its eighth year, the competition is the largest of its kind for amateur photographers in Australasia and for 2020 had a prize pool valued at more than \$30,000.

Thomas' series Camouflage was captured during Victoria's extended coronavirus lockdown, and depicts her 12-year-old daughter Madi in a series of elaborate and beautifully constructed portraits.

For judge Sally Brownbill, the images entered this year were thought provoking, well planned and well executed.

"Perhaps this year the photographers had more time to sit and observe or felt less time pressure in deciding what they wanted to enter into the awards,"

she reflected. "Whatever the reason, the calibre of work I was lucky enough to view was of a standard never before seen in these awards."

More than 3,000 entries were received in the annual competition which, for the major categories, challenges photographers to shoot four images that work together as a cohesive series.

From macro insects to striking architectural abstracts and every genre in between, over the following pages you can see our winners and runners-up along with comments from our judges on why they choose the images they did.

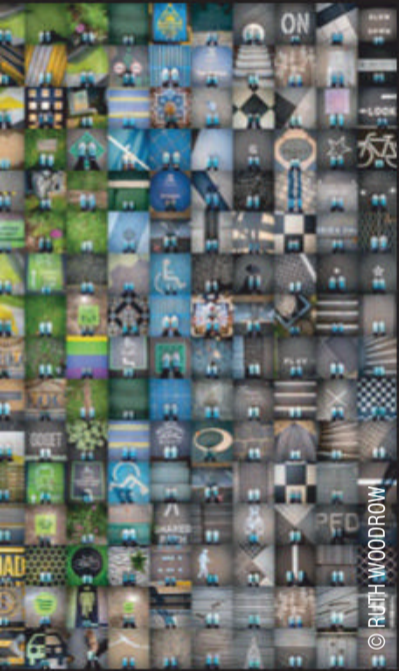
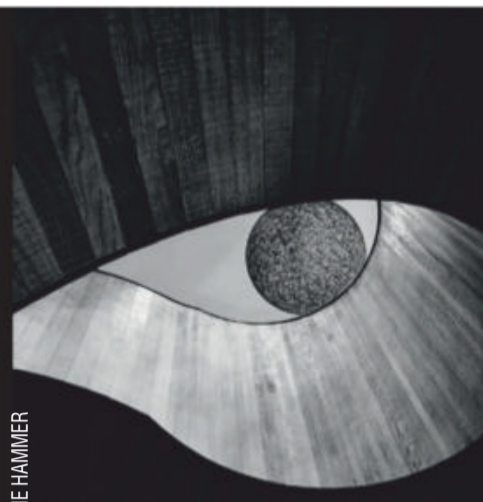
Before you turn the page, we'd like to thank our amazing sponsors. Without their support we simply couldn't run Photographer of the Year. Nokia, SanDisk, WD, World Photo Adventures, Haida, MSI, Lacie and Seagate – thank you.

To our judges tasked with choosing their favourite images from such a deep and talented pool of entrants, we don't envy you, but we do really appreciate your work. You can see our judging panel on page 80.

And finally, to all our entrants, thank you for your amazing entries this year and your willingness to share your work with like-minded photographers.

In a year when photography has been both a challenge and an outlet, we were stunned at the depth and quality of the work submitted this year. To all our winners and finalists who are published here, congratulations. But even if you're not one of them, or didn't receive the result you were hoping for, we do hope you enjoyed the experience of entering Photographer of the Year.

The competition will be back, bigger than ever, in 2021.



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OVERALL WINNER
AND WINNER
PEOPLE



JULIE THOMAS

@juliethomasphotoart

CAMOUFLAGE

It's fitting that our overall winner of Photographer of the Year, and our People category winning series for 2020, happened to be a lockdown project, as personal projects are something many photographers have taken on in the last year. Bendigo based photographer Julie Thomas says the inspiration behind *Camouflage* was her two daughters, with her eldest, 12-year-old Madi, the star of this colourful and creative portfolio.

"When we went into lockdown in Victoria, we had a lot of spare time on our hands," Thomas says. "We were keeping ourselves busy together with painting, mask making, stop-motion videos and face painting. It didn't take long before the dining table was covered with paints, canvas, fabric and ideas that evolved into this "Camouflage" series."

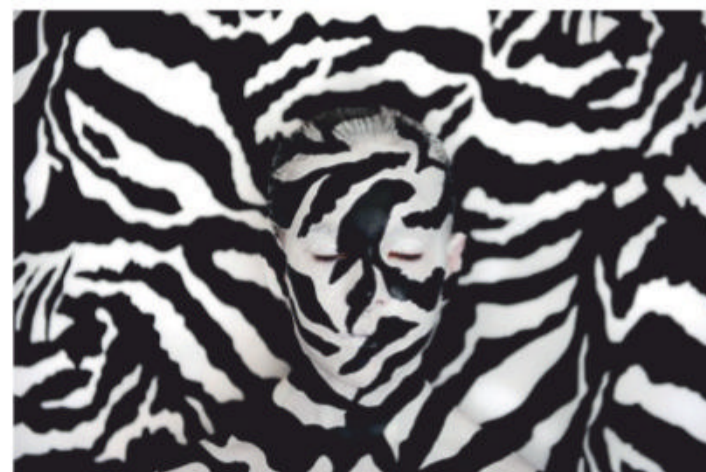
My eldest daughter loved the idea and loves having her face painted, so she was happy to be my model. The first fabric we chose was one I've had in my stash for many years, but just never found a use for. I thought it looked easy enough to paint (although it ended up taking a lot longer than I expected and we almost ran out of natural light to photograph it!). I was thrilled with the results and eager to turn it into a series. We have five in the series so far and have many more fabrics lined up ready to go."

The success of this portfolio is down to a simple idea executed perfectly – and the results wowed our judges with their creativity, attention to detail and clever use of bright colour.

WHAT THE JUDGES' SAID

TIM LEVY: As photographers, the level of production that goes into our work often revolves around camera gear, casting, clothes, location and maybe the odd prop. Then there is Julie's work – where the painting by itself could be considered a work of art on its own. In a world where we use filters to make things interesting, this series clearly stands out from the rest. They are not only intriguing images to look at and explore, but also bring a level of aesthetic detail that's truly excellent.

HELEN WHITTLE: This wonderfully striking set of images is not only original, it is bold, colourful, and unusually serene. The painted face embedded within the fabric backdrop draws the viewer in to the subject. A fascinating and cohesive portfolio that has been expertly executed.



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RUNNER-UP

PEOPLE



CIHAN BEKTAS

cihanbektas.net

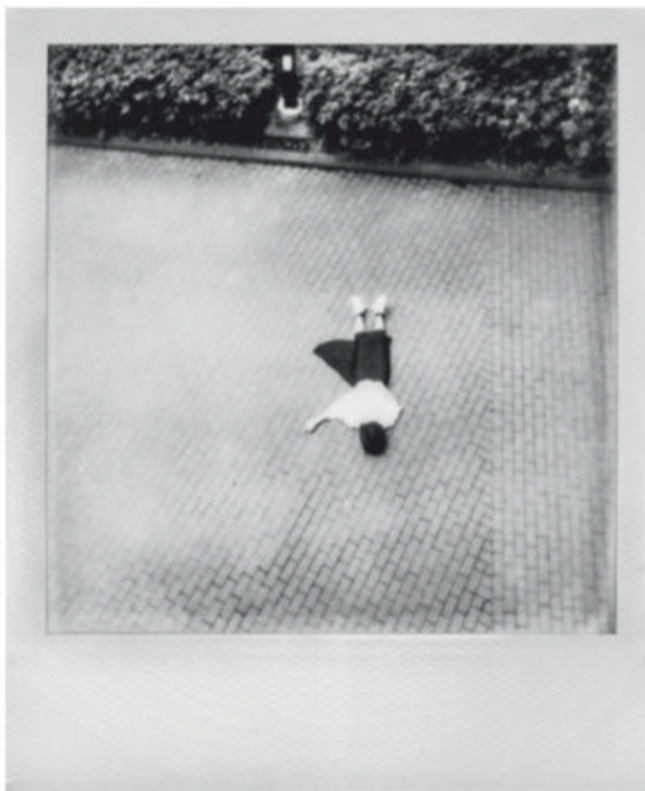
HER

Cihan Bektas' ethereal tribute to his wife was made over a period of three years, with images shot on a polaroid camera. There's no manipulation, no staging and no post-production in the series, which seeks to explore Bektas' wife's schizophrenia by documenting and trying to 'control the nervousness, irritability, self-harming and even suicidal behaviours acquired in momentary personal disorders caused by the illness.'

At first glance it's a troubling, dark and moving series, made all the more remarkable when you consider that all the moments here were captured candidly. In total, he says more than 220 polaroid films were used to capture the series.

WHAT THE JUDGES' SAID

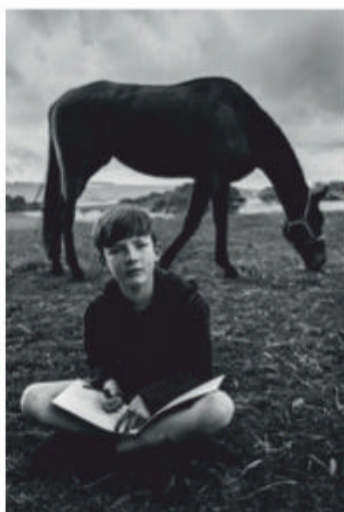
DREW HOPPER: The surrealism and dream-like visuals in Cihan's series evoke a sense of undefined beauty in the purest form. When we stop and look closer, we see through the images and start to feel the meaning within them, which is a powerful thing. The originality that comes from the Polaroid picture makes this emotive series really stand out.



PEOPLE CATEGORY TOP 20

- | | | |
|---------------------|--------------------|--------------------------|
| 1. Julie Thomas | 8. Matthew Gedling | 15. Carole Mills Noronha |
| 2. Cihan Bektas | 9. Bec Lowe | 16. Anthony Lawrence |
| 3. Tracy Botica | 10. Tracy Botica | 17. Jodie Stallard |
| 4. Tracy Lees | 10. Katy Bindels | 17. David Mierowsky |
| 4. Jill Velinos | 10. Adam Richmond | 19. Anthony Lawrence |
| 6. Cihan Bektas | 10. Jill Velinos | 20. Mariana Zilbershteyn |
| 7. Deborah Cummings | 14. Balazs Toth | |

3. TRACY BOTICA



4. TRACY LEES



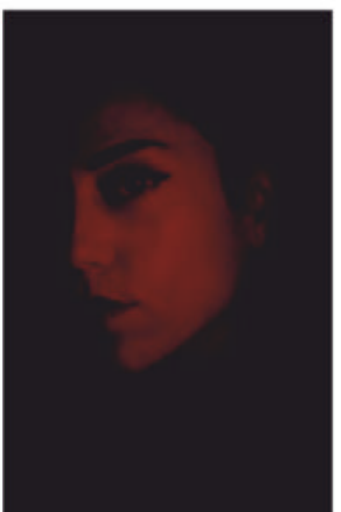
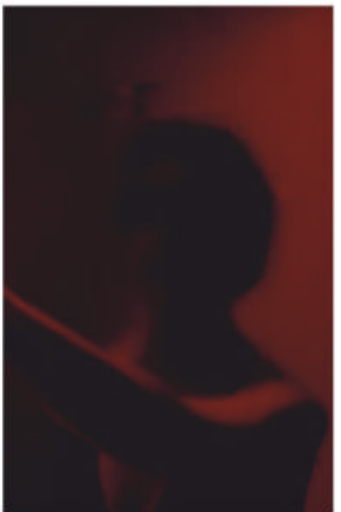
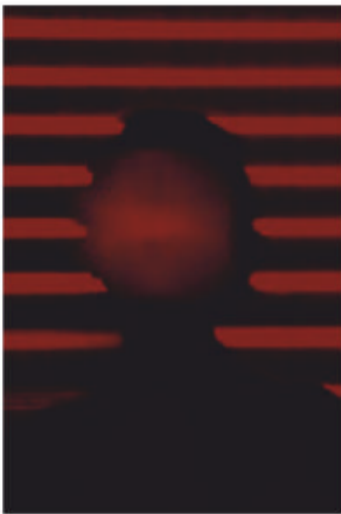
4. JILL VELINOS



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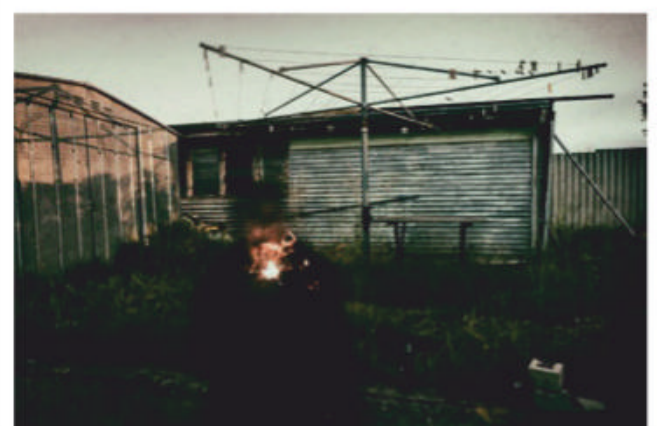
6. CIHAN BEKTAS



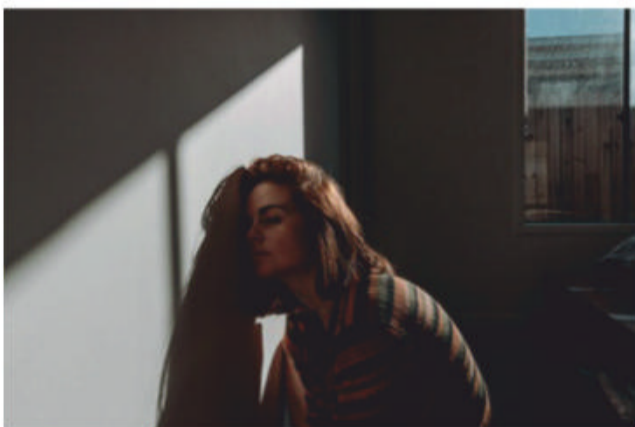
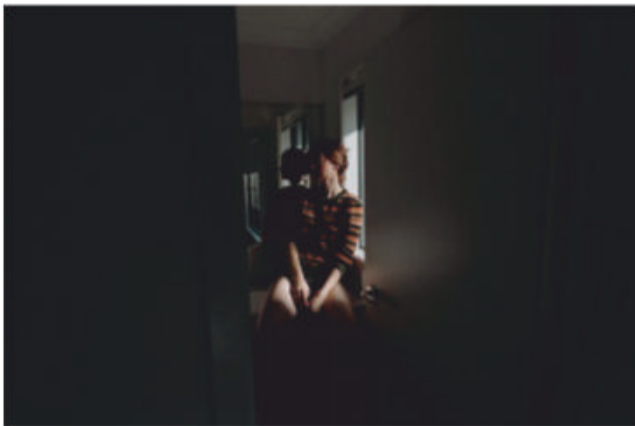
7. DEBORAH CUMMINGS



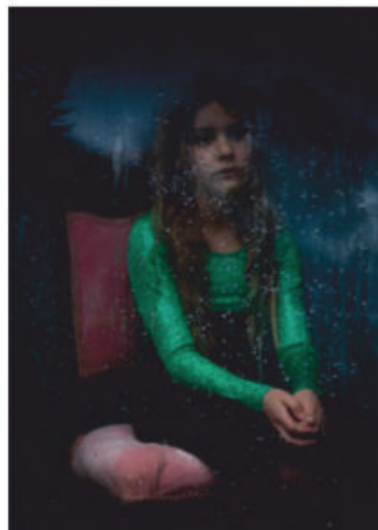
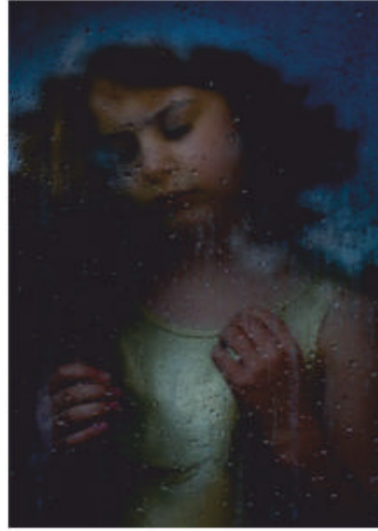
8. MATTHEW GEDLING



9. BEC LOWE



10. JILL VELINOS



10. ADAM RICHMOND



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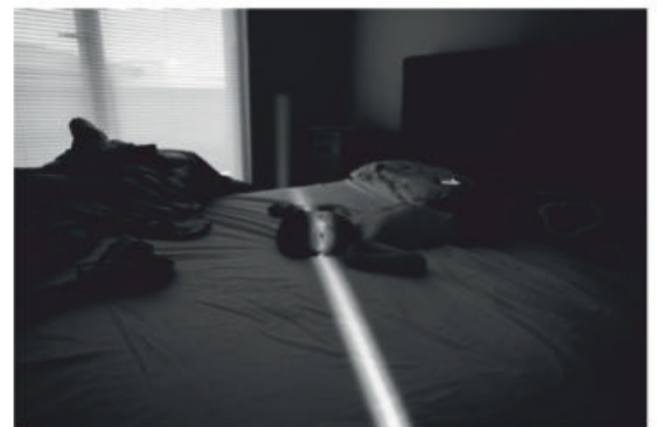
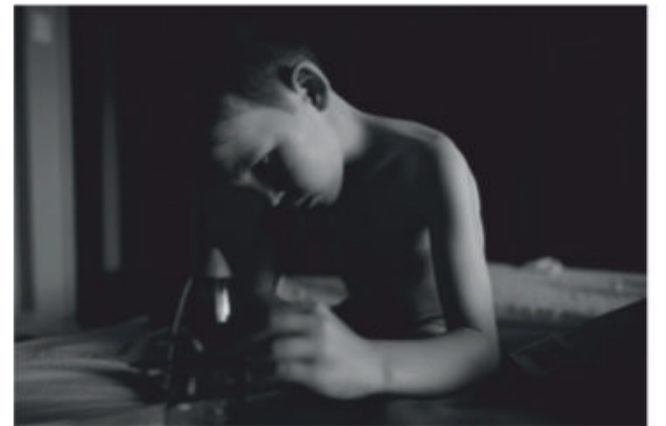
10. KATY BINDELS



10. TRACY BOTICA



14. BALAZS TOTH



15. CAROLE MILLS NORONHA



16. ANTHONY LAWRENCE



17. JODIE STALLARD



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WINNER

ANIMAL & NATURE



ALI MOUGHNIEH

@amoughnieh

INSECT PORTRAITS

Ali Moughnieh is a Sydney based photographer, born and brought up in Kuwait but calling Sydney home since 2015.

He says his striking insect portraits series is an attempt to show insects in a way the average person never sees.

“Humans have evolved to recognise faces; we look for the eyes, for the mouth, for the symmetry, we look for features similar to ours, because we understand them,” he explains.

“However, because insects are very small, we only see them as a whole, we don't see their faces, and therefore we don't easily relate to them. What I'm trying to achieve with my work is to create shock and draw attention by showing a different perspective of insects, one that we were never meant to see!”

In order to achieve such high magnification and depth of field, Moughnieh focus stacks his images, with each image consisting of at least 80 superimposed photos of an insect's head. He says editing and processing these images is highly detailed and time consuming, with some taking several months to finish.

WHAT THE JUDGES' SAID

STEVE AND ANN TOON: Wow! Thanks so much Ali for transporting us to an alien world of marvellous insects and then holding us captive there. We couldn't stop staring at these portraits. This bold, riveting portfolio successfully marries technical

excellence and artistry. It takes time, patience, passion for your subject and skill to pull off a 'fab four' like this. We love the way Ali's turned the subjects into stars revealing the loud personalities of each insect while keeping them tight as a set – like members of a rock band.

ALEX CEARNIS: This series presents insects we are all familiar with, yet they are captured in such intricate, frame-filling detail that they appear alien like. We see them through the photographers eyes, as a thing of beauty presented in a fresh and unique way. Excellence is focus stacking is demonstrated and precise editing (which takes vision and patience) has been applied. Overall this is an incredible set of images with immense impact.

GEORGINA STEYTLER: This is a wonderful series of insect portraits, executed to perfection. The head on perspective commands the attention of the viewer and once drawn into their world, the level of detail does not disappoint.

SHANNON WILD: This is an intriguing series that gives us a glimpse into the macro world of insect eyes. I know how hard nailing focus on these tiny subjects can be, and this has been done exceptionally well.

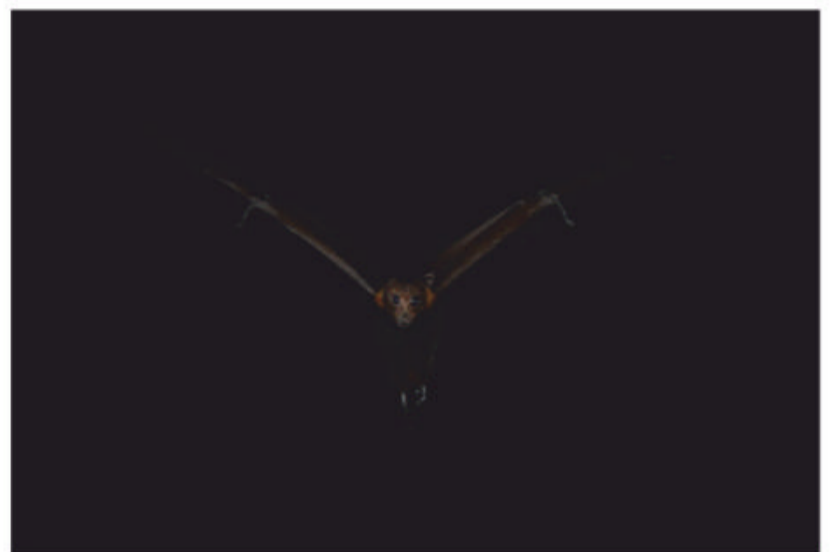
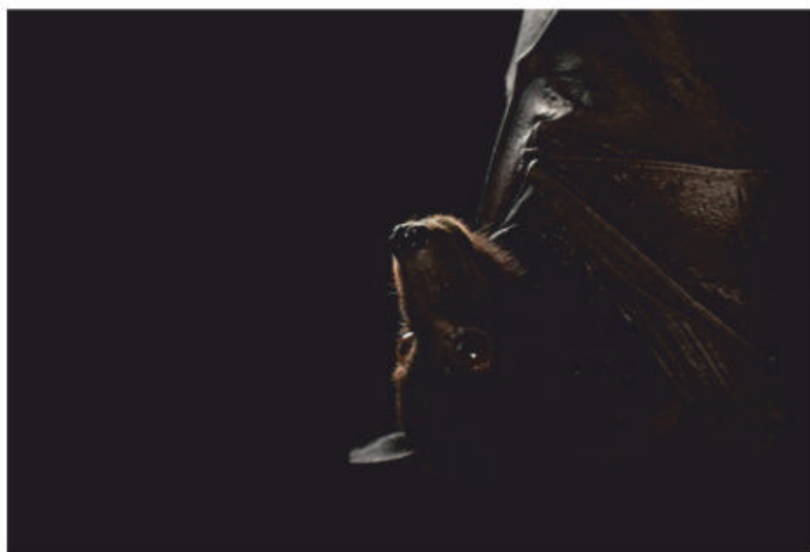


SPONSOR



RUNNER-UP

ANIMAL & NATURE



JASMINE VINK

@jasmine_vink

ESSENTIAL WORKER

Ecologist and wildlife photographer Jasmine Vink's work may already be familiar to you – she won the overall award of Photographer of the Year back in 2018 with a series of images of frogs from Borneo and Madagascar. Here, the Brisbane photographer has turned her attention to flying foxes, the 'essential workers' of the ecosystem that keep forests healthy and even assist bushland to recover after fire.

"Photographing wild black flying foxes was my photographic project while in lockdown," Vink says. "I was able to visit a friend who had flying foxes regularly visit her backyard and spend time with them to gain their trust over several months.

After spending this time getting to know the regular flying foxes, I was able to approach more closely and achieve the intimate portraits I was seeking. I used different combinations of cameras on ladders, tripods, up to five speedlites and a high-speed IR trigger to produce my photographs."

For the judges, her series perfectly demonstrates the value in knowing your

subject, combined with an impressive technical knowledge to capture these beautiful low light portraits.

WHAT THE JUDGES' SAID

STEVE AND ANN TOON: Jasmine's clearly up for a challenge in taking on some tough action photography in the dark. And she's nailed it. This dramatic portfolio of wild flying foxes grabbed our attention from the off for its punchy precision and the crispness of detail in her masterful study of the species; whether it's those engaging portraits or her awesome flight shots. She who dares wins!

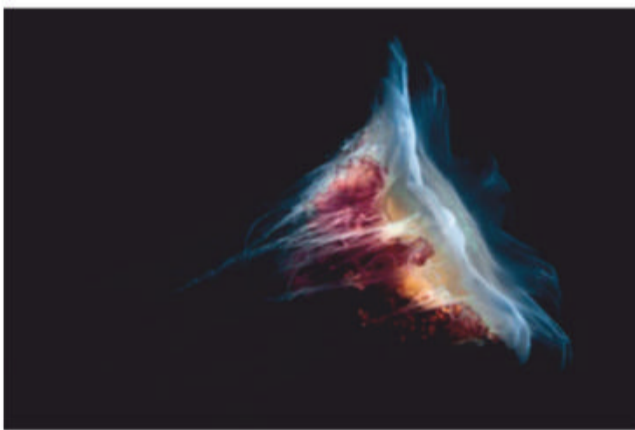
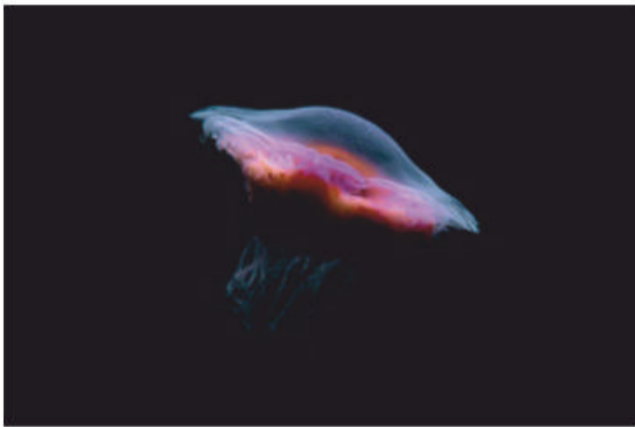
GEORGINA STEYTLER: This portfolio encapsulates the nocturnal world of the flying foxes in four distinct, emotive images with a uniform narrative. The photographer has demonstrated an incredible level of photographic skill and their empathy for, and understanding of, their subject is manifest.



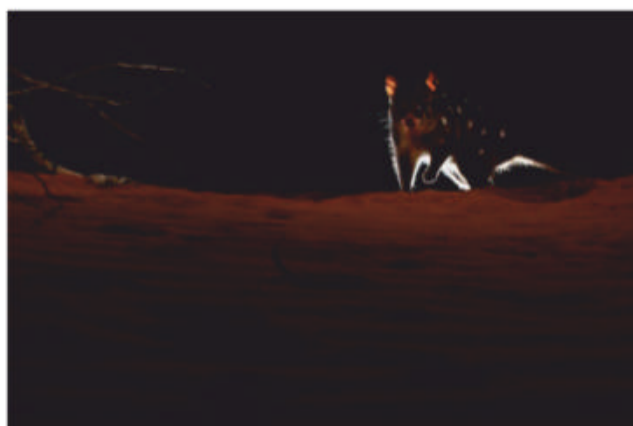
ANIMAL & NATURE TOP 20

- | | |
|----------------------|---------------------|
| 1. Ali Moughnieh | 11. Luke Alexander |
| 2. Jasmine Vink | 12. Shane Daley |
| 3. Sarah Minall | 13. Bridgette Gower |
| 4. Jannico Kelk | 14. Jari Cornelis |
| 5. Harman Singh Heer | 14. Harrison Warne |
| 6. Rory McLeod | 14. Daniel Towns |
| 7. Bronwyn Ellis | 14. Mark Wong |
| 8. Mark Loh | 18. Ste Everington |
| 9. Harman Singh Heer | 19. Louise Wolbers |
| 10. Deb Ford | 20. Andrew Raguse |

3. SARAH MINALL



4. JANNICO KELK



5. HARMAN SINGH HEER



SPONSOR



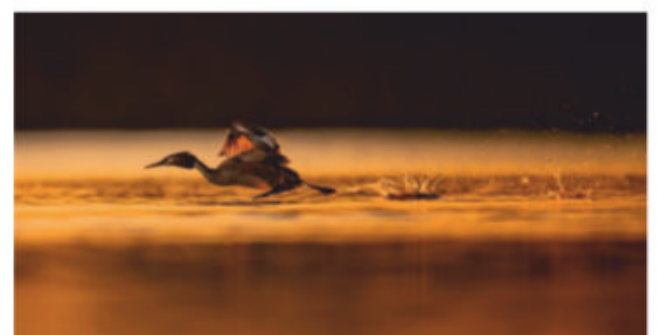
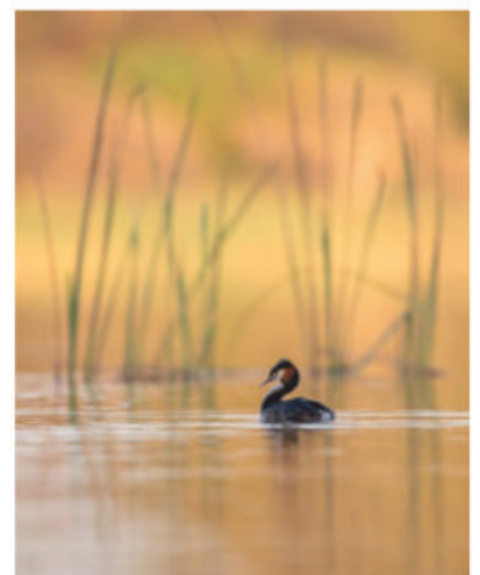
6. RORY MCLEOD



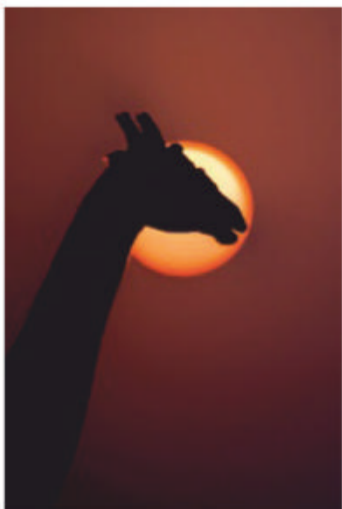
7. BRONWYN ELLIS



8. MARK LOH



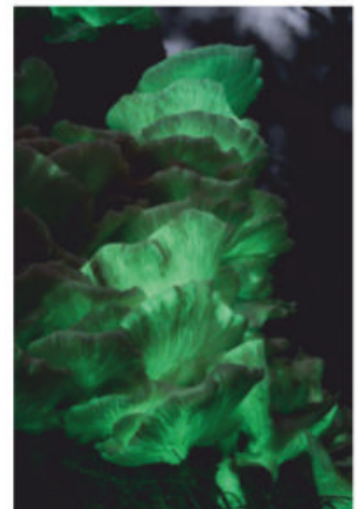
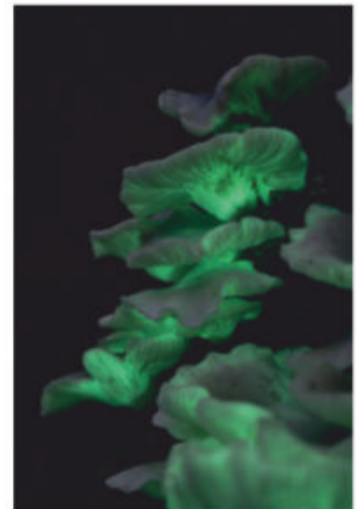
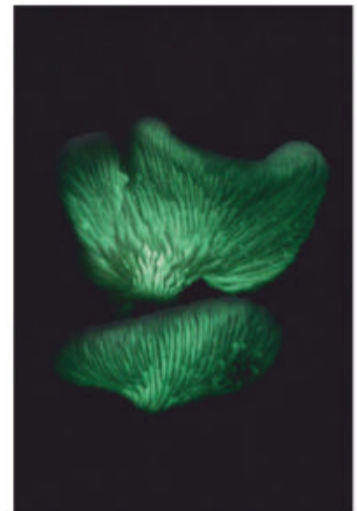
9. HARMAN SINGH HEER



10. DEB FORD



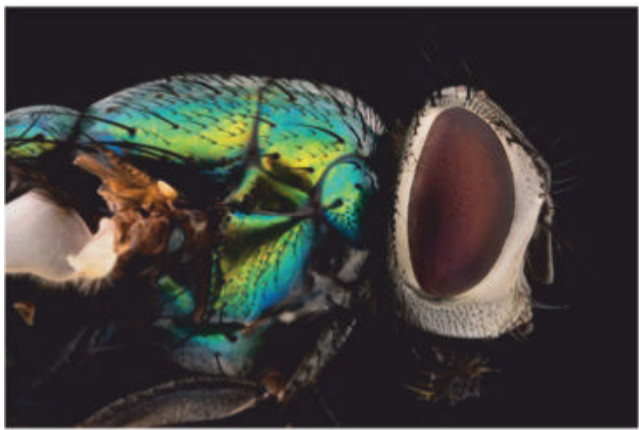
11. LUKE ALEXANDER



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12. SHANE DALEY



13. BRIDGETTE GOWER



14. HARRISON WARNE



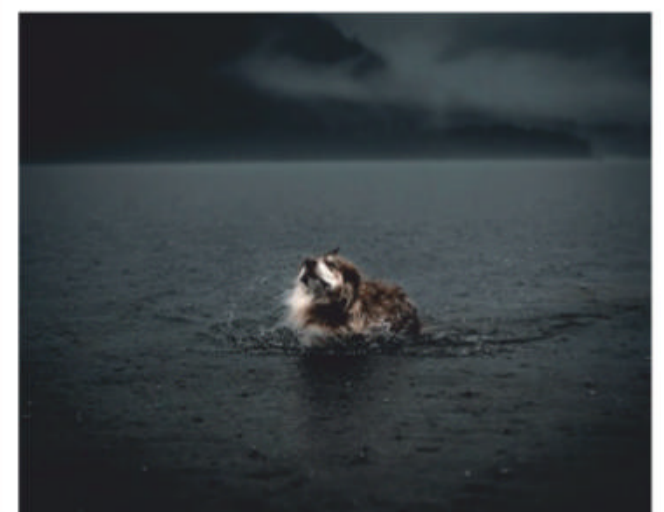
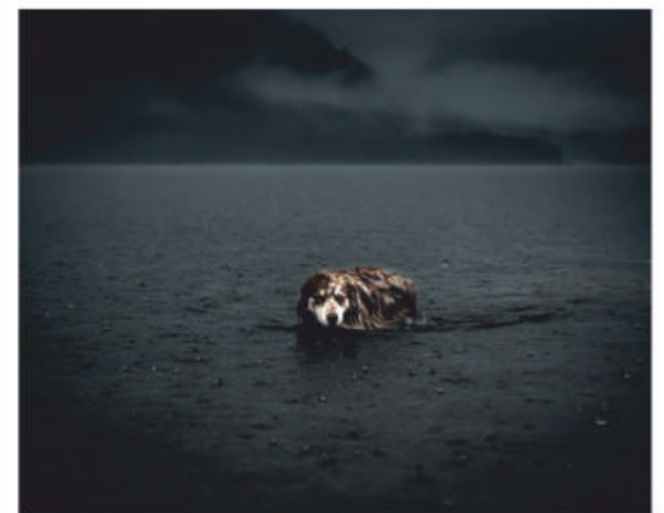
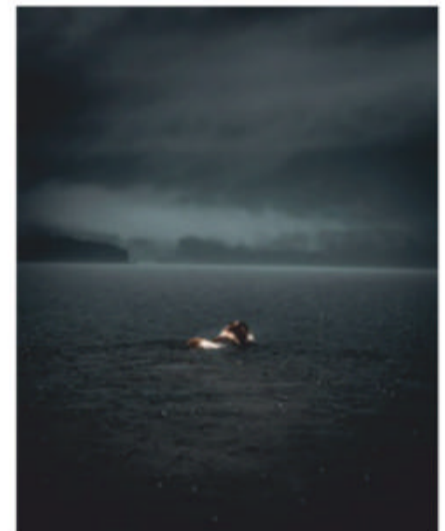
14. JARI CORNELIS



14. MARK WONG



14. DANIEL TOWNS





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WINNER

LANDSCAPE



NICOLE ANDREWS

@birdtragic

DUNES

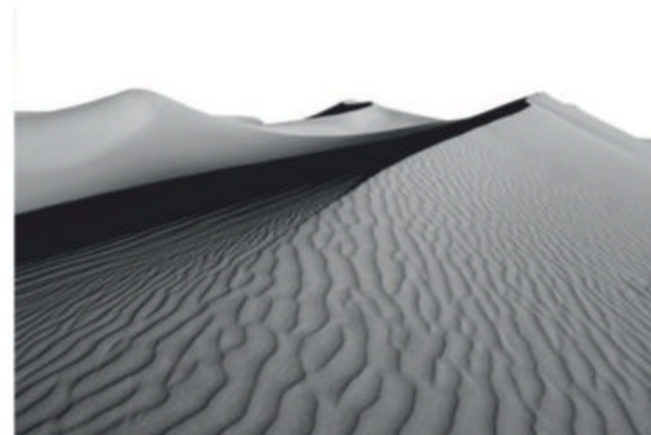
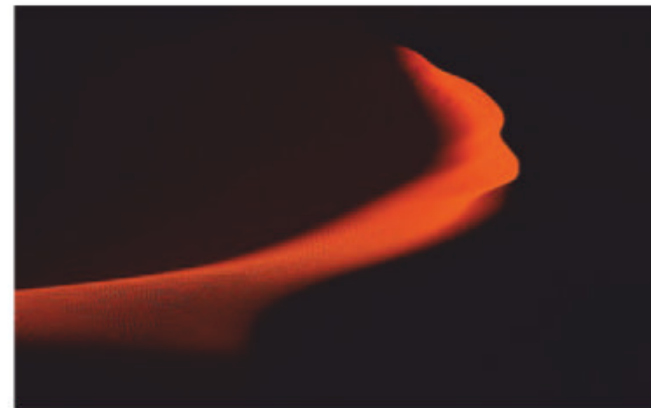
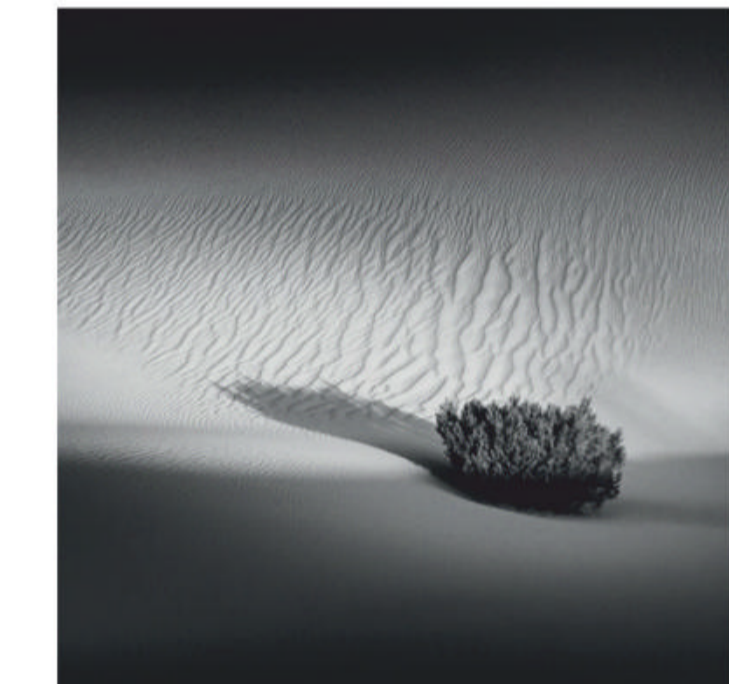
In a year where most of us have been greatly limited with where we can travel, Melbourne's Nicole Andrews timed her trips to the Death Valley, USA and Morocco's eastern border with Algeria to perfection. The result is a truly global set of images that emphasise both the diversity of sand dunes and their striking shapes and forms in a variety of light.

"Many parts of the Moroccan dunes were badly roughed up by quadbikes and camel tracks but we were fortunate enough to find some unspoilt dunes at Erg Chegaga and Erg Lihoudi," she says. "Finding just that right spot while coping with intense heat and often gusty conditions was challenging."

Anyone who has photographed dunes will know just how tricky they can be to shoot, but perhaps even more challenging is to give a sense of how diverse an environment they can be. It's something this portfolio illustrates beautifully through a combination of black and white and colour images.

WHAT THE JUDGES' SAID

DYLAN FOX: Sand dunes are an incredible subject to photograph. They are forever changing and can provide endless opportunities. That is so brilliantly reflected in this set of photographs. From vibrant colours with abstract appearances, to black and white images showing the repeating patterns of the rippling sand. The use of light and shadows is so well handled and creates a very compelling set of images.



JACQUES VAN AS: The clever use of shadows and complimentary colours made this portfolio stand out. Great textures and compositions bring every one of these images to life. Nicole followed the brief extremely well and presented a finely tuned array of images which would make a suitable collection of printable images.

HILLARY YOUNGER: A portfolio of powerful simplicity and artistry where light, shade and contrast are used to reveal texture and pattern, and to create compositional structure. Leading lines and mysterious areas of darkness both stimulate the imagination and lead the viewer through the frame and wondering what lies beyond. In drawing us beyond their boundaries, the images carry the promise of the vastness of the desert.

LANDSCAPE TOP 20

1. Nicole Andrews
2. Brett Ray
3. Alan Coligado
4. Matthew Barrett
5. Bradley Hannon
6. Ante Badzim
7. Karolin Schild
7. Harman Singh Heer
9. Anna Luscombe
10. Rob Cox
11. Harman Singh Heer
12. David Dahlenburg
13. Chandra Bong
14. Robert Morello
15. Adam Williams
16. Gergo Rugli
17. Jane Sheers
17. Brian Hatchard
19. Chandra Bong
20. Shane Spoor

RUNNERS-UP

LANDSCAPE



ALAN COLIGADO
 @acoligado

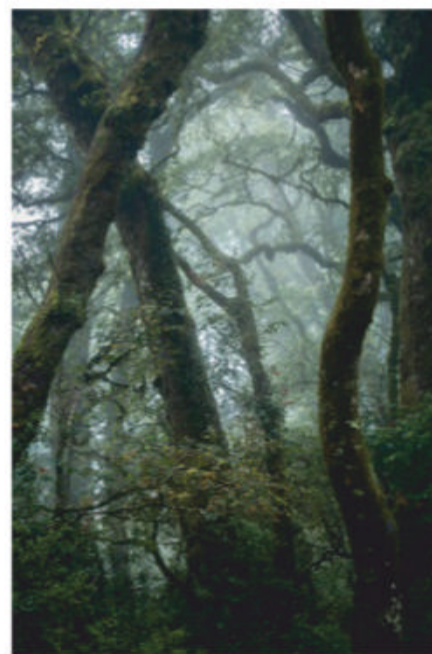
SHAPES OF SOUSSEVLAI

Sydney photographer Alan Coligado has been perfecting his black and white photography for a number of years, and his Landscape runner-up portfolio was a popular choice with the judges, bringing a sense of abstraction to Namibia's famous Sossusvlei dunes, which he visited in August 2019.

"As striking as the colour of the dunes is, I was equally mesmerised by how they were sculpted by the winds over time," he says. "I thought that rendering these natural structures in black and white would bring their contours to the fore. The vertical orientation was another conscious choice that I made to push the concept of abstracting shape and form a bit further."

WHAT THE JUDGES' SAID

JACQUES VAN AS: Alan's portfolio is impressive, and not only because it brings a unique take to the very common Sossusvlei sand dunes in Namibia. His high contrast editing emphasises the deep detail, and by using untraditional compositional elements, it keeps the mind guessing and the eye focused on every image. As a judge, it's great to see some out of the box thinking that really challenges our notions of traditional landscape photography.



BRETT RAY
 @brett_m_ray

LAMINGTON NATIONAL PARK

Queensland photographer Brett Ray's portfolio of endemic Antarctic Beech Trees in Lamington National Park is a wonderful example of bringing order to chaos, one of the most challenging things to do in the confines of a rainforest.

"Lamington National Park is many different things to many different people, but for me it's a place of refuge and solitude, and in the right conditions a very mystical place," he says.

"Many people come here for the waterfalls, which are amazing, but as someone who has always loved trees, I love the mossy, lichen filled environment, always filled with moisture and where light can struggle to break through.

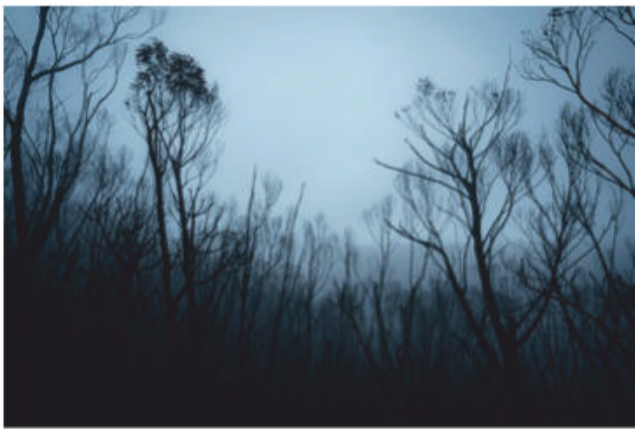
Inspired by English woodland photography, I really enjoy the challenge of trying to capture a shot in such a chaotic environment. It teaches you to look closely at your surroundings, as the beauty is there everywhere."

WHAT THE JUDGES' SAID

HILLARY YOUNGER: From the chaotic appearance of the rainforest, the diffuse light and misty atmosphere create wonderful transitions from dark to light; and from high contrast to low contrast, resulting in great depth and three dimensionality, and most importantly, in images that beg our visual exploration.

DYLAN FOX: Forests are one of the most chaotic and difficult places for a photographer to work in. Brett's portfolio however, not only displays four individual images that each find the beauty in the chaos, but they all have a fantastical feel to them.

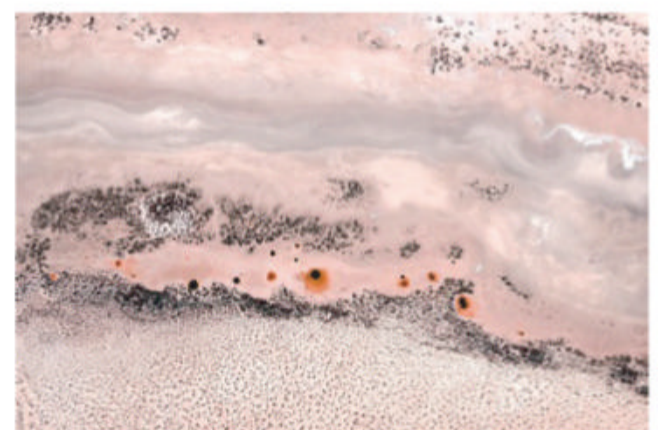
3. MATTHEW BARRETT



5. BRADLEY HANNON



6. ANTE BADZIM



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7. KAROLIN SCHILD



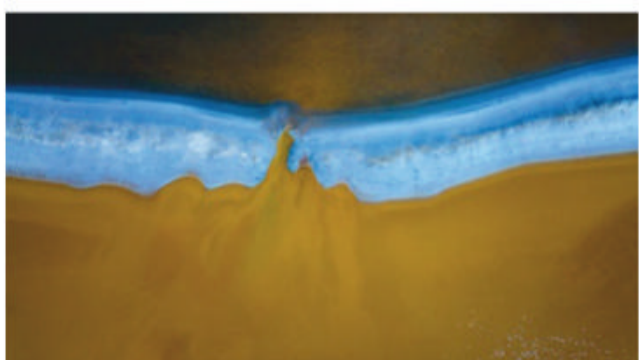
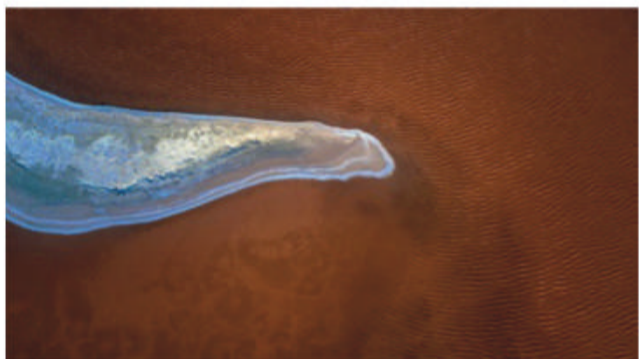
7. HARMAN SINGH HEER



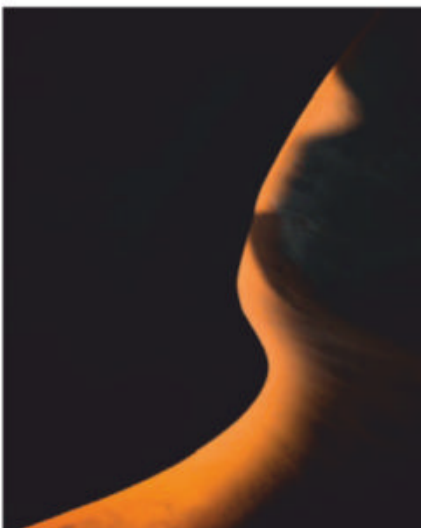
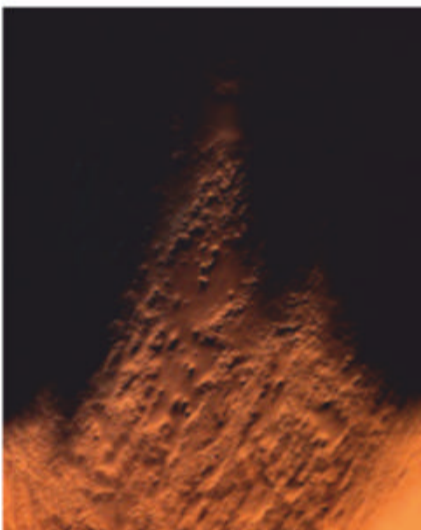
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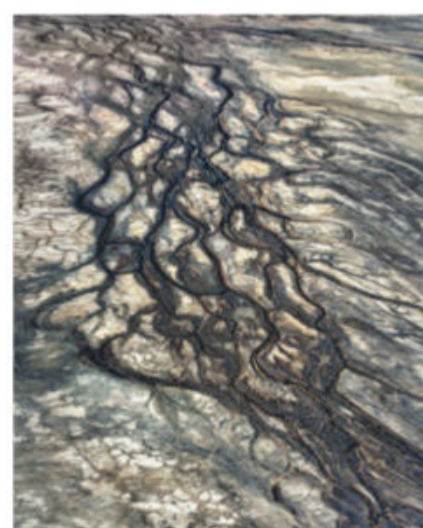
10. ROB COX



11. HARMAN SINGH HEER



12. DAVID DAHLENBURG



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13. CHANDRA BONG



14. ROBERT MORELLO



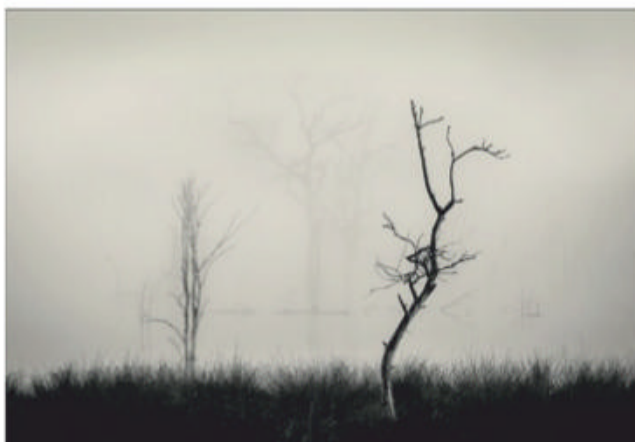
15. ADAM WILLIAMS



16. GERGO RUGLI



17. JANE SHEERS



17. BRIAN HATCHARD



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PHOTOGRAPHER OF THE YEAR 2020

PRESENTED BY NOKIA

WINNER

TRAVEL



ANTHONY LAWRENCE

@drcamera



NETWORKS

A specialist obstetrician and gynaecologist in practice for more than 30 years, Melbourne's Anthony Lawrence is also a keen traveller, and for his Travel category winning series *Networks*, chose to hit the waterfront in Bangladesh's capital of Dhaka to shoot a series that reveals a snapshot of the fishermen who work the shores in this vast city.

For our judges, it was Lawrence's decision to tell an intimate documentary-style story with a gritty, authentic feel that made his portfolio a clear standout this year.

WHAT THE JUDGES' SAID

ANTHONY MCKEE: While many photographers often try to capture all encompassing vistas while on their travels, Anthony Lawrence's photograph "Network" gives us a closer, more detailed look at the fishermen of Dhaka, Bangladesh, as they work to repair

their nets. In one image we see feet peaking out from various angles in a sea of nets; in another we see a foot that looks leathery, the big toe quietly strangled by a net as its owner works on mending a break. Although we do not get to see the fishermen's faces, we do get an appreciation of the hot environment these people are working in, and the tiring task they have repairing these nets. This small photo essay focusses on just a very small microcosm of Bangladeshi life, and yet each photo tells its own story. Well done.

SALLY BROWNBILL: I was instantly drawn to this series because of four factors. Composition, Colour Palette and Topic. Each image was bold and daring in its uniqueness. The photographer has been able to give us a clear graphic of what is going on with the fishing nets without showing any faces. They have been able to tell a clear story in a lateral and unique way, which I found so refreshing.

Whilst the topic of fisherman has been, and will continue to be, a topic photographers love to shoot, I was totally impressed with how Anthony tackled each image. He has gone in with a clear vision on how this series was going to look. Being able to make a selection of the final four, in itself is a hard task, but in this instance has been handled beautifully, with thought and consideration. The subtlety in the images and eloquence of the series shows a maturity to his eye.

More often than not I find that photographers slip up in putting a series together, not understanding subtleties or emotions, but rather trying to show off variety. This has not happened here. The viewer is left without a shadow of a doubt that it is the same story in each image, yet each image is strong enough to be a stand alone. It is a great skill set to have when telling a photographic story and I applaud this series.

SPONSOR



RUNNER-UP

TRAVEL



PIETRO GIORDANO
pietrogiordanophotography.com

INDIA

Pietro Giordano's five-week trip to India in 2018 was 'everything he dreamed it would be', and gave him the opportunity to work on his portrait photography in one of the most visually striking countries on earth.

Captured in Rajasthan, he says he was captivated by the instant connection with the people of this village and their generous offering to be able to take photos of them in their humble environment.

"I would often walk alone early in the mornings to capture the new day and start of daily life," he says.

"They were intrigued by my genuine curiosity and I always tried to engage with gestures and smiles and in return they posed for me in a very honest, natural and proud way."

WHAT THE JUDGES' SAID

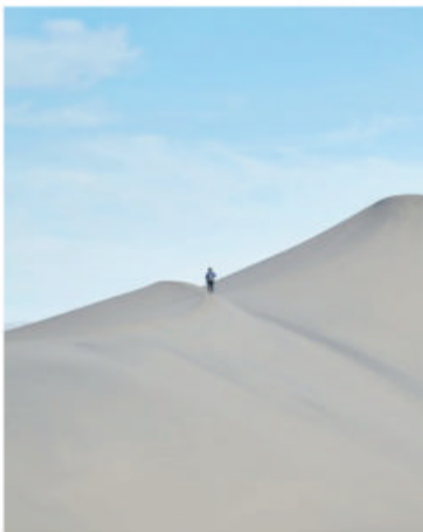
GEORGINA STEYTLER: Pietro has a great sense of colour, composition and humanity in his photography. In this series, he has captured moments that are natural and deceptively simple, yet totally engaging to the viewer. Together, they form a consistent narrative and draw you into a journey through the streets of India.



TRAVEL TOP 20

- | | | |
|----------------------|----------------------|-----------------------|
| 1. Anthony Lawrence | 8. Charles Jones | 15. Irina Mitin |
| 2. Pietro Giordano | 9. Anthony Lawrence | 16. Bruce McDonald |
| 3. Niall Chang | 10. Jared Buckley | 17. Deborah Cummings |
| 4. Anthony Lawrence | 11. Ante Badzim | 18. Anthony Lawrence |
| 5. Paul Harrison | 11. Abhik Basu | 18. Matt Landy |
| 6. Deborah Cummings | 13. Anthony Lawrence | 20. Christine Goerner |
| 7. Francesca Donnoli | 14. Grant Hunt | |

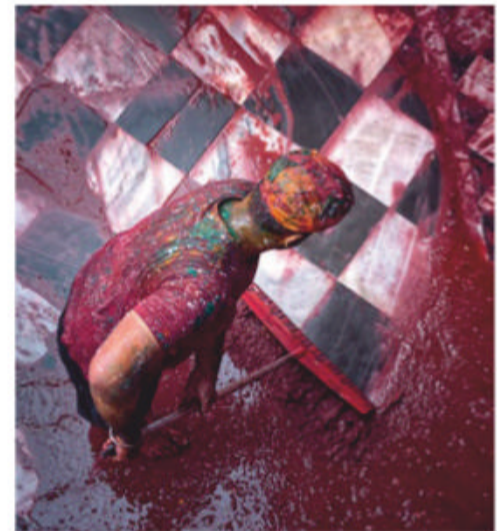
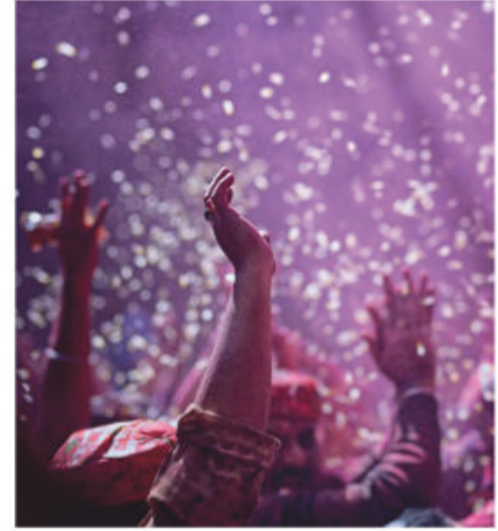
3. NIALL CHANG



4. ANTHONY LAWRENCE



5. PAUL HARRISON



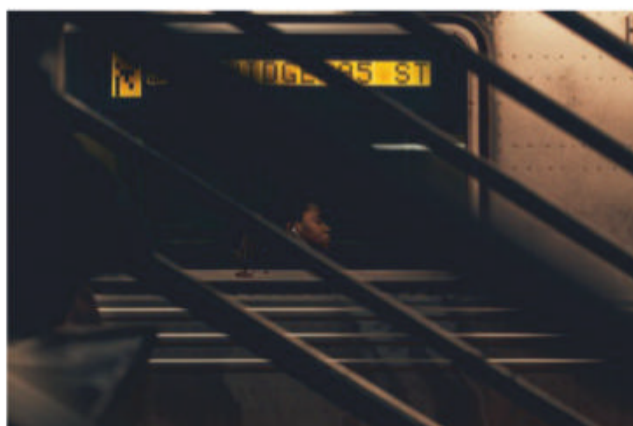
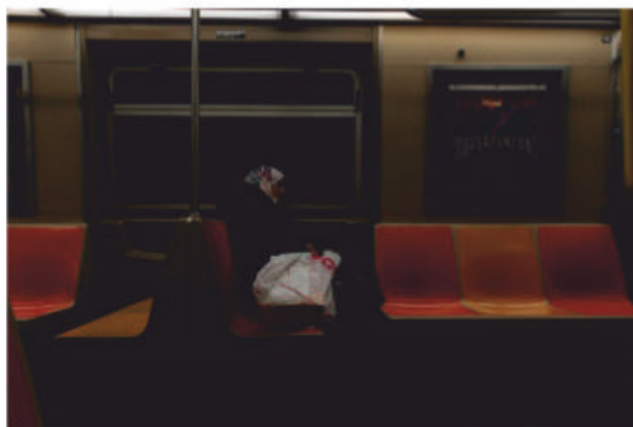
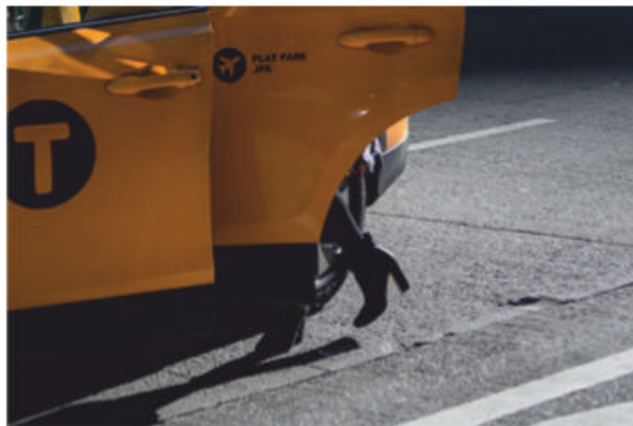
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6. DEBORAH CUMMINGS



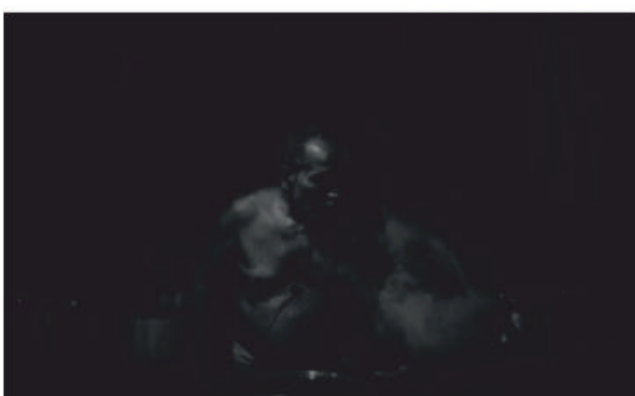
7. FRANCESCA DONNOLI



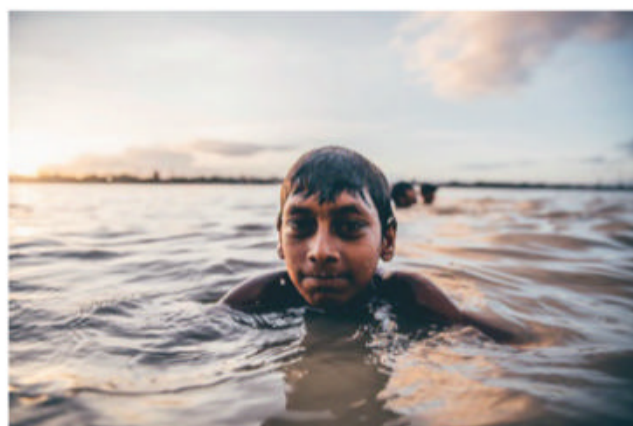
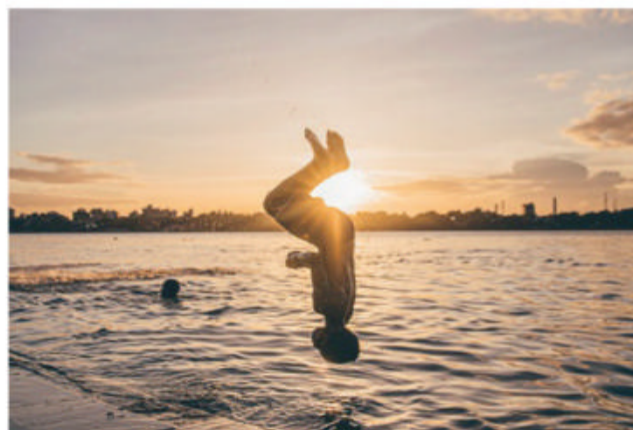
8. CHARLES JONES



9. ANTHONY LAWRENCE



10. JARED BUCKLEY



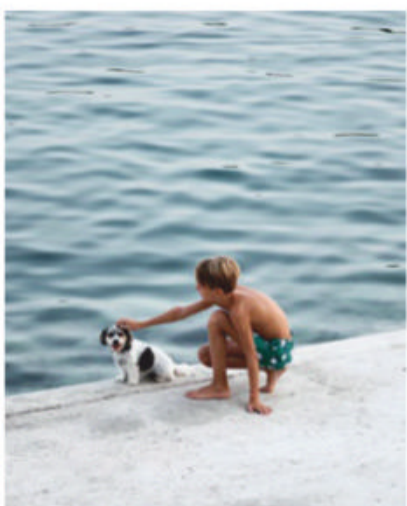
11. ABHIK BASU



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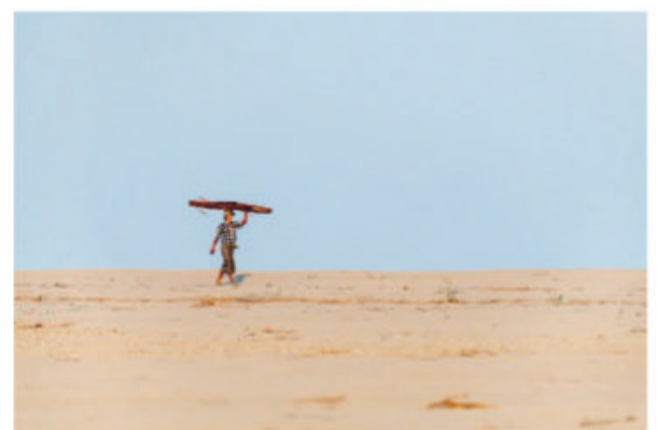
11. ANTE BADZIM



13. ANTHONY LAWRENCE



14. GRANT HUNT



15. IRINA MITIN



16. BRUCE MCDONALD



17. DEBORAH CUMMINGS



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PHOTOGRAPHER OF THE YEAR 2020

PRESENTED BY NOKIA

WINNER

BLACK & WHITE



JACQUELINE HAMMER

beta.1x.com/jhammer

SPIRAL STAIRCASES

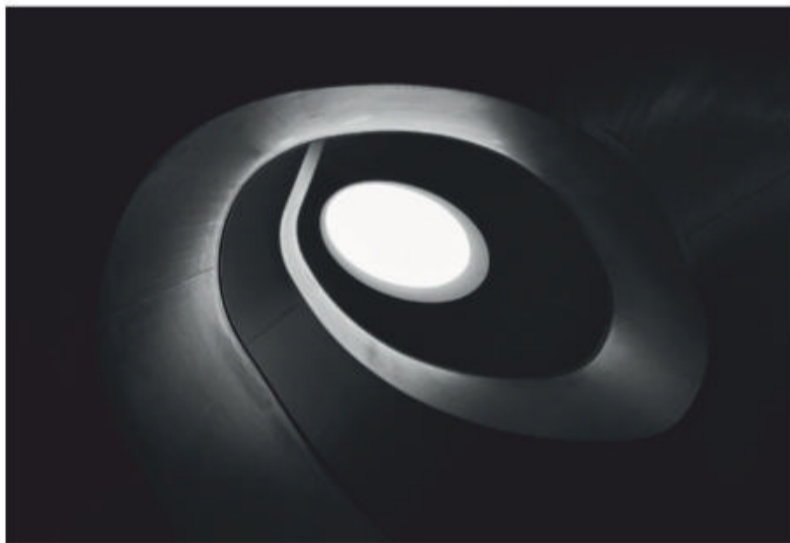
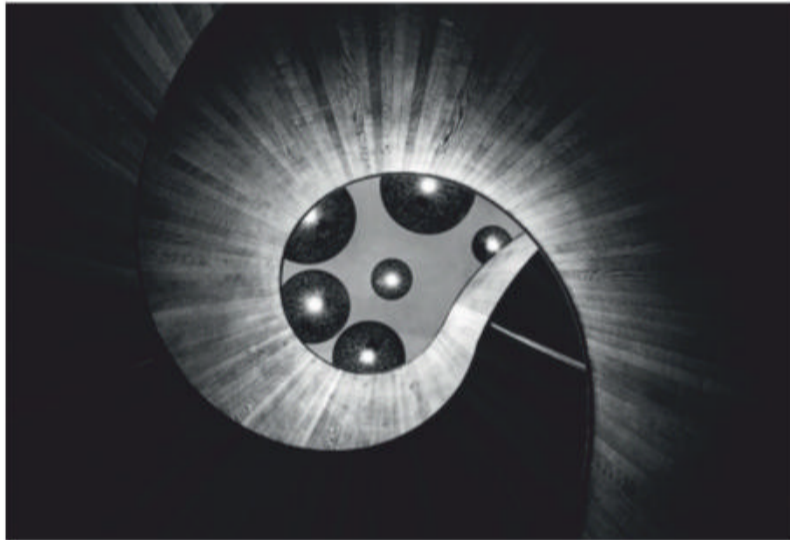
Over the last few years, Cairns based photographer Jacqueline Hammer says she has travelled frequently to London, where she's had the opportunity to visit many of the beautiful spiral staircases that form her stunning portfolio. "I love architecture and in particular interiors and staircases, for their geometric and abstract look and also because the outcome of the photoshoot is not dependent on the weather," she explains. "The first two photos are from the CitizenM Bankside Hotel – one angled view and one straight up view. The third is the Tulip Staircase at Queens House, Greenwich, and the last is one of the three staircases at the Newport Street Gallery."

All the images were taken handheld in low light, and then converted into black and white "to bring out the details and give a more abstract and cohesive look," she says. For the judges, the cool and subtle use of line and shape and perfection in application made this portfolio a standout entry this year.

WHAT THE JUDGES' SAID

ALEX CEARNS: Every image in this series has strong visual impact and the perfection in application of the black and white contrast makes the images pop. The circular flow of the staircases leads the viewer straight into the centre of the frame where something different sits as a surprise in each photograph. This series is a highly artistic, expertly crafted representation of the subject matter, which transcends the appearance of a standard staircase. Brilliant and beautiful!

DREW HOPPER: The strong geometry cleverly composed in each frame creates bold and striking visuals to grab the attention of the audience. The images have wonderful tone and contrast, which is exactly how black and white photography should be. Consistency is what really holds this body of work together for me, with less proving more.



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RUNNER-UP

BLACK & WHITE



JANINE DAWES

@jnine_d

THE SEED POD

Perth based accountant Janine Dawes says she has always had a keen interest in macro photography and with restrictions imposed due to the pandemic, decided to look for subjects like flowers, leaves and insects that were easy to find and close to home.

“One day when I was out for my daily walk, some seed pods that had fallen on the ground caught my eye. They had started to dry out in the sun and looked like a great subject to photograph so I picked one up and took it home,” she says.

“The intricate details and vein like markings that the macro lens was able to capture on the pod were amazing and even more so once converted to black and white.

After a few days, the pod started to break apart, almost like segments of an orange, with various layers peeling off, finally revealing the dried seed inside.”

The result is a portfolio that’s on one hand simple, but also shows a clear understanding of light and composition that elevated this portfolio in the black and white category this year.

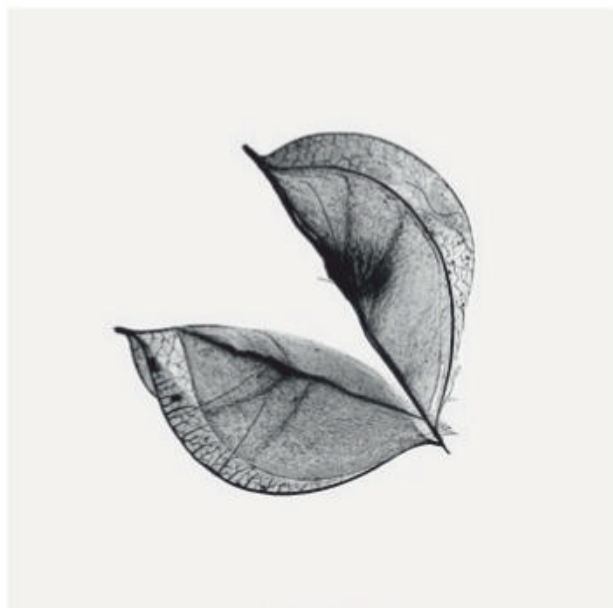
WHAT THE JUDGES’ SAID

DOUWE DIJKSTRA: This is a wonderful and minimalist series of seeds, which have been beautifully composed and isolated on a white background. They appear almost translucent and look very fragile and brittle.

I love the juxtaposition between the almost clinical scientific research centre look and feel (the seeds look like X-rayed objects with main arteries and other blood vessels) and the pure natural world.

BLACK & WHITE TOP 20

- | | |
|----------------------|-----------------------|
| 1. Jacqueline Hammer | 9. Heather Soo |
| 2. Janine Dawes | 12. Maria Bastin |
| 3. Grant Faulkner | 13. Luna Morrow |
| 4. Graham Earnshaw | 14. Cameron Meacham |
| 5. Steve Day | 15. Harman Singh Heer |
| 6. Jacqueline Hammer | 16. Nola Sumner |
| 6. Farzin Sahebjam | 17. Louise Nott |
| 8. Cameron Meacham | 18. Alan Coligado |
| 9. Steve Day | 19. Matthew Tuffield |
| 9. Linda Bernau | 20. Marta Yebra |



FINALISTS
**BLACK
& WHITE**

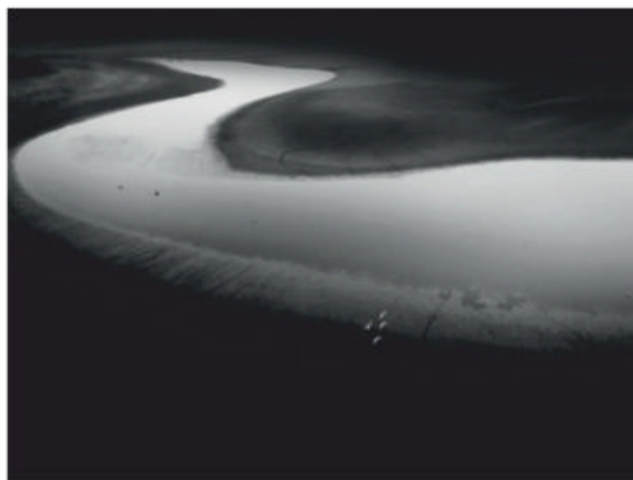
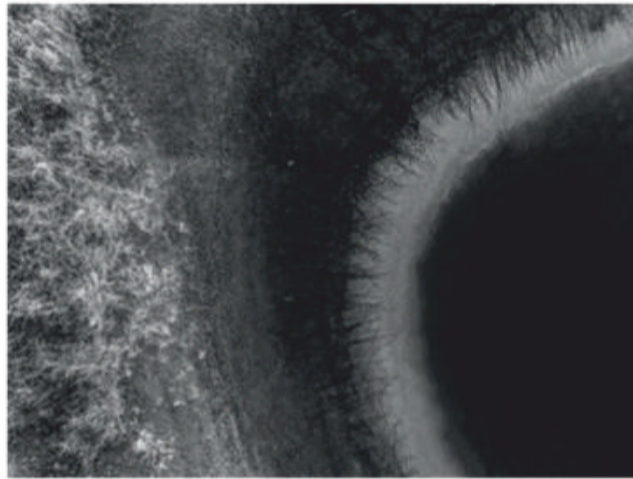
**PHOTOGRAPHER
OF THE YEAR 2020**

PRESENTED BY **NOKIA**

3. GRANT FAULKNER



4. GRAHAM EARNSHAW



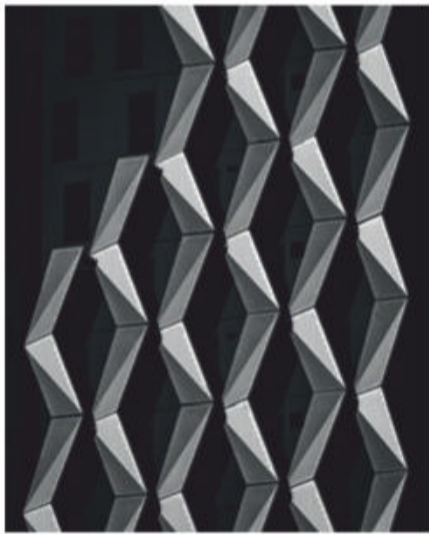
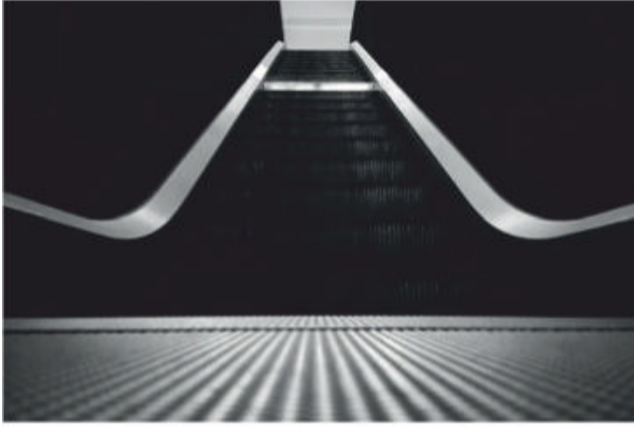
5. STEVE DAY



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6. JACQUELINE HAMMER



6. FARZIN SAHEBJAM



8. CAMERON MEACHAM

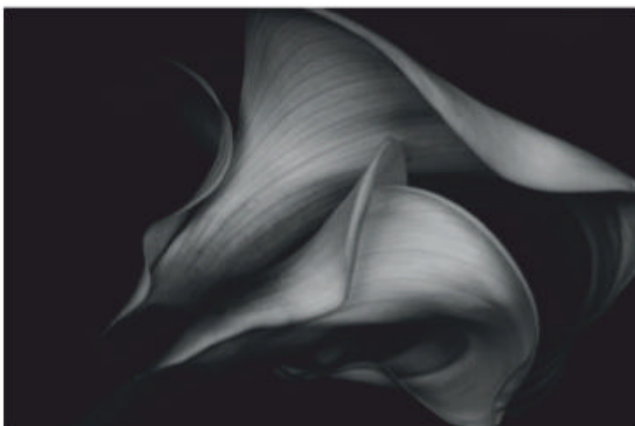
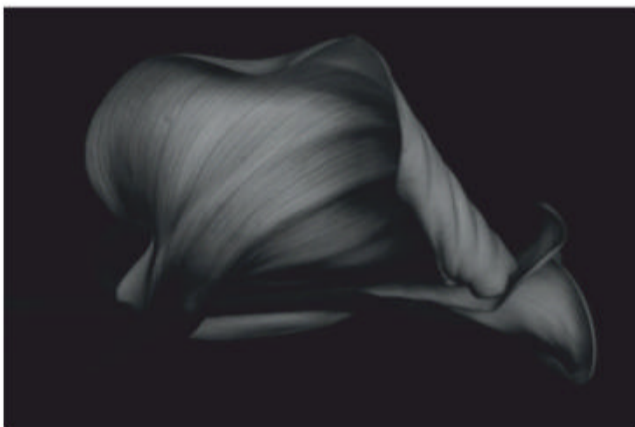
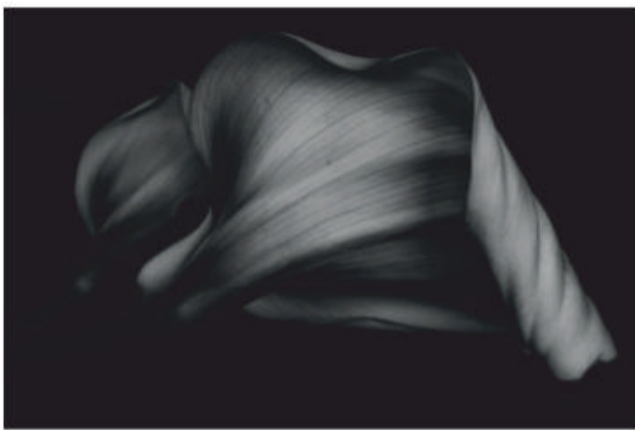


FINALISTS
**BLACK
& WHITE**

**PHOTOGRAPHER
OF THE YEAR 2020**

PRESENTED BY **NOKIA**

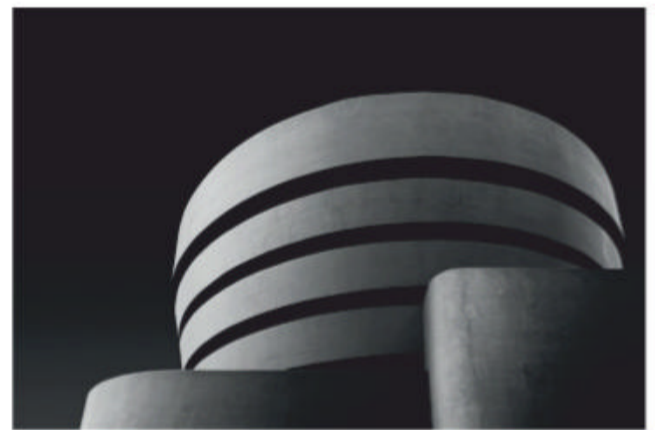
9. HEATHER SOO



9. LINDA BERNAU



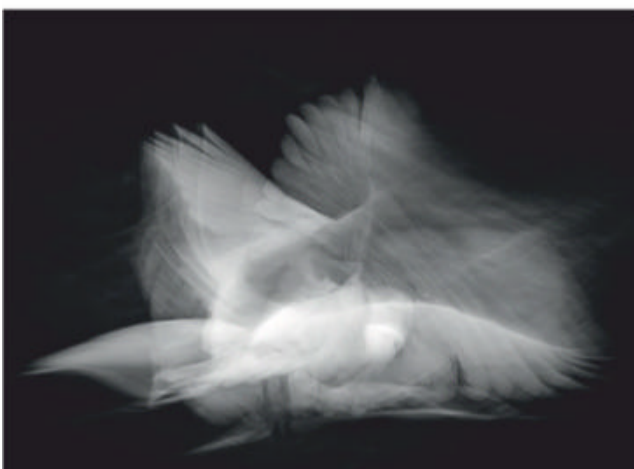
9. STEVE DAY



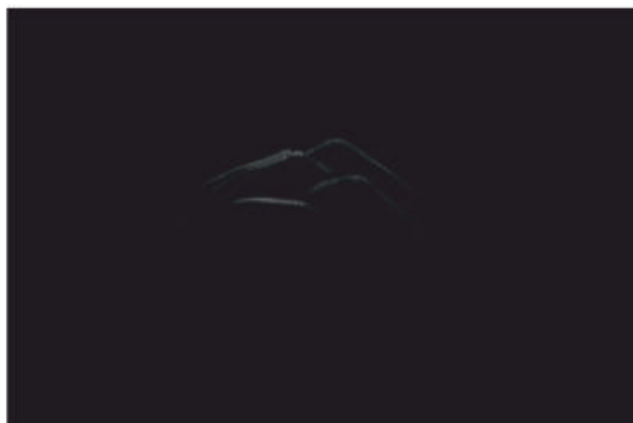
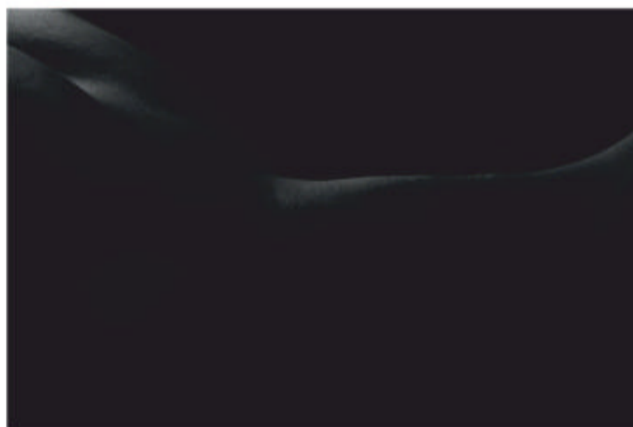
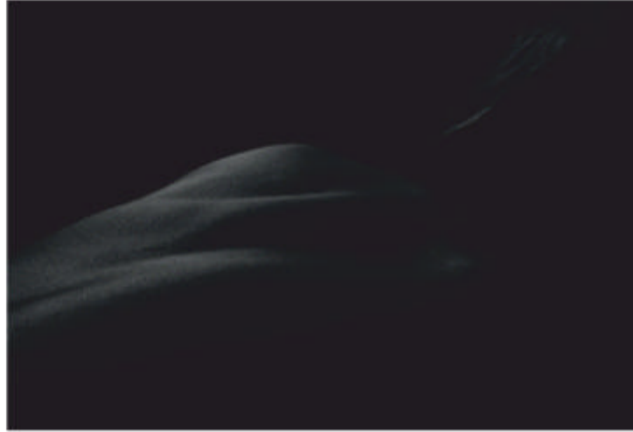
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12. MARIA BASTIN



13. LUNA MORROW



14. CAMERON MEACHAM

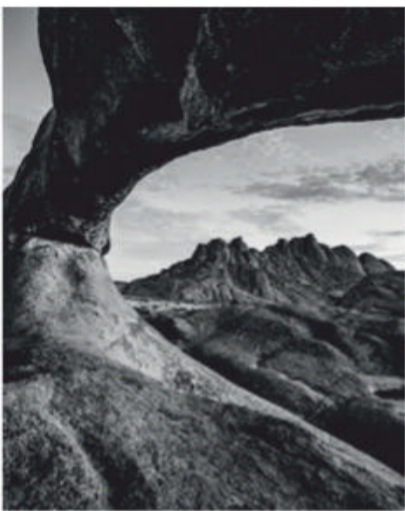


FINALISTS
**BLACK
& WHITE**

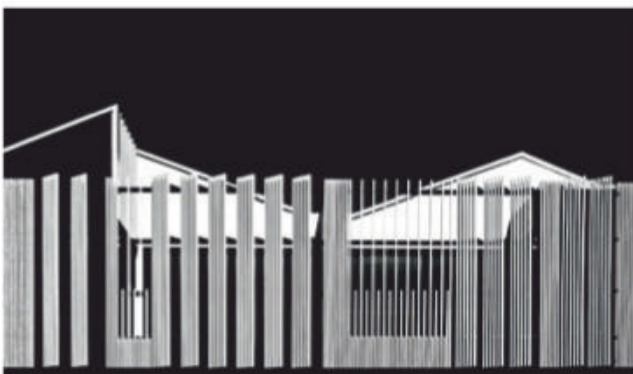
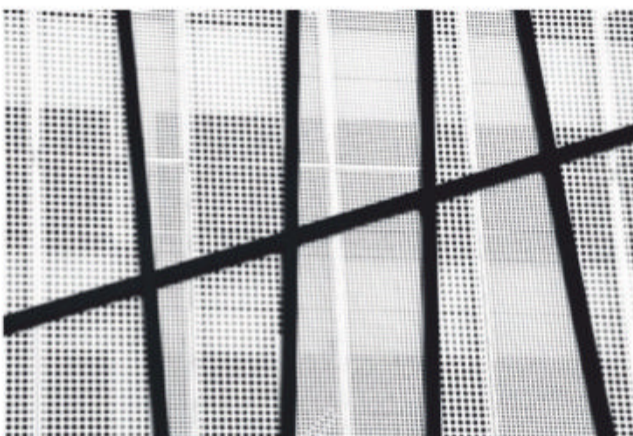
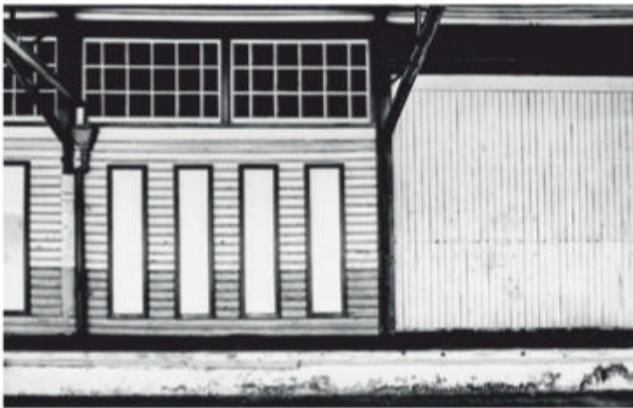
**PHOTOGRAPHER
OF THE YEAR 2020**

PRESENTED BY **NOKIA**

15. HARMAN SINGH HEER



16. NOLA SUMNER



17. LOUISE NOTT



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PHOTOGRAPHER OF THE YEAR 2020

PRESENTED BY NOKIA

WINNER

MOBILE



CAMERON MEACHAM

@cmeacham_photography

SHADOWS AT PLAY

Cameron Meacham is no stranger to these pages, taking out the Black and White category of Photographer of the Year back in 2018. Since then, he's kept his enthusiasm for black and white, but shifted his focus to photographing his daughter Gracie, 3.

His series, captured in Melbourne, explores a day in the life of his daughter – both during and after lockdown and managing the restrictions of the 5km limit around his house.

"When the parks finally opened up, Gracie and dads (my) life soon became park life," he explains. "Every day was a new adventure, finding a different park within our 5kms. The 'Shadows at Play' series evolved while capturing the incidental moments she experienced along the way, while encompassing the shadows of what life had felt like within the COVID months."

For our judges, his use of shadow and light made his portfolio a real standout – and proof that chasing the light is key to great photography, not the tool you use to do it.

WHAT THE JUDGES' SAID

RYAN DOMENICO: This portfolio immediately jumped out at me. The creativity and use

of light is executed perfectly. Each image tells a beautiful, individual story, yet they fit together immaculately as a portfolio. The compositions are fantastic and each image draws the viewer into the story. Beautifully simple and captivating work.

DOUWE DIJKSTRA: A beautiful, funny and candid series. The heavily cropped and zoomed in compositions give this unique series an almost abstract look and feel, despite it depicting an everyday scene. Using shadows here is a clever and creative way of revealing or suggesting what is occurring, without actually showing the main subject creating the scene.

TIM LEVY: While most things are looked at face value, we often miss a lot of day-to-day interesting imagery that without photography, it's almost impossible to ascertain or remember as the moments are so fleeting. The 'shadow play' and geometrics of Cameron's images are great and force the viewer to do a double take of what we are looking at.



SPONSOR

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RUNNER-UP

MOBILE



DAVID DAHLENBURG

daviddahlenburg.com

INDUSTRIAL NOIR

South Australian photographer David Dahlenburg's series Industrial Noir explores the industrial architecture of the winery he works for, and the series is the first time he's used his phone to take fine art images.

"The winery is forever changing with varying weather and lighting conditions," Dahlenburg says. "There are many compositions that can be achieved from walking up stairs and onto catwalks. Pipes, handrails, road markings and welds on wine tanks can be used for leading lines and to add interest."

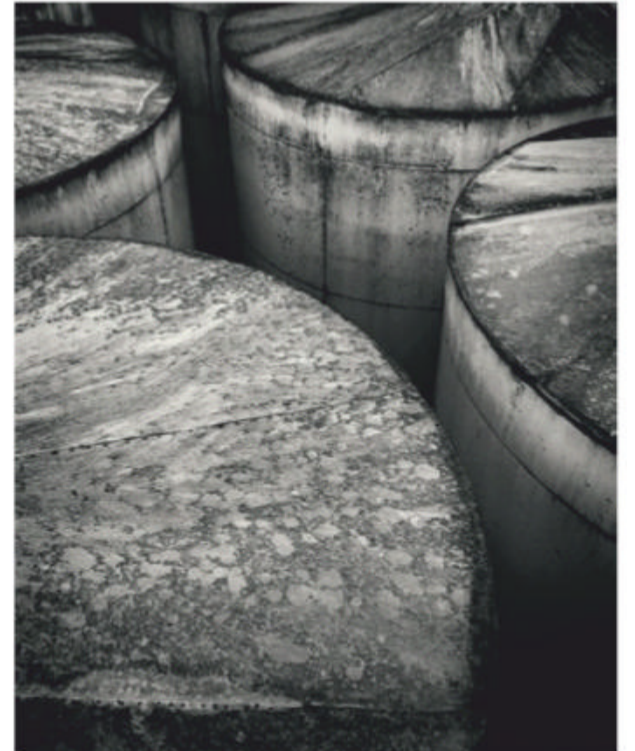
"The images in this series were taken with my iPhone. As luck would have it, when the light is just right, the only camera you have on you is the one on your phone. I found the phone particularly good at capturing reflections in small puddles and getting into tight areas that my DSLR is too bulky for."

For the judges, his interesting subject matter, use of shadow, tone and light and consistent editing made this portfolio a popular pick.

WHAT THE JUDGES SAID

DOUWE DIJKSTRA: This is an awesome series of an industrial complex – and yes, they can look sexy! I love the beautiful textures of the concrete, steel, corrosion and the clouds. Shooting in mono definitely amplifies and highlights these textures, and I think colour would have certainly been a distracting factor otherwise

A huge range of grey tones are used here, but they don't muddy the waters. There's enough black and whites to add contrast and define shapes and contours. The dark and gloomy weather adds to the heavy industrial look and feel.



PEOPLE TOP 20

- | | |
|---------------------|----------------------|
| 1. Cameron Meacham | 11. Dianne Galbraith |
| 2. David Dahlenburg | 12. Cameron Meacham |
| 3. Stella Scarfo | 13. Joe Dolce |
| 4. Hunter Smith | 13. Bob Topping |
| 5. Bronwyn Silver | 15. Ing Phoenix |
| 6. Nikki Kenwick | 16. Adam Richmond |
| 7. Stella Scarfo | 17. Jun Gil Park |
| 8. Graham Earnshaw | 18. Joy Bennett |
| 9. Theresa Lee | 19. Stella Scarfo |
| 10. Tim Johnson | 19. Christine Rocher |

3. STELLA SCARFO



4. HUNTER SMITH



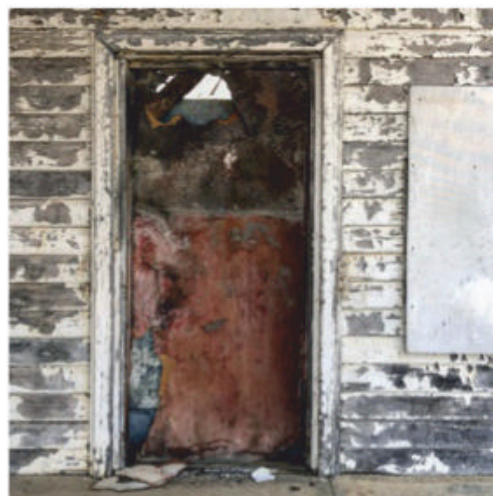
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5. BRONWYN SILVER



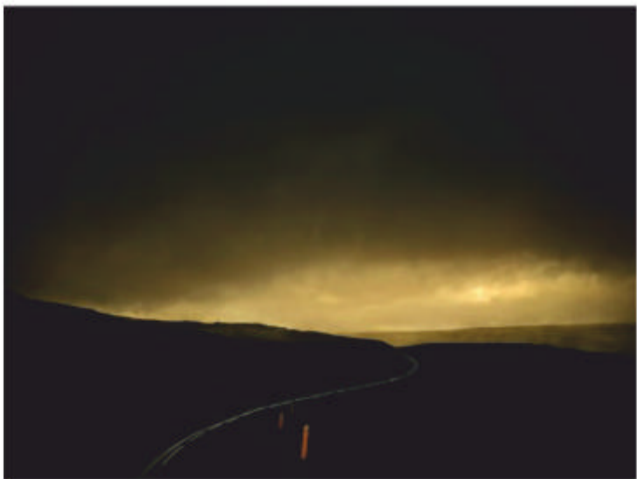
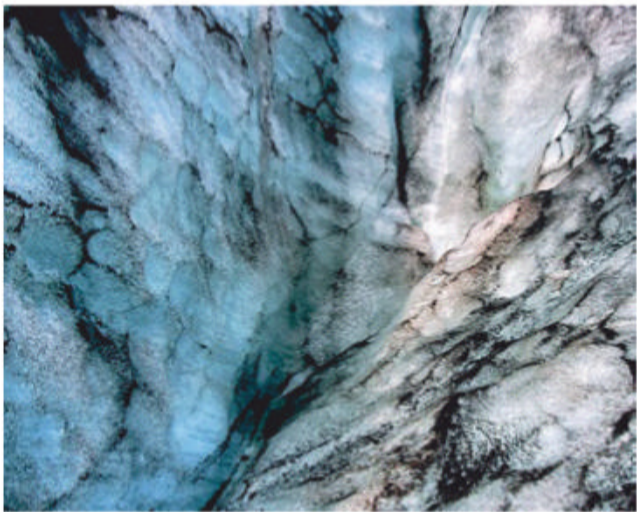
6. NIKKI KENWRICK



7. STELLA SCARFO



8. GRAHAM EARNSHAW



9. THERESA LEE



10. TIM JOHNSON



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PHOTOGRAPHER OF THE YEAR 2020

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@emmafraterphotography

FIRE WATCH

Although her image was taken in May 2018 during a hazard reduction burn, scenes like this could have just as easily been captured in many parts of Australia last summer during our horror 2019/20 bushfire season. Here, the viewer is witness to the devastating spectacle of a huge plume of smoke and ash towering over Mount Solitary in the Blue Mountains, during the first reduction burn in the area for more than 25 years.

For Blue Mountains local Emma Frater, as soon as she heard the burn was happening she was off with her camera to the nearest viewpoint to capture it.

"I took quite a few shots of the smoky valley and the firebombing helicopters, but the man standing alone with his hand on his hip really caught my eye," she says.

"He struck me as a strong and resilient character, and I moved into position to shoot him from behind with the billowing smoke framing him. I headed back later at night to photograph the glowing embers, however it was the photograph of the man watching the burning landscape that set the scene for me."

WHAT THE JUDGES' SAID

TIM LEVY: The level of photography for this year was incredible. But in the end, images that stand out really do have that 'Je ne sais quoi' factor. This image to me was not only frighteningly awe inspiring, but it was also topical, uniquely Australian and also had subtle images within it which can lead to a 'bigger picture' and further questioning. The gentleman watching is of an older generation and to

his right, is the younger generation. They are the people who will inherit the world from 'him'. Will our older politicians ever admit climate change is real and that their legacy could be a 'Mad Maxian' denatured wilderness? Or is it just part of the inescapable Australian cycle of growth, destruction and rejuvenation?

JACQUES VAN AS: This image speaks to every Australian, and anyone who knew or has been directly affected by bushfires would understand what was going on in this image. The man gazing over the fires with a separate group of onlookers watching the fires ravage the Australian landscape was something we all went through last year, and this image has captured that feeling of helplessness in one single frame.

SPONSOR

SanDisk

RUNNER-UP

PHOTO OF THE YEAR



LUKE MACKENZIE
iamlukemackenzie.com

MORNING DELIGHT

Victorian photographer Luke Mackenzie captured his runner-up image *Morning Delight* in early 2019 when his work had him driving the Great Ocean Road quite frequently. He's done the seemingly impossible with this photo – shooting a location we've seen hundreds of times in a unique way.

"I'd been to the Apostles countless times at sunrise to shoot, but I'd never seen it in these conditions with the cloud rolling off the cliffs, then down and across the ocean like that," he explains.

"You can see in the image the thick fog about to come across in the background. This moment only lasted a few minutes before the whole place was covered in fog and the lighting had completely changed to a dreary morning."

"One of my favourite things about this image is I took it in summer in January, so the sunrise was pretty early, and the lookout platform was essentially empty apart from one other guy who witnessed this with me – I think it's something quite unique."

WHAT THE JUDGES' SAID

SHANNON WILD: This is such a pleasing image. It's well balanced, not only in the composition, but also its colour with the greens in the foreground offsetting the pastels in the rest of the image. Luke has executed this well – especially to get the movement of the fog and water while keeping the shadows rich and full of texture.



PHOTO OF THE YEAR TOP 20

1. Emma Frater
2. Luke Mackenzie
3. Margot Hughes
4. Harman Singh Heer
5. Heather Rose
6. Tim Mulholland
7. Santosh Mitra
8. Jarrod Vero
8. Gergo Rugli
10. Gergo Rugli
11. Samuel Markham
12. Tracy Lees
13. Matt Fieldes
14. Chris Dixon
15. Linda KY Wei
15. Kate HH Yang
15. Jacqueline Hammer
15. Cameron Meacham
19. Andrew Dickman
19. Amanda Luker

FINALISTS
**PHOTO OF
THE YEAR**

**PHOTOGRAPHER
OF THE YEAR 2020**

PRESENTED BY **NOKIA**

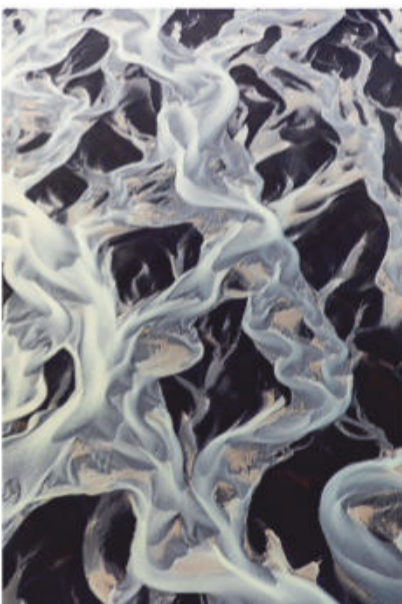
3. MARGOT HUGHES



4. HARMAN SINGH HEER



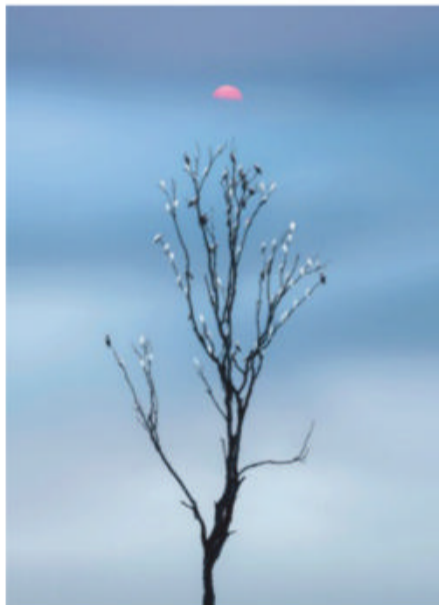
5. HEATHER ROSE



6. TIM MULHOLLAND



7. SANTOSH MITRA



8. JARROD VERO



8. GERGO RUGLI



10. GERGO RUGLI



11. SAMUEL MARKHAM



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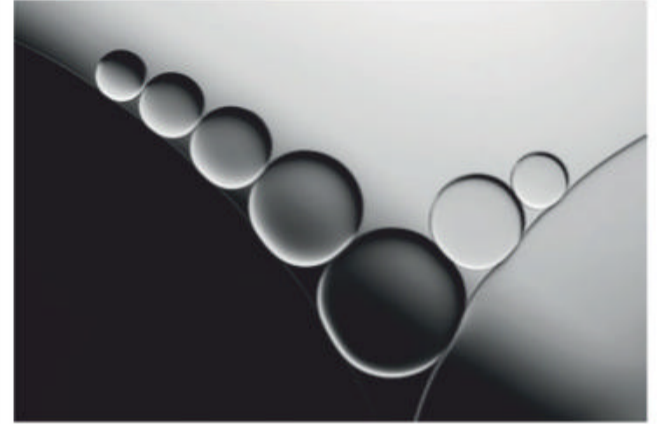
12. TRACY LEES



15. KATE HH YANG



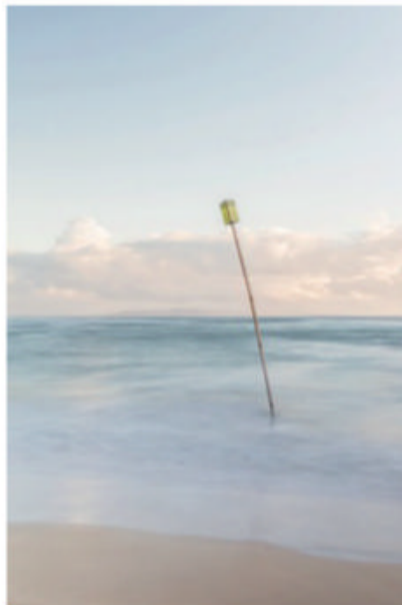
15. JACQUELINE HAMMER



13. MATT FIELDS



15. CAMERON MEACHAM



19. ANDREW DICKMAN



14. CHRIS DIXON



15. LINDA KY WEI



19. AMANDA LUKER



PHOTOGRAPHER OF THE YEAR 2020

PRESENTED BY NOKIA

WINNER

CREATIVE



BEC LOWE

beclowe.myportfolio.com

UNCONFINED

Mother of three from Brisbane Bec Lowe says she usually has her camera close at hand with photography being her primary creative outlet. Her Creative category winning self-portrait is the result of combining flash with a slow shutter speed.

“Flash helps to define me, then with the slower shutter speed I move slightly to create the softer edges and generate movement,” she explains. “Sometimes when I create an image, I have a clear vision of what I want to accomplish. It can be thoughtful, slowly cultivated, with props, planning and patience. Oth-

er times I follow my mood. It’s a blur of emotions and thoughts, which is what I did with this image.

“In part of the image, I am clearly defined and surrounded by softness – I am strong yet incredibly fragile. It represents life (much like creativity) – it has no limitations except the ones we place on it, we can strive to hold onto it, but it comes best when we simply let go.”

WHAT THE JUDGES’ SAID

LISA MICHELE BURNS: The movement in this portrait stood out immediately and caught my attention. It suggests

emotion and perhaps turmoil, but is also very beautiful and calming, like being caught up in a dream. The eye area paired with the gently curved lines created by hand motions is executed so well. Beautifully captured by the photographer!

HELEN WHITTLE: Self-portraiture at its best. This beautiful, painterly image, with muted tones, really captured my attention. Using movement to create blur this image feels ethereal and graceful. A creative masterpiece.

SPONSOR



RUNNER-UP

CREATIVE



RUTH WOODROW

ruth.angrybluecat.com

MELBOURNE IN ISOLATION

Ruth Woodrow's collage Melbourne in Isolation may initially look simple, but then you start looking at the details. The product of more than four months of pounding the pavement and more than 250 images, her image impressed our judges with its deliberate use of colour and clever and quirky repetition.

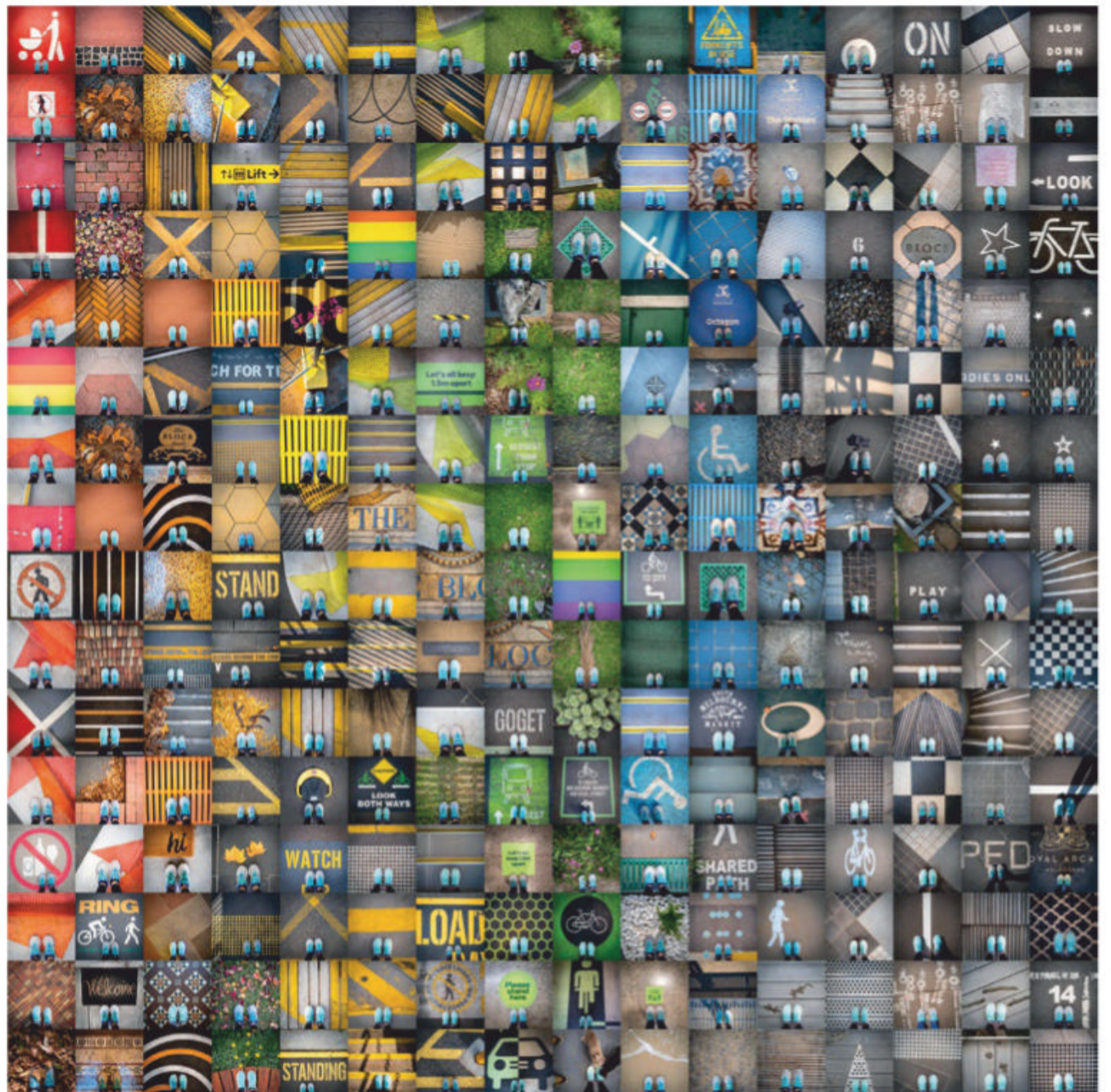
"Each image represents a happy memory of time spent walking my neighbourhood with my husband, Paul, over a period of three months, from March to June 2020," Woodrow explains.

"When I found out that I would be working from home, I decided that I was going to go for a walk every day for both my mental and physical wellbeing. During my walks I started noticing the various signs and markings on the ground. The lack of people and traffic was making me see many things as if for the first time. Photographing my feet with these signs and markings seemed to be a way that I could capture my experience of lockdown and isolation. Before long, I noticed that I had hundreds of these images, and it seemed like a good idea to combine them into a sort of collage.

"I thought I could arrange the images from red through to violet, but what I discovered was that I didn't have enough magentas and violets, but I had heaps of grey, so my collage ended up fading from the rainbow through to grey. In the end, it talks to me of the gloss and excitement of early lockdown fading into what we now think of as the new normal."

WHAT THE JUDGES' SAID

ANTHONY MCKEE: In a year when Melbournians spent at least three months bound to a 5-kilometre radius from home, with just one hour a day allowed for outdoor exercise,



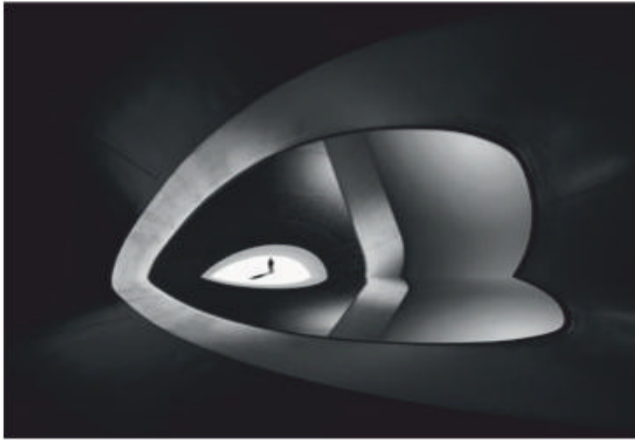
Ruth Woodrow has proven that you can still turn these limitations into visual adventure. Ruth's collage, "Melbourne in Isolation", are a union of 256 unique photographs that together create a very clever and visually exciting work. The common theme within each image are blue running shoes, and yet the colours, textures, and signage (and even the odd cat) take us on a wonderful journey that is very familiar to most Melbourne city dwellers. As an artwork I believe most people could easily live with this work for a long time, and that is what I consider to be one of the best measures of any artwork. Well done, Ruth.

MARK GALER: There is a little bit of 'the collector' living in many photographers. This series is a shining example, that things of interest, can be right at our feet and that there is strength in numbers. The meticulous eye for detail and structure, both during capture and in the final layout, only add to the glorious final outcome.

CREATIVE TOP 20

1. Bec Lowe
2. Ruth Woodrow
3. Jacqueline Hammer
4. Adrian Donoghue
5. Louise Smith
6. Suzanne Nelson
7. Russell Donkin
8. Dianne Kelsey
9. Steve Day
10. Susan Shanta
10. Keri Lockwood
12. Jessica Wiseman
13. Suzanne Nelson
13. Farzin Sahebjam
15. Dani Watson
16. Yvonne Raulston
16. Chris Jarrett
18. Kym Houston
19. Dianne Kelsey
19. David Chiodo

3. JACQUELINE HAMMER



6. SUZANNE NELSON



9. STEVE DAY



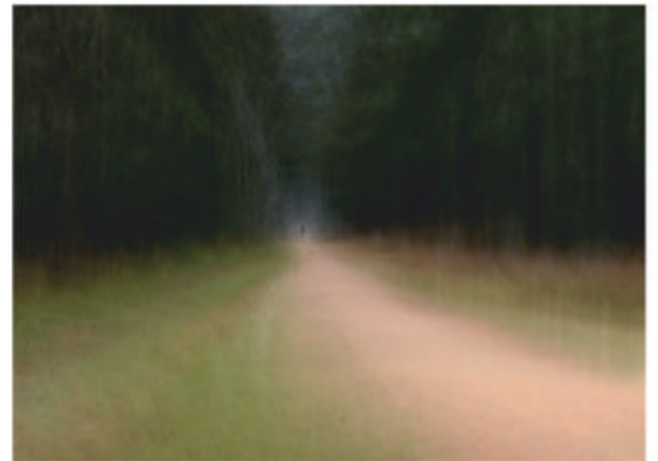
4. ADRIAN DONOGHUE



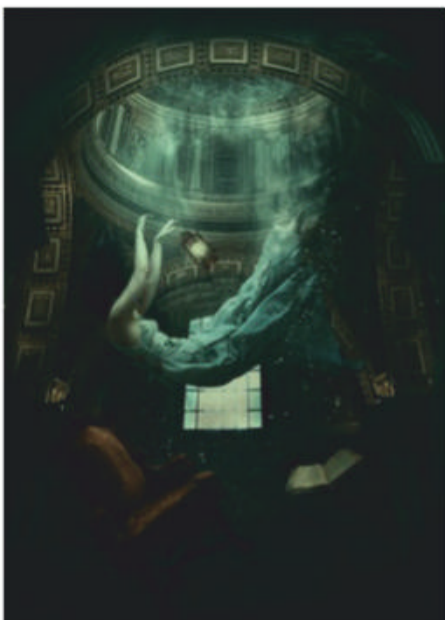
7. RUSSELL DONKIN



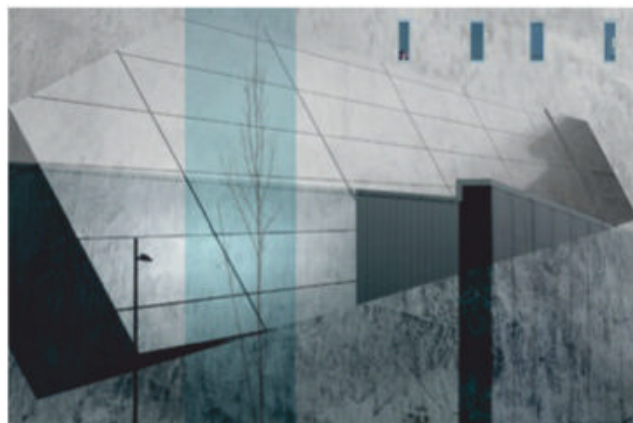
10. KERI LOCKWOOD



5. LOUISE SMITH



8. DIANNE KELSEY



10. SUSAN SHANTA



SPONSOR



12. JESSICA WISEMAN



15. DANI WATSON



18. KYM HOUSTON



13. SUZANNE NELSON



16. CHRIS JARRETT



19. DAVID CHIODO



13. FARZIN SAHEBJAM



16. YVONNE RAULSTON



19. DIANNE KELSEY



PHOTOGRAPHER OF THE YEAR 2020

PRESENTED BY NOKIA

WINNER

JUNIOR



JAKE FRAZER

@jf.frazer

BLINDING COLOUR

16-year-old Northern Rivers photographer Jake Frazer captured this evocative, filmlike image in January 2020 while sitting on a tram in Kamakura, Japan.

"I was probably scrolling Instagram," he tells us, "amazed at all the impossibly creative and meaningful photographs on there, and almost completely missed the scene laid out before my eyes."

With spitting rain to add mood, cloud cover for lighting, a vignette of patient humans and a driver; perfectly silhouetted, all the ingredients were there for a stunning image.

"Fumbling for my camera, it occurred to me... How many of these picture-perfect shots have I missed due to distraction? I was scared to intrude, but knew that regret would follow if I didn't take a chance." The rest, as they say, is history.

WHAT THE JUDGES' SAID

ANTHONY MCKEE: You don't always have to be looking directly into someone's face to learn something about them. This "portrait" by Jake Frazer reveals daily life to us somewhere in Asia (I'm guessing Japan); it is a beautiful composition that hints at the nature of this tram driver, sitting up front in cab of his vehicle while shuttling passengers along a route that we can assume they



are all too familiar with. Umbrellas and lashings of rain on the front windows tell us about the conditions of the day, while the shoes, bags and a walking stick hint at who some of the passengers might be. It is a simple photograph in its design and yet tells a beautiful story. Jake has called this image "Blinding Colour", although "masking colour" would be equally apt. In colour, the signage at the top of the frame would have been very distracting; in this black and white interpretation we get to quietly enjoy the journey that driver is taking his passengers on.

MARK GALER: Photographs of people with their backs to the camera are seldom successful. With this image, however, I would have it no other way. This, for many of us, is the only view of the driver we ever see. The lack of the view beyond the driver, due to inclement weather, also serves to arrest the viewer's attention at the intended focal point of the image, as our eyes are drawn through the carriage way. The small tilt of the driver's head only adds to our interest. It is not often a single image conveys an unusual narrative, but this one speaks volumes.

SPONSOR



RUNNER-UP JUNIOR



JARVIS SMALLMAN

@jarvis.s.photography



SUNSET SEAL

Jarvis Smallman is an accomplished 14-year-old from the small community of Hopetoun Western Australia, who is lucky enough to call the beautiful Fitzgerald Biosphere home. In between the outdoors, beach and surf, he's also developed a passion for photography.

"I was snorkelling at my favourite beach when I saw a curious head and two huge eyes poke out of the water," he says. "I rushed back to the beach to grab my camera, and this seal came up close to say hello. I drifted with her down the current as the sun was setting over the ocean. Capturing the perfect shot was difficult as she was moving so fast, but everything lined up perfectly and I was able to nail this image. Such an amazing experience!"

WHAT THE JUDGES' SAID

DOUWE DIJKSTRA: This is a great capture of this playful and inquisitive seal. It's checking out the photographer en-

tering its domain, and I really love the half-half composition; below the surface we experience the beautiful underwater world and the seal's natural habitat, while above we see its proximity to the land. As a bonus, the sun peaking over the horizon adds some warmth – a nice contrast to the cold waters.

HILLARY YOUNGER: A creative capture of two worlds, above and below the water's surface at a fleeting moment in time: the rising sun's rays pierce the water and light up the dunes, just as the seal approaches the camera. Jarvis has nailed his timing and exposure, and created a beautifully balanced composition with visual interest both above and below the water's surface as well. The seal's direct gaze draws our attention, and adds a powerful emotional impact to the image.

JUNIOR TOP 20

1. Jake Frazer
2. Jarvis Smallman
3. Sonya Clarke
4. Jake Frazer
5. Tobias Balcombe Ehrlich
6. Kayley Dixon
7. Julia Howe
8. Matthew Barrett
9. Julia Howe
10. Toby Dean
11. Dylan Schafter
12. Matthew Barrett
13. Jacob Dedman
14. Matthew Barrett
14. Jacob Dedman
14. Isabelle Rebetzke
17. Julia Howe
18. Julia Howe
19. Henry Openshaw
19. Julia Howe

3. SONYA CLARKE



6. KAYLEY DIXON



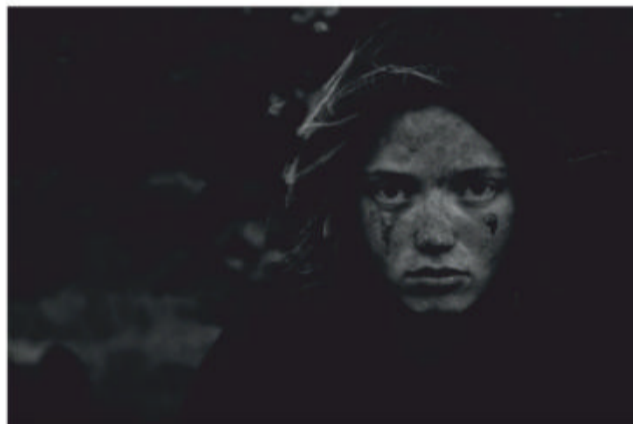
9. JULIA HOWE



4. JAKE FRAZER



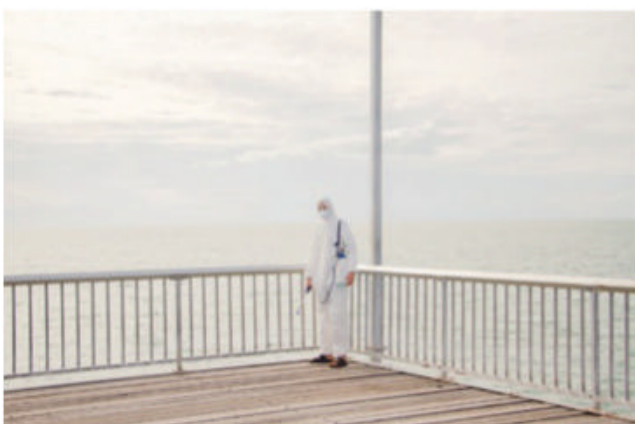
7. JULIA HOWE



10. TOBY DEAN



5. TOBIAS BALCOMBE EHRLICH



8. MATTHEW BARRETT



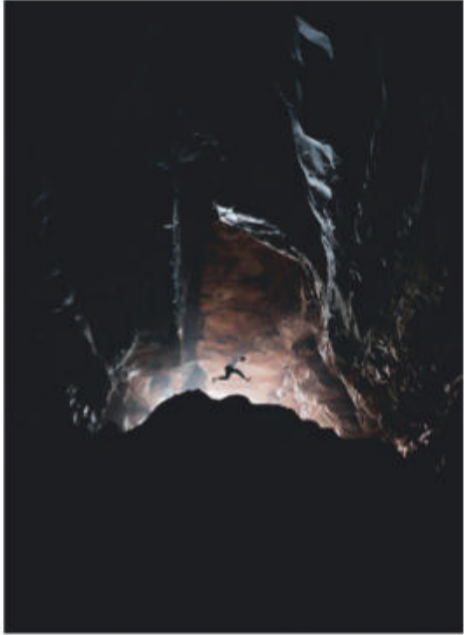
11. DYLAN SCHAFTER



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12. MATTHEW BARRETT



14. JACOB DEDMAN



18. JULIA HOWE



13. JACOB DEDMAN



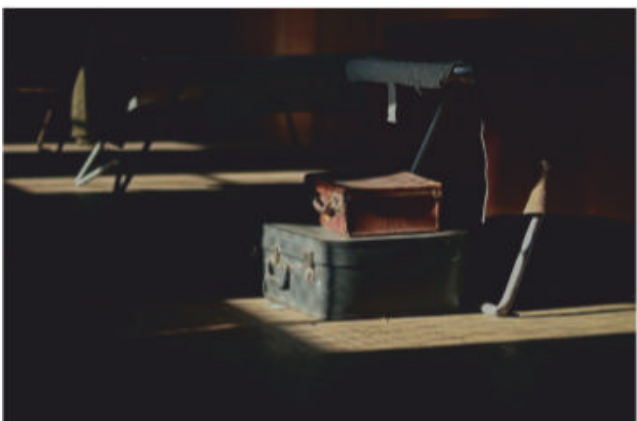
14. MATTHEW BARRETT



19. HENRY OPENSHAW



14. ISABELLE REBETZKE



17. JULIA HOWE



19. JULIA HOWE



PHOTOGRAPHER OF THE YEAR 2020

PRESENTED BY NOKIA

THE 2020 JUDGING PANEL



ALEX CEARNS
houndstoothstudio.com.au



ANTHONY MCKEE
anthonymckee.com.au



DOUWE DIJKSTRA
monochromevisions.net



DREW HOPPER
drewhopperphotography.com



DYLAN FOX
dylanfox.com.au



GEORGINA STEYTLER
georginasteytler.com.au



HELEN WHITTLE
helenwhittlephotography.com



HILLARY YOUNGER
hillaryyounger.com.au



JACQUES VAN AS
jacquesvaphotography.com



LISA MICHELE BURNS
thewanderinglens.com



MARK GALER
markgaler.com



RYAN DOMENICO
ryandomenico.com



SALLY BROWNBILL
thebrownbilleffect.com



SHANNON WILD
shannonwild.com



STEVE & ANN TOON
toonwildlife.com



TIM LEVY
levy.photo

GET INTO THE CREATIVE ZONE



© THE APERTURE CLUB - DARREN SAUL

The Aperture Club is a team of passionate, professional photographers, dedicated to extending your knowledge in photography. Individual attention is an important consideration in our workshops irrespective of your level of expertise and giving you one on one attention is our main objective.

"We foster creativity and promote a fun and energetic environment for you to learn in – this isn't just a workshop, it's an experience!" Sharon Hickey Founder.

FUNDAMENTALS OF PHOTOGRAPHY

Fundamentals is designed for beginners or for those reconnecting with photography.

The Aperture Club believes the way to learn is to move out of the classroom and into the field. All of our training is practical hands-on combined with theory.

With us you'll be inspired and challenged.

Fundamentals is held over 3 consecutive weeks, with each 4 hr session covering a stepping stone on the foundations of photography. The 4 hr components can also be taken separately at your own pace..

• Week 1 Camera Essentials

Learn camera handling, menu navigation and shooting modes, how to work with light, the camera's shortcuts and focusing techniques.

• Week 2 Mastering Manual

Understand the relationship between shutter speed, aperture and ISO. We teach you how to

construct and execute exposure from the ground up. This is where you start to take creative control.

• Week 3 All About Composition

Discover how to create a well-composed picture and how to communicate your intended message clearly and effectively. Composition is about 'finding your photographic eye'.

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Learn how to photograph people and how to capture truly insightful and engaging portraits. A powerful portrait can challenge and enlighten. Whether you are taking portraits of family and friends, for business or for art, its important to understand the tools and qualities that make portraiture compelling and memorable.

In this 5hr workshop you'll explore the fundamentals of portraiture and learn techniques to inspire your creativity. Working with a model is a great way to learn how to pose and communicate with your subject. You will gain confidence in communicating your creative ideas and see them come to life.

- 5 hr workshop including a model/dancer
- Specialised portrait tutors
- Learn decision making processes
- Technical aspects of lighting and composition
- How to create mood and atmosphere 🌟

FOR MORE INFO visit www.theapertureclub.com.au

2021 CALENDAR

FUNDAMENTALS OF PHOTOGRAPHY 12 HRS OVER 3 WEEKS COMMENCEMENT DATES

- 7 - 21 FEB
- 7 - 21 MAR
- 4 - 18 APRIL
- 2 - 16 MAY
- 6 - 20 JUN
- 4 - 18 JULY
- 1 - 15 AUG
- 5 - 19 SEPT
- 3 - 17 OCT
- 7 - 21 NOV
- 5 - 19 DEC

THE PORTRAIT EXPOSED 5 HR INTENSIVE WORKSHOP

- 7 FEB
- 7 MAR
- 4 APRIL
- 2 MAY
- 6 JUN
- 4 JULY
- 1 AUG
- 5 SEPT
- 3 OCT
- 7 NOV
- 5 DEC





FLASH OF MAGIC

A little bit of good fortune at the local racetrack helped light up this shot for APS photographer John North.



WITH JOHN NORTH

This image is one of the more interesting I've captured in my time as a sports photographer. What at first glance may look like just another speedway shot is actually a remarkable moment in time that would be almost impossible to replicate. If you look at the bottom of the frame, you can see the silhouette of another photographer who was shooting the same scene I was. Being up close, he fired his camera flash at the exact moment I took this image from up high in the stands at Archerfield Speedway in Queensland.

After I took the image, I remember taking a look on the back of the camera and seeing the shadows above the cars, but even then I didn't really give it much thought. It wasn't until later I realised they had been caused by the other photographer's flash from trackside.

I considered cropping out the photographer in the foreground but decided against it as, to me, it's part of the story behind the image.

Photographing motorsport such as this is not easy. The cars travel around the circuit at about 200km/h, and as events are often held at night, the light is usually very low – the floodlights are there really just to illuminate the track and little else. To overcome this, I like to push my ISO high and rely on a long lens and strong grip when panning. But that said, at more than 6kg and shooting handheld, it really is a challenge to capture the action.

I always like to sit up high, and not in the front as this lets me capture images that show the action, but also some of the other elements that make up a speedway show. You never know what you'll get. 🍀

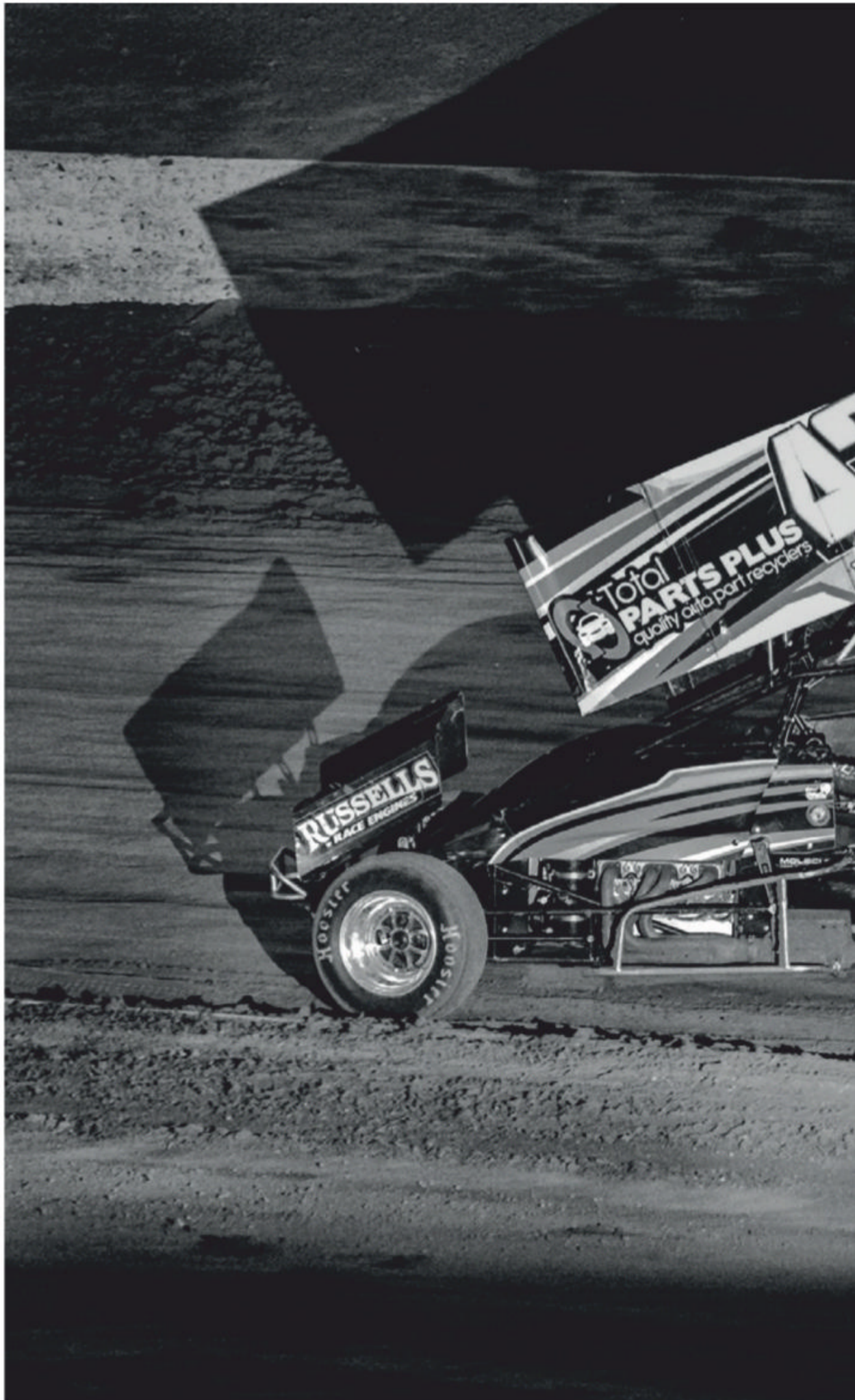
NIKON D850, NIKON 200-500MM F/5.6E NIKKOR LENS @ 450MM FOCAL LENGTH. 1/200S @ F8, ISO 25,600.

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, joining the society; the second, becoming involved in what it has to offer.

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





APS ONE FRAME





STRUTTING YOUR WARES

Our ability to blend stills, movement and even animated stills are transforming our creative abilities.

WITH BARBARA ROGALLA



When it comes to putting your photos on display, there used to be a time when the biggest decision centred around your choice of lab for

developing your film and your choice of printing paper to bring out the best in your photos. Today, it's commonplace to show our work purely in digital form, but also to blur the boundaries between the static and the moving picture, or even between a video and an animated still photograph. Such creativity wasn't even a consideration when we were restricted to prints on paper and slides on film emulsions.

Photographers have always used movement as a way to engage the viewer, whether through onscreen movement generated by sophisticated software or the effect of movement embodied in a

still image. However, the problem with videos is they keep moving – the visual impact is lost with just one sidewise glance. Yet in stills photography, we often aim to preserve the moment where something is about to happen. We can create an element of illusion, either through deliberate enhancement of motion blur, through panning with the subject, or a fast shutter speed that freezes the movement at a particular moment.

These techniques are often accentuated by the use of camera settings and sometimes by the addition of lens filters. You might notice these techniques in action when you see an image of a moving train or a car with slightly blurred wheels, or a photo where the flowing water of a river is blurred, or when the pattern of clouds in the sky has soft definition.

The above image is part of an AV presentation where the illusion of movement merges the colour and perspective of two images. Both images were captured as the tide was coming in at Point Hicks in southeast Victoria. They were both

taken using different focal lengths to capture the image of the seascape. The filmstrip image was created in Photoshop to combine the sense of static and movement. I chose to depict the photograph in this way purely for illustrative purposes because the depiction still cannot emulate the richness of an AV animation which has the added element of sound.

When the first camera obscura was developed four centuries ago, it changed the way we thought about painting with light, eventually allowing us to move from a canvas to film, and eventually to digital. Today, the merging worlds of video and stills are again changing our understanding and ability to be creative, which is something that has long influenced the Australian Photographic Society and its special interest group for members who wish to strut their wares in AV presentations. But regardless of the medium and how you choose to use it, the best stories always revolve around that pivotal moment that grips our anticipation of what comes next. 🌀

ABOVE: A composite of the tide coming into Point Hicks, East Gippsland, Victoria.

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 Licentiate up to Grand Master and even beyond for the really top photographers. This includes access to FIAP awards for international distinctions.



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

POWERFUL POINT OF FOCUS

According to Craig Anderson, this photo was taken on a sunset walk with his wife at Harmers Haven in Victoria. He said, “With limited zoom, I knew I had to get a bit closer to this cormorant airing/drying its wings. I took a series of photos as I slowly inched closer through a maze of rock pools. Unfortunately the bird did fly off before I got as close as I wanted to, so the image has had a reasonably heavy crop. Looking through the photos I took, the waves in the background were a little more dramatic in this one, helping the context of the image”. I’ve shown it to a number of people, and it’s surprising how many saw a dragon instead of a bird - must be Game of Thrones fans”.

This has a great point of focus with that bird - and if people are seeing a dragon instead, they may just need to see some more real wildlife to recognise the difference! The bird’s outline with those outstretched wings has loads of drama, but all those layers of shadows

and light with all that wonderful spray and pinprick highlights on the tops of the waves are great in themselves. I hate to say crop more, but this doesn’t need the wave on the right or all the dark space under the bird, as the strongest part of the image is to the left. There is noise, but in this case it doesn’t have a jarring effect in the image. I am absolutely not a fan of big white holes from the sun in the frame but this scene is so strong, that you may have just got away with it.

SAIMA’S TIP: A silhouette showing action or a lot of contouring is much more interesting than a blocky shape such as the back of a person.

TITLE: Airing the Wings
 PHOTOGRAPHER: Craig Anderson
 DETAILS: Sony A7R II, Sony 24-105mm lens @ 105mm.
 1/800s @ f10, ISO 320.



TITLE: At Loongana
 PHOTOGRAPHER: Ian Sale
 DETAILS: Pentax K-1 Mk II, Irix 15mm lens. 1/25s @ f5.6, CPL filter, tripod, wet feet.

HDR?

According to Ian Sale: “Loongana is a remote spot in northwest Tasmania where we have a bush block a little upstream from where this photo was taken. The valley is under threat by a proposed electricity transmission line so we have been setting up track cams and other tasks to demonstrate the area’s natural values.

“I thought this stretch of the river was particularly charming so went down and set up just after dawn when conditions were likely to be still - and they were, not a breath.”

While this is not a bad shot, it is a shame that the polarising filter didn’t work, judging by all those reflections on the water to the right. If it had, the impact of those coppery red rocks would have spread completely over that section of the frame as well. I am also guessing that the overall sky was as dead and featureless as that tiny section of sky visible through the trees top left. So while no postproduction is mentioned, it looks as if there has been some burning in of the sky to try to compensate. There are clues such as wavy lines, as well as a halo on the mountain and tree top right. Some fancy HDR with multiple exposure shots could have been a better option.

SAIMA’S TIP: The most polarisation is possible when your camera is aimed perpendicular or 90 degrees to the light source.



**THIS
MONTH'S
WINNER**

MAGIC MORNING

While out for a walk one morning at Lake Jindabyne, Deb Talan saw these two and their dogs out having a bit of fun on their paddle boards. She said: "I liked the silhouette with the sun outlining their bodies with the calm backdrop of the lake, very peaceful."

This is a nice image with some good foreground interest. The contrast in the scene turns the figures into near-silhouettes, so they stand out well against the water. It is a quiet, gentle scene. The colours are not dramatic and the sky looks to be a lacklustre blue, so cropping to the most interesting aspects - the figures on the boat and the mountain behind with its hazy streaks - works well. The choice of the panorama format was also a good one as it fits in with the line of the characters on the water and adds to the sense of breadth of the mountainous landscape.

SAIMA'S TIP: Choose the format to suit the main subject interest.



TITLE:
Morning Paddle
PHOTOGRAPHER:
Deb Talan
DETAILS: Canon
7D Mark II,
24-70mm lens
@ 70mm, 1/200s
@ f9, ISO 100.

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TITLE: West End Demolition, West End, Brisbane
PHOTOGRAPHER: DETAILS: Nikon Z7, 24-70mm f4 S lens @ 25.5mm. 1/125s @ f22, ISO 100, handheld. Very light adjustment of exposure using ACD See.

WHERE TO LOOK?

David Walker took a Sunday afternoon ride around Brisbane River, looking for interesting shots. According to him: “This site was fenced off, containing the half-remains of a demolished building – for a site being prepared for a new development. I took plenty of other shots of more interesting subjects, but this one of the graffiti seemed to work the best. I like the lights and darks of the photo – the only attractive element in the shot (the tree) is dark under the sun, while the graffiti and dirty projecting slab of concrete are highlighted by the reflected glow of the sun. The sun and glow is warm, but the flaring adds a harshness to it – perhaps too much flaring.”

I am not sure what the main point is here. It seems a little confused with the so-called attractive aspect (tree) in shade, and the graffiti

lit up and bleached by the flaring. The colour is almost non-existent so it would be no loss if it was turned into black-and-white. This would suit the stark urban landscape theme better. However, I would suggest shooting vertically and cropping most of the featureless left side, leaving mainly the wall which has most interest. Shooting at a lower number aperture such as f11 would also get rid of the starburst, and getting in closer to the wall and graffiti would also ramp up the grungy feel.

SAIMA’S TIP: Simply put, starbursts occur at high f-stops such as f22 when the light reflects off the blades in the diaphragm of the lens iris.



TITLE: Calmness
PHOTOGRAPHER: Cameron Meacham
DETAILS: Canon 6D, Canon 24-105mm f4L lens @ 84mm. 15s @ f13, ISO 100, tripod. Lightroom adjustments: increased exposure, contrast, and clarity, decreased highlights and detail in rocks. Photoshop: cleaning up, spot removal and sharpening.

NICE AND SIMPLE

This image was captured around sunrise, while Cameron Meacham was on holidays at Waikiki Beach in Hawaii. He wrote: “The signposts help create this minimalist seascape as they stand out with their imperfections. I enjoy the composition of this photo with the main focus the water and sky but also the two signposts on the left.”

The photo was captured in colour but I wonder if a black and white conversion could help improve the image? Does this image have too much blue in it? Would a different crop help improve this image?

I like the minimalism and simplicity of this scene, with the cute “couple” on the textured breakwater in that milky smooth water. The lack of scale also adds some ambiguity to the image which is interesting. As for turning it into black-and-white, it would remove tinges of pinkish colour noise in the sky, upper left and right. However, you would then lose the separation factor of the minimal colour of the signposts and charcoal contrast of the breakwater against all the blue, which are rather nice. The composition is also pleasant, though you could crop on the left so that the gap between the first post and the edge of the frame is equal to the gap between the two posts.

SAIMA’S TIP: Making simple, effective minimal images are a challenge but a good way of developing creativity.



FRAME FOR THE MAIN SUBJECT

It's good to see the vertical format being used for taller subject matter like these upright flowers. However, it is worth keeping an eye on the sides of the frame as well. That flower on the left may not be the best specimen, but sitting on the edge of the frame while there is space behind the bird's tail does not improve the composition. Smaller, active birds are notoriously difficult to photo, but sadly enough, the beak is missing from this one and that is one of the most characteristic features of a bird. Tweaking in post-production is not going to help put that back. Unfortunately as well, the bokeh in that background is a little lumpy, as opposed to the wonderfully silky smooth effect achievable with high quality prime lenses.

SAIMA'S TIP: Global sharpening of an image can worsen the effect of less-than-attractive bokeh.

TITLE: Newholland Honeyeater
PHOTOGRAPHER: Katy Lylak
DETAILS: Nikon D3500, Tamron 70-300mm lens @ 200mm. 1/250s @ f5, ISO 800. Minimal post changes: colour tweaking, clarity and cropping.

PROBLEMATIC PIXELS

Julianne Reid magnified this image and noticed two strangely coloured pixels on the cat's left cheek and whisker area. She said: "There are actually a lot more, but the ones on the face were most noticeable. They show in both the JPEG and RAW images. Could they be "stuck" pixels, and will they go away? My camera is a Nikon D610 and is fairly old with lots of use, but I'm hoping that the problem is not permanent."

These are dead pixels and they will not go away. It is not uncommon to have 10 or 20 pixels that don't work. A new or newish camera could have a similar issue, though the dead pixels may just be in a different location. That makes retouching with a cloning or the healing brush a valuable skill to acquire. The dead pixels can be

easily dealt with, but the chopped-off legs composition is not so easily sorted. It puts the image into the snap "basket" as it doesn't look thoughtfully composed. It is a shame as the lighting on the cat's face is flattering, though the background and left side of the cat are overcooked i.e. overexposed. Your subject deserves better treatment, but if the cat is yours, you have more opportunities to do so.

SAIMA'S TIP: The impact of a beautiful subject can be weakened with poor framing.

TITLE: Unknown
PHOTOGRAPHER: Julianne Reid
DETAILS: Nikon D610, 300mm focal length. 1/160s @ f5.6, ISO 1000.



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