

Australian Photography

TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL

THE *Landscape* AWARDS 2024

80 INSPIRING IMAGES
FROM FOUR AMAZING
CATEGORIES

PRESENTED BY

 **SanDisk**
PROFESSIONAL

**SMARTER
SHUTTERS**

How to shake
up your long
exposures

June-July 2024 **\$9.95** (incl GST)

WWW.AUSTRALIANPHOTOGRAPHY.COM



**PEAK DESIGN TRAVEL BACKPACK 30L AND A PEAK
DESIGN SLIDE LITE CAMERA STRAP IN THE NEW COYOTE
COLOURWAY, WITH A COMBINED VALUE OF \$579. P15**

AUSTRALIAN RESIDENTS ONLY





Revealing wonder. **it's in our NATURE**



OM-1 Mark II

[EXPLORE.OMSYSTEM.COM](https://www.explore.omsystem.com)



EDITORIAL

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

ADVERTISING

National Sales Manager: Jodie Reid
(02) 9213 8261 jodiereid@yaffa.com.au
Advertising Production: John Viskovich
(02) 9213 8215 johnviskovich@yaffa.com.au

SUBSCRIPTIONS

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

SUBSCRIPTION RATES

1 year/7 issues \$62.69
1 year PLUS (print + digital) \$60.00

VISIT: GREATMAGAZINES.COM.AU

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

All mail to:
GPO Box 606, Sydney NSW 2001



Yaffa Photographic Group
includes:
Australian Photography, Capture,
www.australianphotography.com

www.facebook.com/australianphotographymag

Publisher: James Ostinga
Marketing Manager: Lucy Yaffa
Production Director: Matthew Gunn
Studio Manager: Lauren Esdaile
Designer: Bree Edgar

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

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

ISSN 0004-9964



Is there such a thing as a perfect landscape, or in this case, waterfall shot? Of course not! But that doesn't mean we won't try and capture something that resembles it. This shot was taken by me last year in beautiful Milford Sound, New Zealand.

CREDIT: MIKE O'CONNOR

THE PURSUIT OF PERFECTION

MIKE O'CONNOR, EDITOR

Welcome to the June/July issue of AP magazine, and our annual Landscape Awards 2024 special issue.

Back in 2020, our great writer Mitch Green (who also has a feature on page 54 in this issue) wrote an article for AP about the problem with seeking perfection in landscape photography. As Mitch so eloquently explained at the time, there's nothing perfect in nature, so why should we try and create perfection in our nature photographs? It's an idea that stuck with me when it came time to judging the 'best' landscape images in The Landscape Awards this year. What makes a perfect landscape, and is there even such a thing if you wanted to find it?

Because I like to think that if you turn to page 21 and start exploring the finalists in the Landscape Awards this year it'll be clear from the diversity of work that there is no recipe you can follow for the perfect landscape, and in a way, what's rewarded can often be something quite different to what many of us try to capture when we head out with our cameras at sunrise.

This isn't meant as a slight on the finalists this year, which are nothing but world-class, but rather an acknowledgement that what makes for a great landscape image goes beyond the perfect wave, the perfect rock

formation, or the perfect sunrise. Instead, it's something less tangible that allows us to sit back and wonder at the beauty of the environment, or marvel at the brilliance of the moment the photographer has captured.

Because flawlessness is one thing to seek, but there's rewards to be found in imperfections too. In fact, the Japanese have a beautiful expression for this idea and the honest acknowledgement that true beauty is in the flawed, and the perfection in the imperfection. 'Wabi sabi' literally means finding beauty in imperfection – or like the buddhist proverb says, "the lotus flower blooms most beautifully from the deepest and thickest mud."

What I love about this idea of wabi sabi is it speaks so perfectly to what's special about landscape photography. As a genre it allows us to celebrate and elevate the environment, the good and the bad, warts and all. From the perfect to the imperfect, and everything in between, this is where a competition like The Landscape Awards is so exciting, and why it brings us so much joy to showcase your work through it. 🌿



ENTRIES OPEN NOW

CATEGORIES

AERIAL
ANIMAL & NATURE
BLACK & WHITE
LANDSCAPE
PEOPLE
TRAVEL
CREATIVE
SINGLE SHOT
JUNIOR

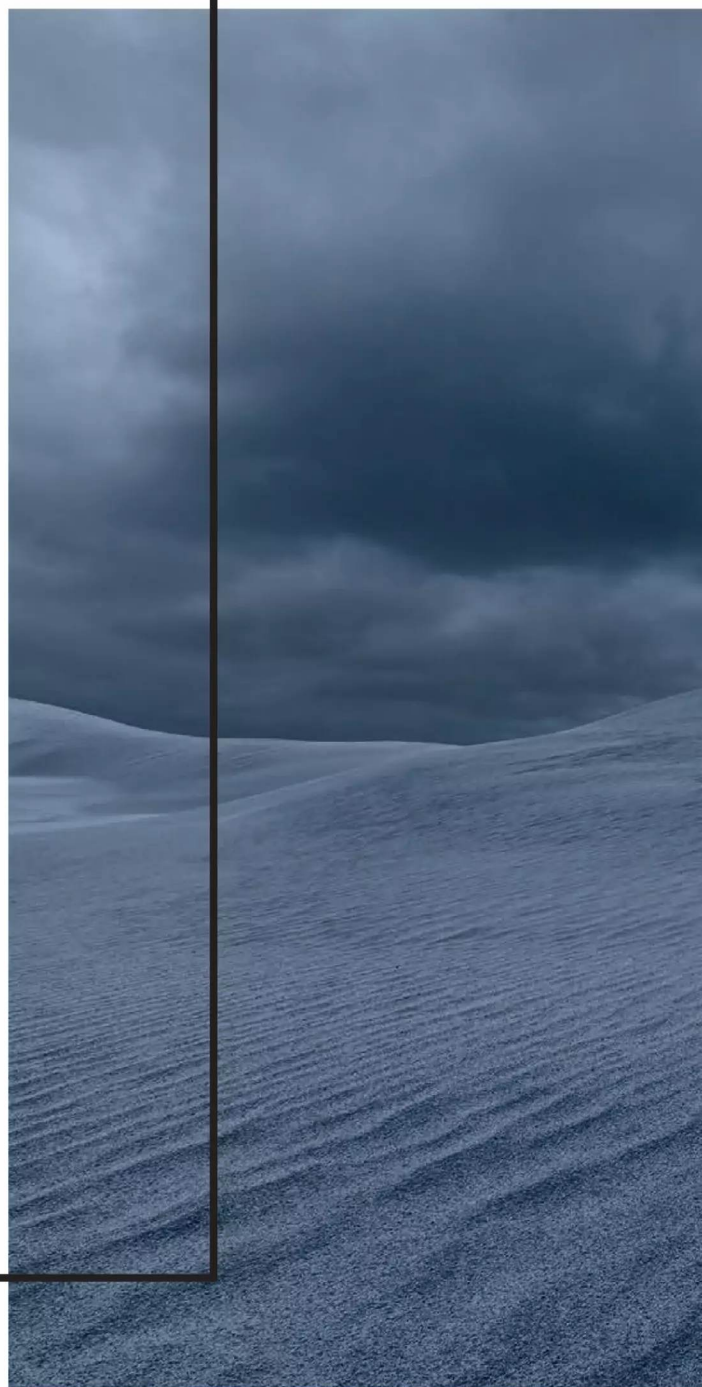
ENTRIES CLOSE

20 OCT 2024



ENTER NOW

AUSTRALIANPHOTOGRAPHY.COM/POTY



PHOTOGRAPHER OF THE YEAR 2024

PRESENTED BY **Ted's**
cameras



IMAGE: JULIAN COOK

THE Landscape AWARDS 2024

PRESENTED BY



21 THE LANDSCAPE AWARDS 2024 PRESENTED BY SANDISK – THE RESULTS

Four categories, \$22,000 in cash and prizes, and the best work from Australasia's landscape photographers: these are the winning images from The Landscape Awards 2024.

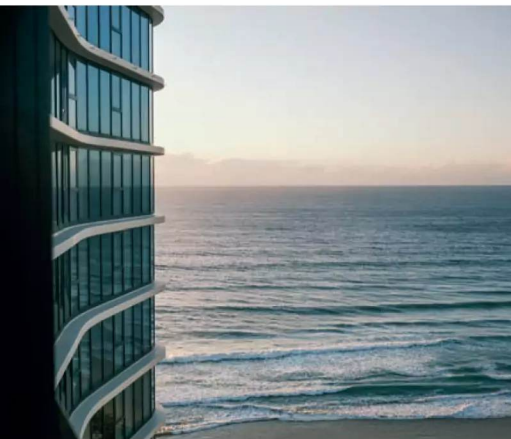


JUNE - JULY 2024

CONTENTS

Australian
Photography

AUSTRALIANPHOTOGRAPHY.COM



30 SEASCAPE

A category with a subject matter as broad as the great oceans, there are countless ways water in all its amazing forms can be photographed. Our judges were impressed by the creative interpretations of this wonderful genre of photography, proving that these unique environments are truly a feast for photographers.

38 AERIAL

A new category here for the first time by popular demand, in the second edition of The Landscape Awards we decided to split aerial into its own category – acknowledgement of the importance of this great genre. Celebrating images captured from the air or elevated positions, these images prove again and again that what we see at ground level can be totally different from up above.



46 URBAN

With more people living in urban environments today than at any point in human history, it makes sense that photographers would turn their lenses on the places we call home. Celebrating the built environment and the quirky, unique, and sometimes stunning places crafted by human hands, these are the best urban entries this year.



22 LANDSCAPE

Landscape photography in its purest form. From familiar scenes captured in unique ways, to amazing moments captured at just the right moment, capturing the natural environment in all its glory is the ultimate test of any landscape shooter. Here are our judges' picks for the 20 best landscape entries entered this year.



54 SILKY SMOOTH AND SHARP STREAKS: SIX TIPS FOR EMOTIVE LONG EXPOSURES

While there's something beautiful that comes with turning water to soft cotton candy, there are times where you don't have to just blur every bit of movement in your frame. In this feature, landscape photographer Mitch Green looks at how being more deliberate with your shutter speeds can lead to more creative and unique results with your water captures.



DEPARTMENTS

8 BEHIND THE LENS

Landscape Awards judge Will Patino waited for the perfect conditions to capture this icy-cold landscape in Fiordland, New Zealand.

10 QUICK SNAPS

The latest news and products from the world of photography.

14 YOUR BEST SHOT

Take a look at the best images from our 'Framing' photo competition.

60 APS ONE FRAME AND COLUMN

News, views, and images from the Australian Photographic Society.

64 IMAGE DOCTOR

Anthony McKee critiques a selection of readers' images and picks the winner of the AP or Capture subscription.



THIS ISSUE'S COVER

Taken in Kiama as the sun rose between giant sea stacks, Shaun Pau's beautiful image *Into the Sea* finished fourth in the Landscape Awards Seascape category this year.

THE LANDSCAPE AWARDS JUDGES

We're grateful to our star-studded panel of photographers who judged The Landscape Awards for us this year.



MATT PALMER

www.mattpalmer.co



JOEL TJINTJELAAR

bwvision.com



PETRA LEARY

petraleary.com



SERENA DZENIS

serenavsworld.com



WILL PATINO

williampatino.com



CANDACE DYAR

candacedyarphotography.com



STEPH VELLA

stephanievella.com.au



ANTHONY MCKEE

anthonymckee.com.au



BEHIND THE LENS





ENCHANTED FOREST

PHOTOGRAPHER: WILL PATINO

This image was created one special morning in the Spring, high up in the Fiordland mountains in New Zealand. The winter had been quite average, but several weeks prior I had discovered this beautiful family of Silver Beech perched high up at 1000m elevation, completely exposed to the relentless elements which regularly batter Fiordland. Twisted and stunted by the frigid winds, I knew I had to see these trees in the snow. A combination that would be so special.

After a couple of sleety failed attempts, a decent cold blast from the south was finally forecast, which would no doubt be the last potential snow for the season. I was on a plane returning from some workshops in Australia, but knew I'd also be setting a 3:30am alarm in order to be amongst this forest for sunrise.

After a questionable snowy drive from my home in Te Anau and an hour of uphill walking, I was finally amongst the fairy tale of ice and snow, surrounded by towering mountains in every direction and thick snow down to the valley floors. It felt more like Canada or Alaska, as decent snow like this is rare and doesn't last long in the fiords.

Wearing the draping moss like armour, it was incredible to see the trees now completely clothed in white, adorned with large icicles. Between the freezing squalls which would blow through, the sun was able to make its triumphant arrival, bringing a sparkle and warmth to the majestic scene. It was quite an overwhelming experience because every direction was just so beautiful and unique, but finding a composition that worked was another matter. As the low sun graced the forest, I opted for shooting ultra-wide at 12mm, hoping to portray the unique experience of being immersed in such a scene.

With the modern sensors we have today I was able to capture this dynamic light in a single exposure, shooting for the highlights and recovering some shadows in post. I used f/9 for the depth of field and ISO 100. The image was handheld, which is how I always shoot. I positioned myself to have the sun partially obscured by the tree, which helps create the sunstar and kept the highlights under control. I was able to go home with a series of new images of the morning, but this one is certainly a personal favourite.

SONY A7R IV, SONY FE 12-24MM F2.8 GM LENS @ 12MM. 1/100S @ F9, ISO 100.



QUICK SNAPS

WORLD PRESS PHOTO ANNOUNCES WINNERS FOR 2024

MOHAMMED Salem, a Palestinian Reuters photographer, has won the prestigious World Press Photo for 2024, the highest honour in photojournalism.

His image, *A Palestinian Woman Embraces the Body of Her Niece*, shows Inas Abu Maamar (36) cradling the body of her niece Saly (5) who was killed, along with her mother and sister, when an Israeli missile struck their home, in Khan Younis, Gaza.

Salem was in Khan Younis in the southern Gaza Strip on Oct. 17 at the Nasser Hospital morgue, where residents were going to search for missing relatives.

He saw the woman squatting on the ground in the morgue, sobbing and tightly embracing the child's body.

The photographer describes this photo, taken just days after his own wife gave birth, as a "powerful and sad moment that sums up the broader sense of what was happening in the Gaza Strip".

"People were confused, running from one place to another, anxious to know the fate of their loved ones, and this woman caught my eye as she was holding the body of the little girl and refused to let go."

Inas Abu Maamar said she had raced to the house of her uncle when she had heard that it had been hit, and then on to the morgue.

"I lost my conscience when I saw the girl, I took her in my arms," she said. "The doctor asked me to let go... but I told them to leave her with me."

You can see the other category winners, and the regional winners, including work from Australian photographers, on australianphotography.com.



NIKON ACQUIRES RED DIGITAL CINEMA

In a surprising move, Nikon has acquired 100% of US-based RED Digital Cinema.

RED was founded in 2005 by Jim Jannard, the founder of Oakley eyewear, who sold Oakley for \$2.1 billion in 2007.

Jannard's original goal was to deliver relatively affordable 4K video at a time when 2K was the standard, and cinema was still being shot on film.

In 2007 the company launched the RED One 4K with its own 'Mysterium 4K' 12MP Super 35mm film sensor. This sensor, along with a mount that enabled the use of larger lenses, meant the ONE 4K was able to deliver shallow depth of field that cinematographers love.

Since then, RED has gone on to be a well-respected, high end cinema camera brand that has created more than 14 sensors that utilise the proprietary Redcode RAW (.r3d) file format. RED currently has 220 employees.





SONY ANNOUNCES FE 16-25MM F2.8 G LENS

SONY has announced the FE 16-25mm F2.8 G, a fast, compact wide-angle zoom lens.

The lens is marketed as a twin to Sony's recently announced 24-50mm 2.8G lens, and the 16-25mm is roughly the same dimensions as that lens as well.

The design is made up of 16 elements in 13 groups, including three extra-low dispersion elements to help manage chromatic aberration, and there's four aspherical elements to keep the lens compact. Sony says optically the performance is somewhere between the original 16-35mm GM, and the newer GM II.

Inside, twin linear motors drive the lens' autofocus, and it's also fully compatible with the A9 III's 120fps modes.

The 16-25mm can focus as close as 0.17m at the 16mm end, or 0.22m at the 25mm end in manual focus mode, and you'll get marginally less in af mode.



Like the 24-50mm, the new glass has a de-clickable aperture ring, an MF/AF switch and a customisable focus hold button on the side.

The lens is also compatible with the company's 'Dynamic' IS feature that relies on extensive communication of gyro data between the lens and camera.

The Sony FE 16-25mm F2.8 G will be available from April 2024. It'll set you back \$2,199.

PHOTOBUCKET IN NEGOTIATIONS TO LICENCE 13 BILLION IMAGES TO AI COMPANIES

IMAGE and video hosting website Photobucket is reportedly in talks with a number of generative artificial intelligence companies to license its database of 13 billion images and videos for the purpose of training text-to-image algorithms.

Photobucket once trumpeted more than 70 million users, but that number has dwindled to just 2 million in recent years. As a result, the company, which employs 40 people, has increasingly looked for alternative revenue streams.

In an interview with Reuters, CEO Ted Leonard said Photobucket is in talks with "multiple tech companies" to license its database of material, with rates of between 5 cents and \$1 US dollar per photo and more than \$1 per video being discussed.

"We've spoken to companies that have said, 'we need way more,'" Leonard said, with one buyer telling him they wanted over a billion videos, more than his platform has.

"You scratch your head and say, where do you get that?"

Leonard says he can offer the material because last October the company changed its terms of service to grant

it "unrestricted rights" to sell any and all uploaded content for the purposes of AI training.

"We need to pay our bills, and this could give us the ability to continue to support free accounts," Leonard told Reuters.

Tech giants like Google, Meta and Microsoft have used reams of data scraped from the internet for free to train generative AI models like ChatGPT. The companies say the technology would be cost-prohibitive if they couldn't use vast archives of free scraped web page data, which they describe as "publicly available".

The companies also maintain this is both legal and ethical, but as the tools require seemingly endless information to train their algorithms, image and video databases, even those privately held, have become a valuable proposition.

According to Reuters, in the months after ChatGPT debuted in late 2022, companies including Meta, Google, Amazon and Apple all struck agreements with Shutterstock to use hundreds of millions of images, videos and music files in its library for training. These deals ranged from \$25 million to \$50 million each.



This is PATTI VERSION 2 OF OUR MOST POPULAR TRIPOD!



The pursuit of art and the pursuit of new ideas...

Inspired by the great Patti Smith, our flip lock tripod Patti 2.0 challenges convention with capabilities above those usually expected from an entry level tripod, including a load capability of 10 kg.

Upside Down

Enabling photographers' creativity, Patti 2.0 includes a reversible and removable centre column, ideal for focusing on low-level subjects or shooting from an alternative perspective.

Singularity

For the first time, our flip lock tripod has a detachable leg. This can be joined to the centre column to create a full-sized monopod.





Too many
**AWARD
WINNING
LENSES**
to list here!

SONY E | FUJI X | NIKON Z



TAMRON
Focus on the Future

www.tamron.com.au

AUSTRALIAN DESIGN PLATFORM CANVA ACQUIRES AFFINITY

CANVA Inc., the Australian web-based design company and rival to creative juggernaut Adobe, has acquired the Affinity suite of creative software, its biggest acquisition to date.

The deal, which is made up of a mix of cash and stock, is valued at “several hundred million pounds,” Canva co-founder and Chief Operating Officer Cliff Obrecht said in an interview with Bloomberg on 25 March.

Since its inception, Canva’s focus has been on users who don’t have design training and aren’t creative professionals, with the company saying it attracts 170 million monthly global users.

Combine this with Affinity’s three million customers around the world, and the purchase is a bold move for Canva, especially as it hasn’t previously offered a ‘professional’ product or offered a dedicated photo editing tool.

Affinity is a fully-featured creative suite with a one-time purchase fee that’s made it popular with users, especially those looking to work outside of Adobe’s subscription system.

Available across Windows, Mac and iPad, Affinity’s creative suite includes: Affinity De-



signer, Affinity Publisher and Affinity Photo, which the company describes as the only fully-loaded photo editor available across MacOS, Windows, and iPad, and offers everything from basic editing to advanced retouching and creating multilayer photo compositions.

Canva was founded in Perth in 2013, and in its first year had more than 750,000 users. Since then, it has acquired a number of companies, including Flourish, Kaleido, Smart-Mockups, Pexels, Pixabay and SlidesCarnival, and is estimated to be worth in the region of \$25 billion in 2024, making it one of Australia’s most successful tech startups.

TAMRON 28-75MM F/2.8 DI III VXD G2 SET FOR Z-MOUNT

TAMRON’S 28-75mm f/2.8 Di III VXD G2 lens is set to be released in Z-mount.

The new lens features an optical construction containing 17 elements in 15 groups, with both LD (Low Dispersion) and GM (Glass Molded Aspherical) lens elements to

control optical aberrations and deliver high resolution from edge-to-edge and corner-to-corner across the entire zoom range.

The lens’ autofocus is driven by Tamron’s VXD linear motor focus mechanism, and the minimum focusing distance is just 18 cm at its widest focal length.

The 28-75mm measures just 119.8mm in length, and has a maximum diameter of 75.8mm. It weighs 550 grams, and accepts 67mm screw-in filters.

It also features a moisture and dust-resistant construction, and the lens elements have a fluorine coating to repel fingerprints.

The Tamron 28-75mm f/2.8 Di III VXD G2 lens will set you back \$1,699.



You can find out more on the Tamron AU website, tamron.com.au



QUICK SNAPS



RØDE ANNOUNCES THREE NEW PRODUCTS FOR CONTENT CREATORS

RØDE has announced three new products aimed at content creators: the Interview PRO, a broadcast-quality wireless handheld microphone for use with RØDE wireless systems, and two smartphone filmmaking accessories, the Phone Cage and Magnetic Mount.

The Interview PRO is a broadcast-quality handheld condenser microphone for use with any RØDE Series IV wireless system. This includes the Wireless PRO, Wireless ME and Wireless GO II compact wireless systems for recording audio into a camera, smartphone, or a computer.

Essentially, the Interview PRO combines all of the features of the Wireless PRO with the audio quality of a professional handheld microphone.

It can also be paired directly to the RØDE-Caster Pro II, RØDECaster Duo and Streamer X just like an XLR microphone, making it suitable for podcasting, small presentations, or streaming applications where a wireless microphone is needed.

RØDE says it uses the company's Series IV 2.4GHz digital transmission with 128-bit encryption, and will deliver wireless audio with a range of up to 200m (line of sight).

The Interview PRO will be available in early May.

Next up is the Phone Cage, described as a premium magnetic smartphone mounting system. Offering 33 mounting threads and five cold shoe slots, the Phone Cage allows

creators to build their ultimate mobile videography rig, tailored to their exact needs.

In addition, integrated cable management slots make it easy to stay neat and tidy, with a slot in each corner for use in any configuration.

By itself, the Phone Cage can be used as an ergonomic grip for handheld filming, but its wide array of attachment points also make it easy to attach additional handles or grips, or mount onto tripods or desk mounts.

It can be used in both portrait and landscape orientations, and is constructed from high-grade aluminium.

The Phone Cage will be available in late April.

Finally, the Magnetic Mount is another versatile magnetic mounting system for attaching microphones, lights and other accessories to any MagSafe iPhone or MagSafe-compatible smartphone case or accessory.

It features the same magnet as the Phone Cage for attaching to a phone, and instead of the cage, it comes with three removable arms: short and long cold shoe arms for shooting in landscape or portrait mode, plus a long arm with 1/4-inch thread for mounting onto a tripod, handle or desktop arm for use in a wide range of video or content creation applications.

The Magnetic Mount will be available in late April. 📱

You can find out about all the new products on the Rode website, rode.com.

Our most popular lens, now for **NIKON Z**

SONY FE NIKON Z

28-75mm F2.8

Di III VXD G2 (Model A063)



TAMRON

Focus on the Future

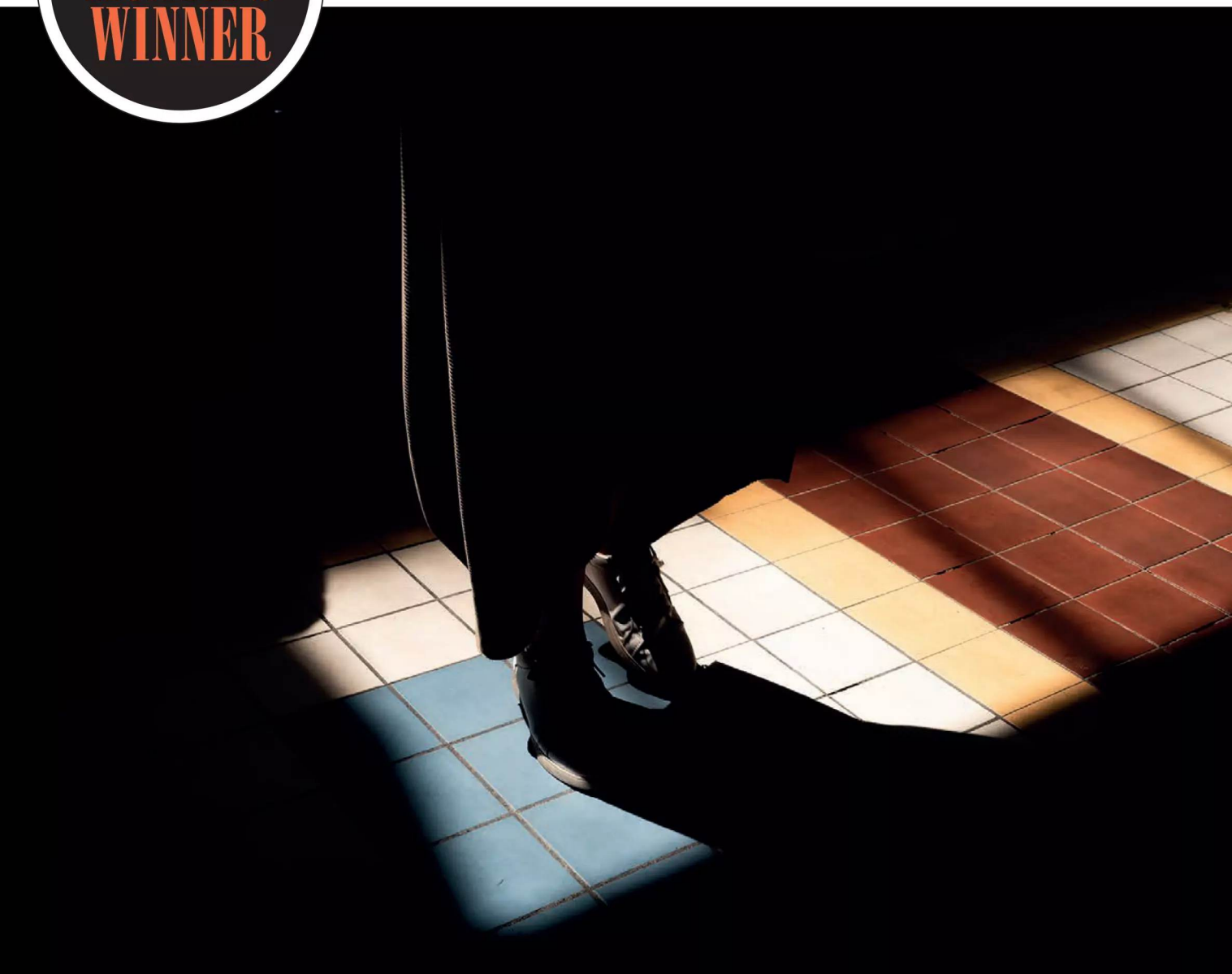
www.tamron.com.au

YOUR BEST SHOT

FRAMING

THIS
MONTH'S
WINNER

There are millions of ways you can choose to frame your subject, and bringing in new elements can totally transform how the viewer perceives your image. This issue, we wanted to see photos that explored framing in all its creative ways, but we also gave special attention to the shots that challenged our ideas of framing in unique ways. These were our favourites.





DONALD CHIN

Fun at Sand Dunes

EDITOR'S COMMENT

Donald Chin's image is another great example of seeing a scene and then waiting for the action to happen.

"Some local kids were having a fun time with used motorbike tyres at the sand dunes," he tells us. "They took turns trying to jump through the tyre. This reminds me of the circus performance a ring master with the lion jumping through a ring of fire."

This image works because it captures something of the joy of kids at play, while also being beautifully framed and lit. A fantastic moment.

TECHNICAL DETAILS

Nikon Z9, 24-120mm F4 S lens @ 24mm. 1/1000s @ f8, ISO 320. -.3ev

TERESA QIN

Light framing

EDITOR'S COMMENT

We saw plenty of images entered this month that used 'traditional' framing, but what made Teresa Qin's image stand out was her use of shadow as a framing device. To capture an image like this appears deceptively simple, but it requires an understanding of what the light is doing and then the ability to watch while your subject interacts with it.

Teresa tells us the image was shot in the Prahran Market. "It was a busy Sunday morning, and sunlight streamed through the roof at the deli section, painting a sharp rectangle on the ground," she explains. "I waited and snapped a shot as people walked into the frame."

The result is an image that's moody, interesting and has a very film noir feel about it. Well done.

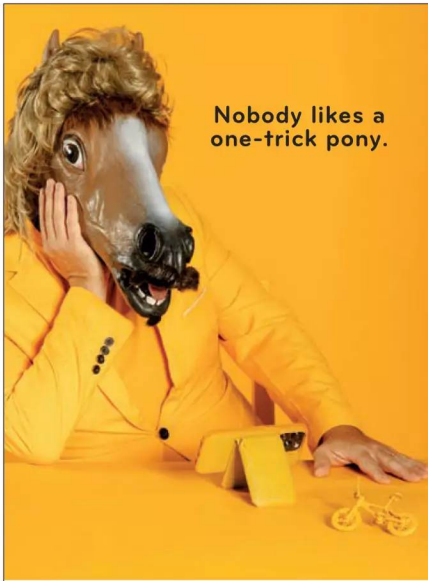
TECHNICAL DETAILS

Leica Q3, 28mm fixed lens. 1/1000s @ f5.6, ISO 200.

Thanks to the team at Blonde Robot, Teresa Qin has won a Peak Design Travel Backpack 30L and a Peak Design Slide Lite Camera strap, with a combined value of \$579. The Travel Backpack 30L is a rugged, expandable daypack ideal for shorter travel and everyday carry, and the Slide Lite Camera strap uses strong, removable anchor connectors that attach to the eyelets of your camera or the included mounting plate. It can be used as a sling, on the shoulder, or as neck strap, and now comes in an all-new Coyote colourway.

MORE INFO ON BOTH PRODUCTS:
PEAKDESIGN.COM





Nobody likes a one-trick pony.

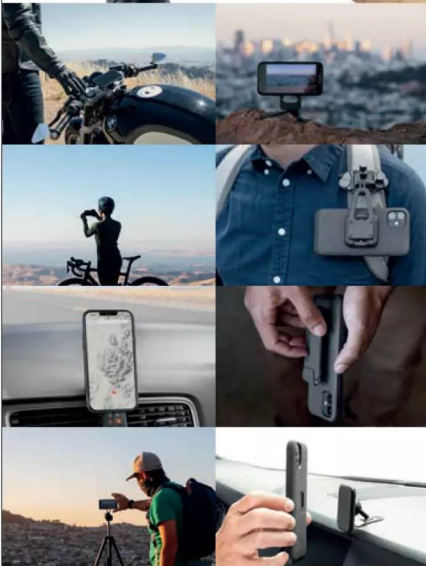


Get a case that does more.

MOBILE
BY PEAK DESIGN



- ✓ IPHONE
- ✓ SAMSUNG
- ✓ PIXEL



TIM LEE

Living in the frame

HOW I DID IT

This is a picture captured in Melbourne while I was visiting there in Sep 2023. Lots of Melburnians rely on the trams, but they can be very congested. I spotted this candid shot while I was having a photo walk in the CBD.

TECHNICAL DETAILS

Fujifilm X-T30, Fujinon XF 16 - 80mm F4 R OIS WR lens @ 80mm. 1/15s @ f4, ISO 400.



KAROLINA FERBEI

Untitled

HOW I DID IT

Another image from a portfolio shoot at home. I'd learned on a photography course that almost anything can be used as a frame, including a piece of fabric, so I decided to try it. I chose a red and white colour combination, as I also was studying colour in photography at the time. I wanted to create a bold and outstanding combination, and I used a white wig and red tulle fabric on my model.

TECHNICAL DETAILS

Nikon D780, 85 mm f/1.8 lens. 1/250s @ f1.8, ISO 200.



DIANNE MACHEN

Framing The Hydrangeas

HOW I DID IT

I decided to do something different with the word "Framing". I picked a bunch of hydrangeas from the garden, put them in a vase and went outside to photograph them with the gold frame sitting around them.

TECHNICAL DETAILS

Nikon D7100, Nikon 24-70mm lens @ 35mm. 1/100s @ f5.6, ISO 100.



AMBER BRETNALL

Bliss among the petals

HOW I DID IT

This image was taken around midday, with a female jumping spider perching nicely, and being framed beautifully by the bright petals of a pigface flower. The midday sun provided stunning lighting directly above, shining through the purple-pink petals, projecting the colour on to the jumping spider (around her eyes) – and bathing her in light. The green and purple-pinkish colours contrast nicely, providing a perfect scene for the eyes, and hopefully melting the hearts of the most anxious arachnophobes.

TECHNICAL DETAILS

Canon EOS 5D Mark IV, EF100mm f/2.8L Macro IS USM lens. 1/400s @ f/3.2, ISO 320.



ANGELBIRD



THE INTERSECTION OF
RELIABILITY & SPEED

TOOLS YOU CAN TRUST





HOW TO ENTER

YOUR BEST SHOT IS OPEN TO ANYONE IN AUSTRALIA. TO ENTER AN IMAGE IN THE COMP, CHECK THE COMPETITION THEMES AND INSTRUCTIONS BELOW AND EMAIL YOUR BEST IMAGE TO YOURBESTSHOT@AUSTRALIANPHOTOGRAPHY.COM

UPCOMING COMPETITION THEMES



AUGUST 2024
WATER
31 May 2024



OCTOBER 2024
RURAL
31 July 2024



DECEMBER 2024
SPORT
30 September 2024



THE ANNUAL ISSUE
AUSTRALIA
31 October 2024



FEBRUARY 2024
WILD PLACES
30 November 2024

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.



Venture. Observe. Connect.™

MIRRORLESS MOVER® V2



The Mirrorless Mover Series are specifically designed for mirrorless systems. Available in five sizes and four proprietary colours, the Mirrorless movers are built tough, built clever, and built for photographers of all types.



Photo Credit: Brandon Durham | Camera House Launceston

Celebrating 40 years of creativity

To mark our 40th Birthday, Camera House is changing the face of all of our retail stores and website with an exciting new look.

Even though we are turning 40, our love for creativity has never been stronger. We hope you stop by soon and share your passion with our team of experts.

CameraHouse

Your photo and video experts

Leal Lodge

BEAUTY POINT
TASMANIA

EST 2024

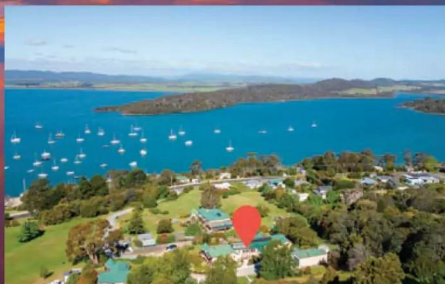
Dedicated To Photographers

Escape to the serene beauty of Tasmania at *Leal Lodge*, where your passion for photography meets unparalleled hospitality. Julia and Darran Leal have offered incredible photographic services world wide since 1989. *Leal Lodge* takes the dream a step further and embodies the vision of a unique photo education and accommodation sanctuary. Nestled near Launceston, Tasmania, *Leal Lodge* beckons photography enthusiasts with its prime location amidst top tier photographic sites. Imagine capturing breathtaking moments in picturesque landscapes while savouring the essence of Tasmania's renowned wilderness, wineries, beaches, nature, all within reach of your tranquil accommodation. You can add Darran's 40+ years of photo education knowledge, plus son's Pearce and Frazer's youthful enthusiasm. Julia's hosting skills are legendary!

Your journey to a fulfilling photographic retreat begins at *Leal Lodge*.

Website: www.worldphotoadventures.com.au

Or email Julia for more details: julia@worldadventures.com.au



Since 1989 - "We make memorable journeys, you capture incredible images"

THE Landscape AWARDS | 2024

Tasmania's brutally beautiful Southwest National Park, a gorgeous underwater capture, an action shot from above, and a quirky urban architectural shot from Melbourne have shared the honours in The Landscape Awards 2024 presented by Sandisk.

Now in its second year, the Awards received more than 2,000 entries from photographers in Australia and New Zealand and had a prize pool worth more than \$22,000.

In addition, the competition raised over \$10,500 for our charity partner, The Australian Conservation Foundation, taking the total fundraising raised by our competition entrants to over \$20,000 in the last two years— an amazing result.

Judged by an esteemed panel of professional photographers, the competition sought entries in one of four categories: Landscape, Seascape, Aerial and Urban. The competition was run with the generous support of our great sponsors SanDisk, OM System, Camera House, and Leofoto – thank you.

In the Landscape category, Benjamin Chubb's sunset from one of Tasmania's true wild places wowed our judges with its sense of drama and atmosphere.

In the Seascape category, Talia Greis' beautiful underwater capture challenged our notions of seascapes, while also celebrating the beauty of a rarely explored part of the world.

In the Aerial category, drone specialist Tim Burgess turned a surfer into a star with his epic shot captured from up above.

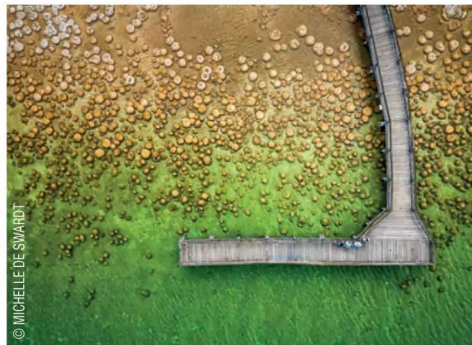
And finally, in the Urban category, Victorian photographer Susi Nodding turned her lens to Melbourne's Bell Station, for an image our judges said showcased the best of architectural photography.

Over the next 30+ pages you can see the top 20 entries in the four categories of the competition, along with judges' comments on the winners and runners-up for each.

We're grateful to our panel of professional photographers who judged the competition this year: Matt Palmer, Joel Tjintelaar, Petra Leary, Serena Dzenis, Will Patino, Candace Dyar, Steph Vella, and Anthony McKee.

We're also hugely grateful to all of you, our entrants in The Landscape Awards. This competition proves to us that not only do you love landscape photography, but you're passionate about showcasing the special places you choose to photograph.

We hope you enjoy the stunning work captured over the next few pages, and we'll be back in 2025. A sincere thanks for all your amazing entries.





WINNER BENJAMIN CHUBB

20-year-old Sydney photographer Benjamin Chubb has been enjoying photography since an overseas school trip in 2018, with his stunning landscape work already turning plenty of heads despite his age.

He tells us he enjoys hiking with his camera and pushing the limits of travel to capture extreme landscapes many people may never see.

[benchubb_art](#)

FORGOTTEN FLAME. *Forgotten Flame may look familiar to keen eyed readers – it featured on the cover of our own Photographer of the Year issue last year, where it finished in the top 20 of the Single Shot category.*

Here though, it's won top honours, wowing our judges with its dramatic lighting and beautiful sense of atmosphere.

Captured by Chubb in Tasmania's wild and remote Western Arthurs near the infamous Beggary Bumps, Mount Columbia and Lake Oberon's Mount Sirius can be seen in the background.

"I was set up on a tripod and there was little wind," he explains.

"The contrast between the cool quartzite and Pandani, and the warm sunset is really appealing to me, and the sunbeams emphasise the ruggedness of the mountains I had traversed."

For the judges, the image was the one that shone brightest in a star-studded field of incredible landscapes this year.

Prize: OM-1 Pro Kit system comprising an OM-1 camera body, M.Zuiko 7-14mm f/2.8 pro lens and an M.Zuiko 12-100mm f4 IS Pro lens valued at \$7,600, \$1,000 cash and Sandisk prize pack valued at \$500.



WHAT THE JUDGES SAID

This image is truly mesmerising. The way the warm light floods the scene creates such a beautiful ambience, drawing you in from the moment you lay your eyes on it. The intricate details in the foreground serve as the perfect introduction to the visual journey ahead. At the same time, a lot of care has gone into the post-processing, as every aspect of the image seems to have been expertly enhanced to bring out its full potential. The result is an image that's captivating in every sense of the word. Congratulations on crafting an art piece that transports the viewer to the very heart of the scene. **Steph Vella**



CameraHouse

AUSTRALIAN
CONSERVATION
FOUNDATION

RUNNER-UP JULIEN PARROT

Photographer Julien Parrot started his landscape photography journey amidst the majestic Swiss Alps, straddling the border of Switzerland and France.

That all changed about five years ago, when he and his wife made the move to Australia. Tamborine Mountain is now his home, nestled atop a beautiful plateau surrounded by pristine national parks and lush rainforests.

“Transitioning from the Alps, I found myself reinventing my photography style, developing a deep appreciation for capturing the intricate beauty of trees—a love that continues to flourish here,” he tells us.

 [julien.parrot](#)

BIRD'S TREE. Julien Parrot captured his runner-up winning image *Bird's Tree* at Scenic Rim, on a winter morning where the valley is often cloaked in fog.

“I ventured to a local dam where trees, submerged during its creation, still stand,” recalls Parrot.

“It was my first time visiting, and as the sunrise struggled to pierce through the thick fog, I found it challenging to compose a simple shot. Suddenly, as the fog lifted I noticed a cluster of trees, and to my delight, I discovered numerous birds perched among the branches, including cormorants and a bird of prey atop one of the highest branches. It wasn't until I was home in front of my computer that I spotted the small swallows also nestled within the trees.”

I love this photo because it perfectly encapsulates two of my passions: landscape and wildlife photography. It's also crucial for me to enter competitions with photos that I consider unique, avoiding replicas of popular locations. I believe this photo accomplishes just that.”

Prize: \$500 Camera House gift card.

WHAT THE JUDGES SAID

Here, the delicate and soft tone of the fog is perfectly complemented by the morning light dancing on the bark of the trees. The darkness of the birds in this context provides a lovely contrast. The overall feeling is quite mystic. It's a gorgeous scene that has been skilfully captured. **Serena Dzenis**





3 STUART BELL JEWELS OF THE ROCKIES



6 FEDERICO REKOWSKI TIMELESS MAJESTY



7 MANDY ERSKINE SKELETAL



CameraHouse

CATEGORY SPONSORS



CHARITY PARTNER



4 KAROLIN SCHILD SOUTHERN CELESTIAL SYMPHONY

5 NICK PLOVITS JOURNEY



8 ALEX MEAGHER HARTZ PEAK INFRARED



9 PHIL COPP ON THE EDGE



10 SIMON RAY BURNT



12 JOS BUURMANS CERULEAN CASCADE



13 EVAN AGEE TORRENTIAL TURMOIL

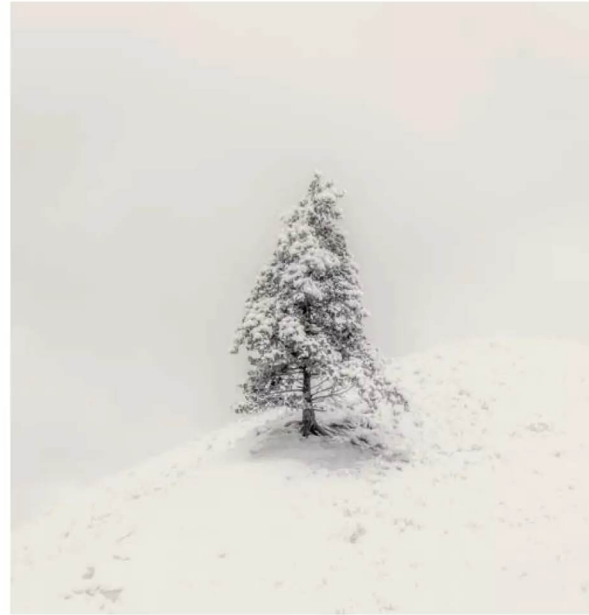


CameraHouse

CATEGORY SPONSORS



CHARITY PARTNER



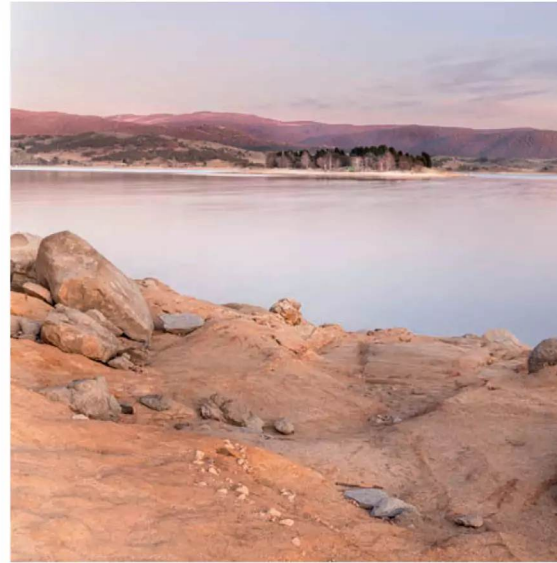
11 **STUART BELL** OH CHRISTMAS TREE



14 **KAREN STORY** PAINE MASSIF



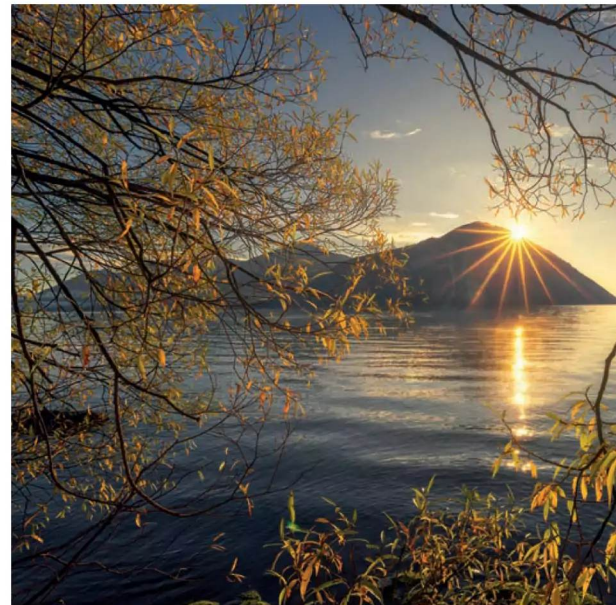
15 MARK WASSELL FROSTY DOVE LAKE



16 GERARD DE ROO LAKE JINDABYNE



18 MICHAL FURKALOWSKI THE VALLEY



19 JOS BUURMANS AUTUMN AT LAKE OHAU

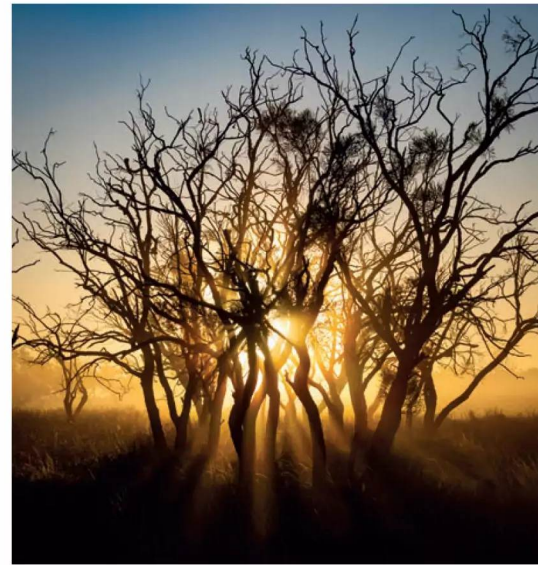


CameraHouse

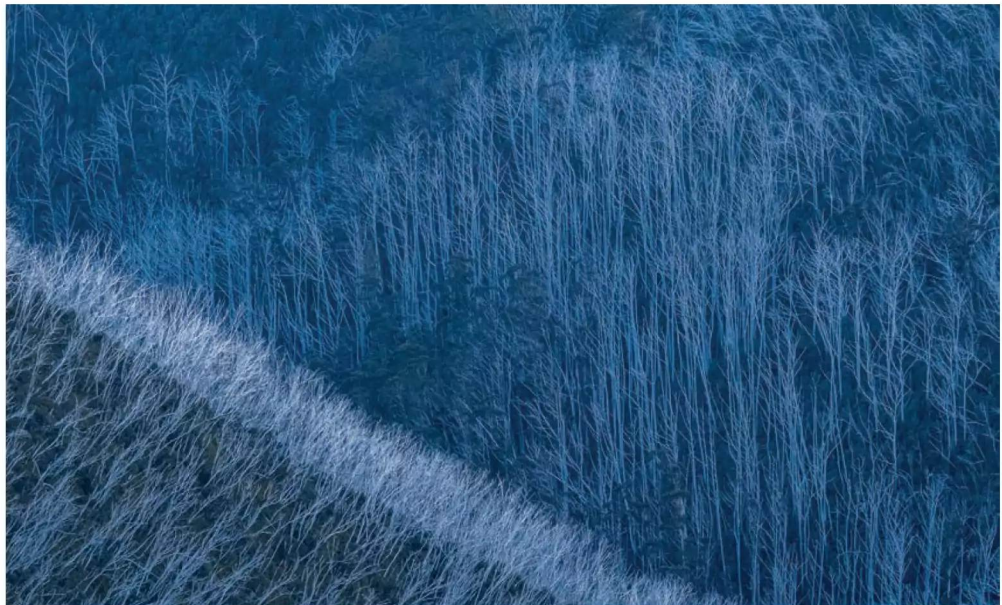
CATEGORY SPONSORS



CHARITY PARTNER



17 LEVIN BARRETT THE ARRIVAL



20 POLLY FENTON MT HOTHAM ABSTRACT



WINNER TALIA GREIS

Talia Greis is a self-taught, underwater photographer from Sydney. Born and raised in the Eastern Suburbs, she tells us her appreciation for ocean life exploded while diving Ningaloo Reef, WA.

"Understanding the rich diversity and abundance of our country's underwater world flipped a switch that made it essential for me to take a camera below the surface as soon as possible. Not only to be able reproduce some of the fine moments nature has to offer, but also to be able to completely understand for myself, the true colours and complexities of what I had been witness to."

Always one to capture a moment as it unfolds, Talia realised that her role in diving had changed, and in present days finds it impossible to dive without peering through the lens.

 [Taliagreisphotography](#)

UNDERWATER GARDEN. *Talia Greis' Seascape category winning image was captured deep in the heart of the Mexican jungle, at a beautiful underwater lagoon "peppered with the most astonishing array of water Lilies you have ever seen," she tells us.*

"Graced with the morning sun, I isolated two grandiose lilies that took centre stage amongst a bouquet of flowers, and utilised the phenomenon of "Snell's window" to give the shot an other-worldly aspect."

This shot was captured with a Nikon D850, Isotta underwater housing (with dual strobes) and a 8-15mm fisheye lens.

"So many of us can take a moment to admire a field of flowers, but few take the opportunity to experience an underwater field of dreams," she says.

Her winning image captivated our judges with its beauty and uniqueness.

Prize: \$3,000 cash, \$1,000 Camera House gift card, Sandisk prize pack valued at \$500.

WHAT THE JUDGES SAID

The colours of this underwater scene are so striking, with vibrant yellows and pinks punctuated against the underwater blues and greens. It captures the chaos of underwater plant life, but even here everything reaches towards the light. The over-water scene is depicted as a chaotic impressionist blur through the water distortions.

Matt Palmer

To me, beauty is not something objective in the external world. It is always a highly subjective experience, triggered by an emotional connection. Seeing this image, I fell in love with it instantly for reasons you shouldn't try to explain. And due to that emotional connection it is, it becomes, beauty. **Joel Tjintelaar**




CameraHouse

AUSTRALIAN
CONSERVATION
FOUNDATION

RUNNER-UP THERESA LEE

New Zealand-born self-taught amateur photographer Theresa Lee says she has an ongoing passion for telling visual stories through black & white photography.

“As someone who cannot draw or paint, photography is the ideal medium for me to express my love of art,” she says.

 [theresalee7027](#)

ON THE BEACH. *On The Beach* was captured on a very windy afternoon on the Gold Coast's famous Main Beach in sunny Queensland.

“Choosing a long exposure App on my smartphone I wanted to bring a more painterly look to this typical scene of swimmers cooling off in the sea on a hot summer's day, as well as portray the strong sea breeze through the blurring of the surf lifesaving flag in the foreground,” explains Lee.

In post, she says her aim was to bring a sense of drama and mystery to the scene. The flag which was deliberately composed in the centre of the square frame, portrays, in an artistic sense, her reverence for the sea and the power within her.

Prize: \$500 Camera House gift card.



WHAT THE JUDGES SAID

This mysterious image calls you back time and time again. The excellent use of multiple, long exposures, or combination of both, creates a surreal dreamscape where anonymous figures loom and the movement of water creates floating disembodied torsos.

The photographer has taken a scene which could easily be quite pedestrian and made something so captivating by bringing their imagination, experimentation and technique. **Matt Palmer**

All too often photographers obsess over the sharpness and detail within their images, but Theresa's softer take on the iconic Australian beach scene proves to us that not all photographs have to be pin sharp. This impressionistic photo breaks numerous "rules"; a key subject is exactly in the middle of the frame, the image feels soft and its very grainy, and yet it stirs a strong emotional response and no doubt a few memories for an audience (our judges included). This image is a beautiful piece of art and a very deserving runner-up.

Anthony McKee



3 CHRISTOPHER HUBBARD A FLEETING BEAUTY



4 SHAUN PAU INTO THE SEA



6 AL DAVIS MATTERHORN



7 GAIL YAGER MORNING FOG ON BUNDA CLIFFS



CameraHouse



AUSTRALIAN
CONSERVATION
FOUNDATION



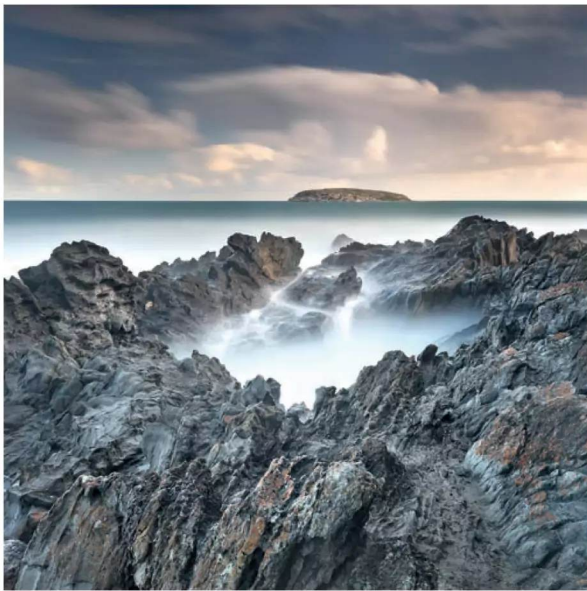
5 NICK NAIRN-SMITH MIRROR



8 NEIL THOMPSON REES NOBBY'S ROCKS



9 GIDEON BILLINGS ARCTIC MISTS



12 DEAN COOPER PETREL COVE



13 TIFFANY SLY OCEAN BLUES



CameraHouse



AUSTRALIAN
CONSERVATION
FOUNDATION



10 DARREN WASSELL SHELF CLOUD CRACKER



11 LUKE TUBRIDY HOPE



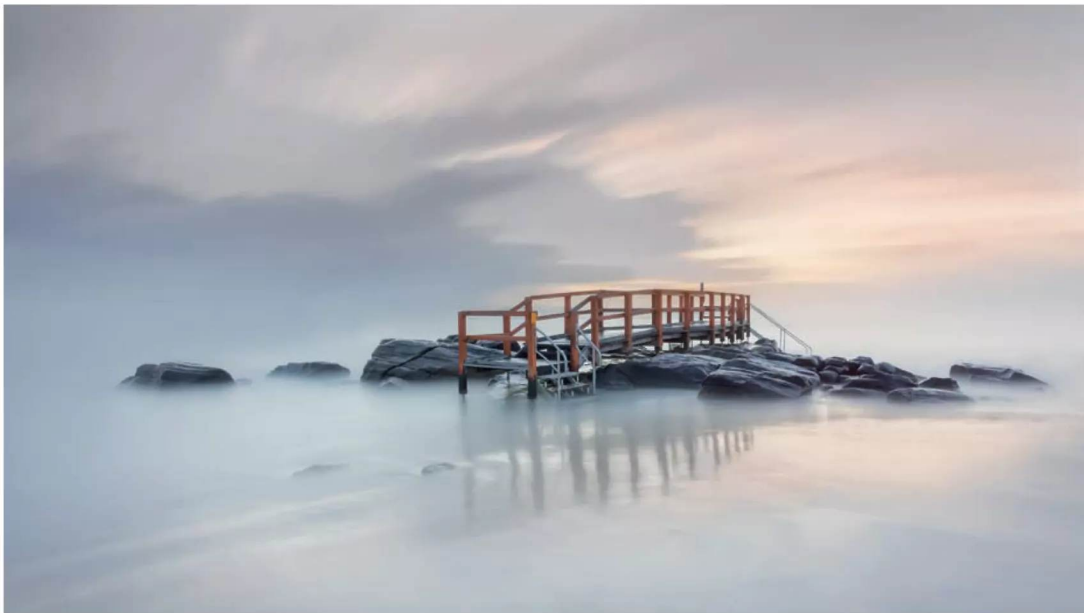
14 TONY SERNACK ITALIAN RIVIERA



15 DIANNE ROBBINS OCEAN VIEW



16 GERGO RUGLI NYX'S NEMESIS



18 HANNELIE VAN DER MERWE NATURE'S BEAUTY





CameraHouse



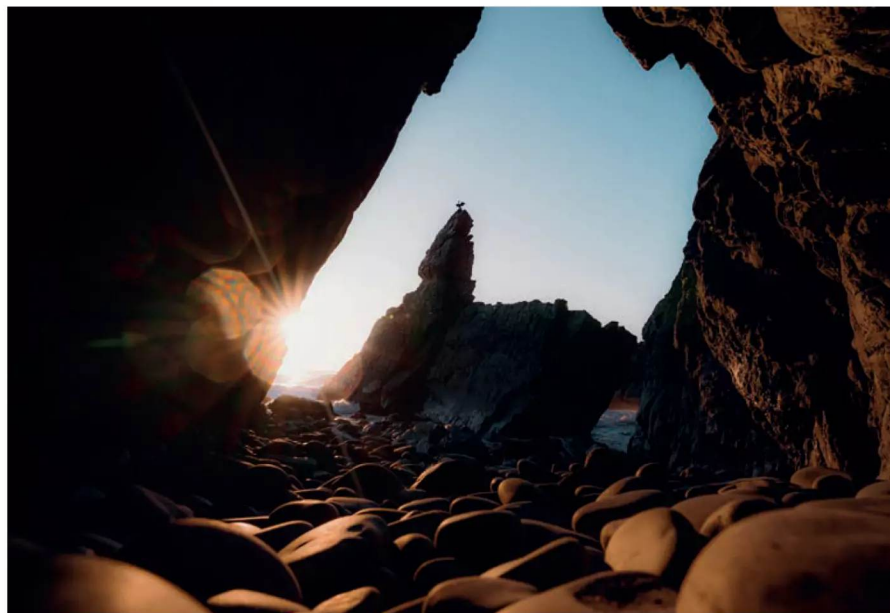
AUSTRALIAN
CONSERVATION
FOUNDATION



17 SAMUEL MARKHAM AMOS AUSTRALIS



19 TERRY O'HAGAN DOLPHIN ROCK




20 CLYDE VAUGHAN PERCHED



WINNER TIM BURGESS

Tim Burgess has backed up winning the Seascapes category in the comp last year by taking out the Aerial category this year, a genre of photography where he has already staked his claim as one of Australia's most promising photographers despite just learning photography at the start of the pandemic.

Despite being a relative newbie to photography, the Canberra-based firefighter continues to wow our judges with his striking aerial images, which celebrate his love for our oceans and beaches.

 [timmboslice_](#)

SILVER SURFER. *"The cooler months in Australia often are not the most enjoyable to swim in unless you're a surfer," explains Burgess.*

"Larger swells rolling in from the cooler conditions create the perfect canvas of waves to capture from above. As I tracked this surfer waiting for the perfect wave, they began surfing on the end of an electric "out of earth" like wave that reminded me of the classic comic book superhero Silver Surfer, who was known for riding electric waves out of space."

Prize: \$2,000 cash, \$1000 Camera House gift card, Sandisk prize pack valued at \$500.



WHAT THE JUDGES SAID

Within photography, perspective is everything; most of us look at the world from a constant 1.5 metres or so above the ground, but that chance to look up at a subject, or down from above can often bring some exceptionally unique rewards. From the beach, this would have been just another surfer cutting a wave, but from above Tim has managed to make this surfer look like they are riding a tornado over a mesmerising aqua blue wall of marble. We sense the movement, and yet the detail in the resting water has also been captured perfectly. This is a stunning capture and a well-deserved win. **Anthony McKee**



CameraHouse


AUSTRALIAN
CONSERVATION
FOUNDATION

RUNNER-UP BRAD VAN LUXEMBOURG

A plumber by trade, WA's Brad Van Luxemborg says he has always had a love for travel and photography, but it wasn't until 2019 when his partner gifted him a photography workshop in The Kimberleys that he decided to take a more intentional approach to his photography by stepping away from Auto mode. He hasn't looked back since.

"Each genre presents its own set of challenges, but I thrive on the opportunity to learn and grow with every shot I take," he says.

"Whether I'm behind the lens capturing the beauty of nature or the mysteries of the night sky, I find immense joy in the process of discovery and self-expression that photography offers."

 [bradleyvanluxemborg](#)

TIDAL TREE. *Van Luxemborg's runner-up winning image Tidal Tree was captured at WA's Wyndham mud flats at sunrise.*

"We had spent the night camping in Swags with fellow keen photographers to get aerial images at sunrise," he explains. "This composition jumped out at me as the intricate patterns and shapes left by the outgoing tide looked like an abstract tree."

For the judges, Van Luxemborg's understanding of light and shadow and careful handling of the patterns in the shoreline added up to a stunning image that was a deserved runner-up this year.

Prize: \$500 Camera House gift card.

WHAT THE JUDGES SAID

When I look at this tidal pattern, a story unfolds that is manifested by imagination rather than the reality of the mud flats at hand. The vivid colours of the water branches resemble the dendrites of neurons within a cell, attacked by a green virus. It's an intriguing image that captures the poetry of nature.

Serena Dzenis

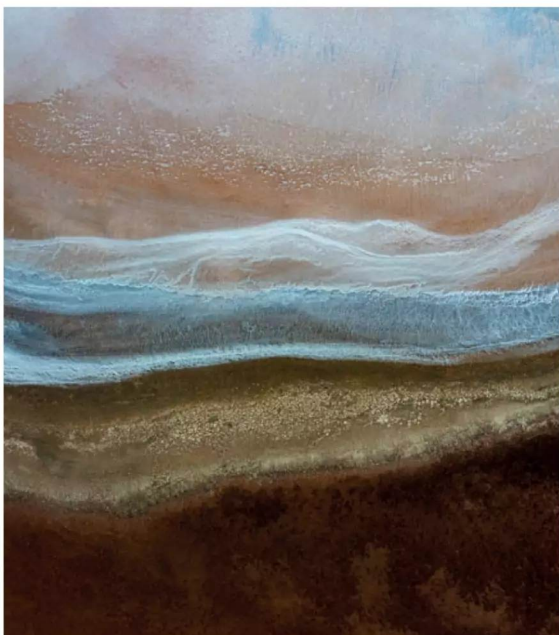




3 CLAIRE GILHAM-MARTIN THE TEXTURES OF HUTT LAGOON



4 CAMERON SUTHERLAND SORRENTO STORM



6 POLLY FENTON LAYER CAKE



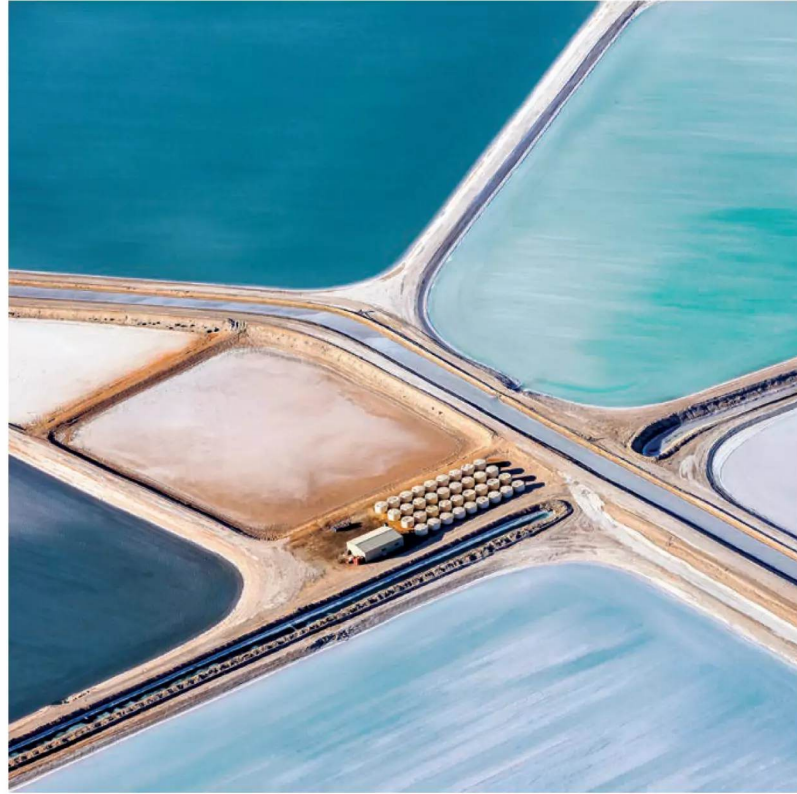
7 REBECCA GOSLING SALMON



CameraHouse



AUSTRALIAN
CONSERVATION
FOUNDATION



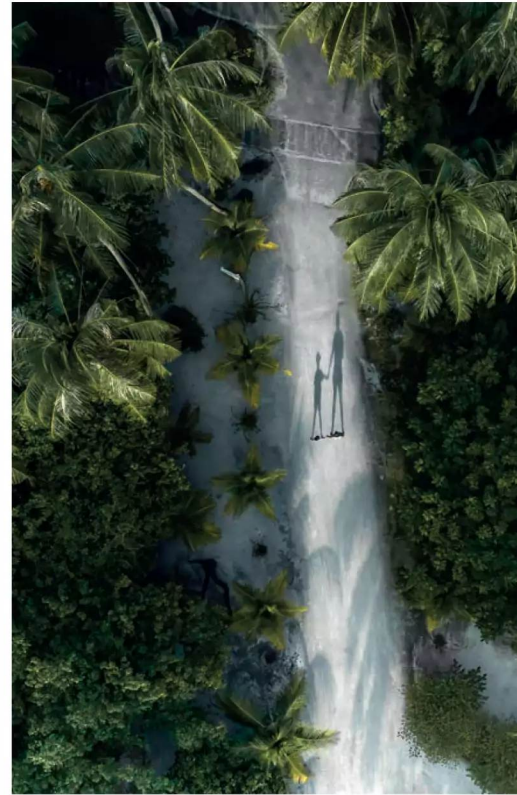
5 DANI WATSON GEOMETRIC ALLURE



8 DAVID MUNRO EAST ALLIGATOR RIVER DELTA



9 ROB DANIEL CHAOS



10 TIM BURGESS FATHER & SUN



12 INGRID HENDRIKSEN CRIMSON MUD



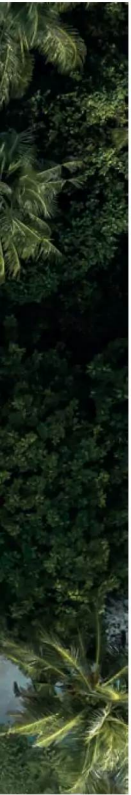
13 HANNELIE VAN DER MERWE COLOURFUL JOURNEY



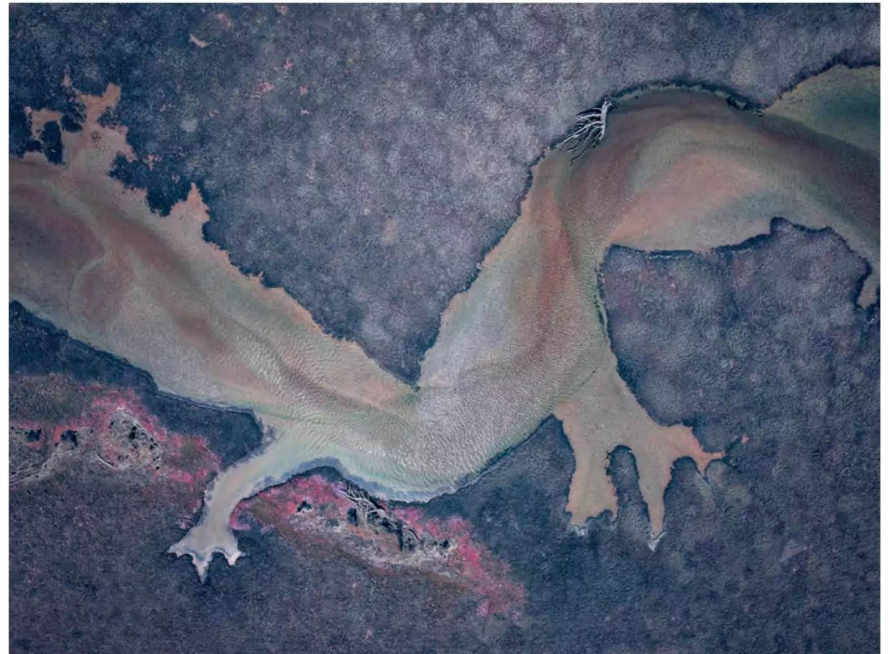
CameraHouse



AUSTRALIAN
CONSERVATION
FOUNDATION



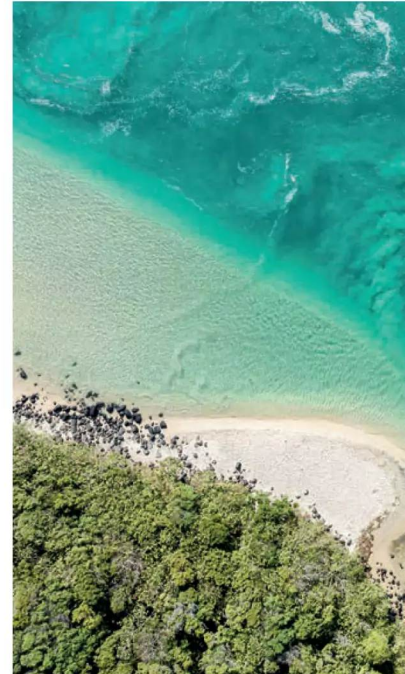
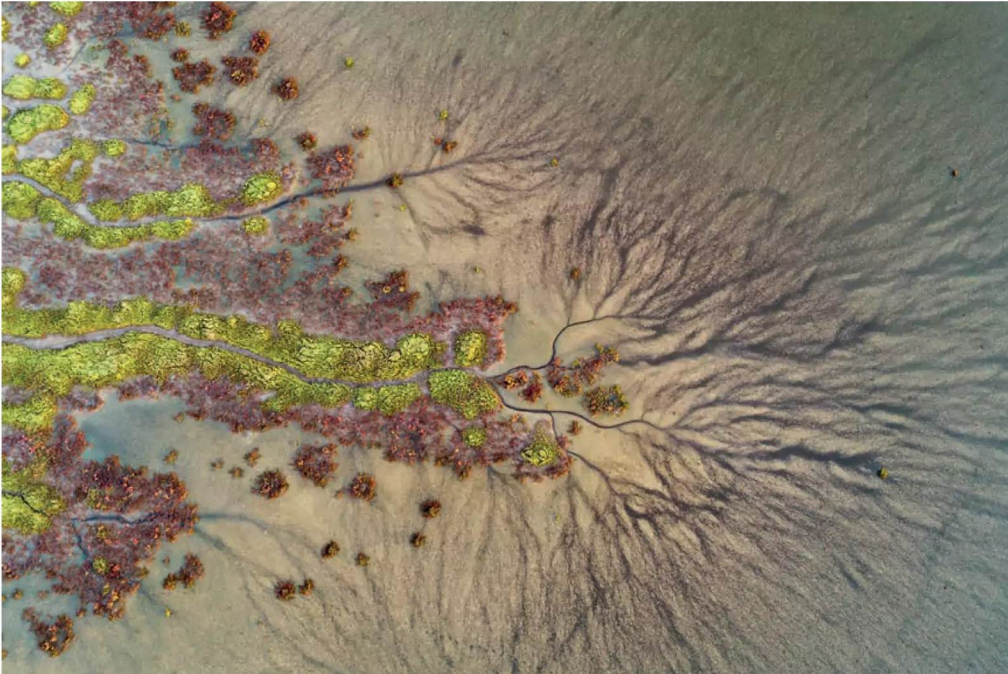
11 ALAN COLIGADO FIRST LIGHT



14 ALLEN TANG THE DRAGON CLAW



15 ALISON WARD WATER MOTION



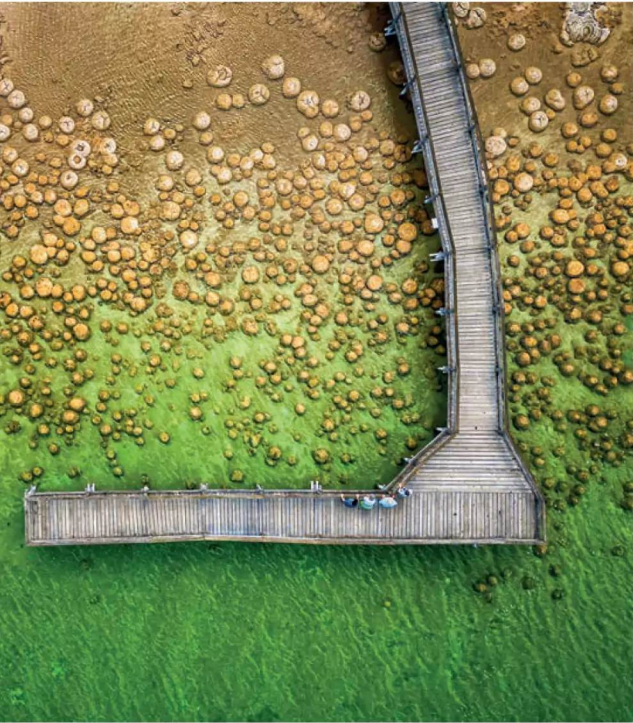
18 PHIL COPP DIFFUSED



CameraHouse



AUSTRALIAN
CONSERVATION
FOUNDATION



16 MICHELLE DE SWARDT THROMBOLITE WALKWAY



17 MICHAEL PHELAN STORVATNET, THE GLASS LAKE



19 MICHAEL TOMKINSON BEAUTIFUL DANGER




20 FEDERICO REKOWSKI LIQUID FOLIAGE



WINNER SUSI NODDING

Living back in Perth after being in Melbourne for a few years – Susi Nodding describes herself as a very keen amateur photographer who also belongs to two camera clubs. Taking up photography later in life, she says she loves all sorts of photography, but is especially keen on urban architecture and fine art composites.

 susinodding

BELL STATION. *As part of the Level Crossing Removal Project in Victoria, Bell Station was demolished and rebuilt – reopening in September 2022.*

“Six weeks after it opened I went to check it out,” explains Nodding.

“I was immediately captivated by the uniqueness of the architecture and the design of the bright and the new colourful windows. Being such a new build it was clean, white with pops of colour and very eye catching – just my sort of thing. Who knew that a train station could be so attractive!”

Prize: \$2,000 cash, \$1,000 Kudos Cameras Gift Voucher, Sandisk prize pack valued at \$500.



WHAT THE JUDGES SAID

Architectural photography will always be a collaboration between artists and artisans; the genre relies just as much on the imagination of architects and the skills of builders as it does a camera and our creative eye. That being said, a good photographer needs to bring their A game to the table too; an understanding of light, design and nowadays, that ability to bring an image to life in post-production really does help shape an image. Susi's photograph does great justice to this architectural masterpiece, with perfect composition and great use of the colour and the tonal palette to translate this architectural piece of art into a 2D art piece that would look just as good on any gallery wall. Well done. **Anthony McKee**

This image really showcases the best of architectural photography. The white building, with its mix of geometric shapes, stands out beautifully against the vibrant-coloured windows. There's such a nice balance to it all. You can't help but notice the intricate patterns and how the lines seem to guide your eyes around the scene. It's like you're drawn in, wanting to explore every detail. Even though it feels unfamiliar, something is comforting about it, too. It's like finding beauty in the unexpected, which is what makes architectural photography so intriguing. **Steph Vella**



CameraHouse

CATEGORY SPONSORS



CHARITY PARTNER



RUNNER-UP SIMON RAY

Canberra-based photographer Simon Ray specialises in landscape and urban photography, and says he loves to capture musicians at live events. He says his passion for photography comes from reminding people just how precious and amazing this world is.

 simonray.com.au

FOGGY WALK. *“I like to showcase the beauty of Canberra, as our town is often maligned by non-Canberrans, the media and our elected representatives,” explains Ray.*

“Autumn in Canberra is spectacular and the avenue of trees along the southern side of Lake Burley Griffin offers up some photo opportunities, especially when the fog rolls in. I was just sitting on a bench with my camera lined up on a tripod, waiting for the early morning walkers to wander in and out of frame.”

Prize: \$500 Camera House gift card.



WHAT THE JUDGES SAID

My eye was immediately drawn to the subjects in Simon's photo. His use of leading lines and framing are perfectly executed, and combined with the very well balanced colours and complementing mix of vibrant reds, with the misty white lighting, this image really stood out this year. **Petra Leary**



3 GIACOMO ZANELLO VENEZIA INCANTATA



6 ALLEN TANG NANJING NIGHT



7 JAGADEESH HERUR RAINING PLANES



CameraHouse

CATEGORY SPONSORS



CHARITY PARTNER



4 GAIL MITCHELL 1 VANDERBILT NYC



5 STEPHANE THOMAS THE RED COUCH



8 LYNTON STACEY PILGRIMS' LACK OF PROGRESS



9 SURANG YENCHAI STUNNING CITYSCAPE DURING SUNRISE



12 KATE STOCK PICCADILLY CIRCUS



13 ADELE GROBLER DELLIT LISDILLON



CameraHouse



CATEGORY SPONSORS

CHARITY PARTNER



10 RON MILLER COME ON OVER



11 KATHY WALLACE GOTHIC ST MARYS



14 RICHARD GOODWIN DECO AND DOG



15 **FEDERICO REKOWSKI** ICELAND BLACK CHURCH



16 **DEBBIE HARTLEY** RUSTY ICEBERG



18 **KATHY WALLACE** BANKSIA AND WHEEL





CameraHouse

CATEGORY SPONSORS



CHARITY PARTNER



17 HANH NGUYEN MOONRISE



19 RUTH WOODROW THE MILK BAR



20 TASHA TYLEE SEA OF STONE



SILKY SMOOTH AND SHARP STREAKS

6 TIPS FOR EMOTIVE LONG EXPOSURES

BY MITCH GREEN

There's much more to great long exposure landscapes than just slowing your shutter. Here's how to think smarter and more creatively with your water captures.

Dreamy long exposures are as core to landscape photography as are brilliant sunrises and sweeping grand vistas. Yet to create compelling photos of moving water, you need to do more than use ND filters and select slow shutter speeds. (In fact, I typically advise against using filters and the slowest possible shutter speed—more on that soon.)

Rather, you need to integrate extra compositional features, test different settings, and trial techniques for each scene. So whether you want to take serene waterfall shots or capture powerful seascapes, this six-part guide is for you.

1 HARNESS WATER FEATURES AS COMPOSITIONAL ELEMENTS

As I was drafting this guide, I began by addressing the gear you'll need—but I bumped that down. Gear is, understandably, what many other long exposure articles open with. Yet there's a good chance you've heard it all before. Instead, I elevated this tip on composition to reiterate the importance of form and flow through your image.

So here's the first tip: Don't settle for a

slow shutter speed and smooth water and call it a day.

The key to powerful long exposure photography—like all landscape photography—is taking time to observe and then order the compositional elements in the scene. Thankfully, long exposures often make this task easier by creating leading lines, like clouds streaking overhead or water flowing through the midground.

As an artist, it's up to you to arrange each element to support the wider scene you're capturing. So before you plunk down your tripod—and cement your compositional choices—take time to watch how the water moves or crashes through your frame.

Let's explore how you might apply these ideas in two typical long exposure locations:

- By a river: Look for areas of turbulence as the water flows around boulders or rushes over cascades. Can you position your camera to angle those white water lines up towards a tree, waterfall or point of interest in the background?
- By the coast: Look for areas where the waves surge into a channel or where the receding foam trails back to the ocean. These streaks will help lead viewers out to the glorious sunrise or moody clouds beyond the horizon.



West Coast, New Zealand.
Rugged sea stacks? Tick.
Powerful waves? Tick. Not a
cloud in sight? Hmmm. With a
clear blue sky, I opted for my
telephoto lens to simplify the
scene, focussing on the rocks and
crashing waves. I used a faster
long exposure and burst mode
to capture the strongest moment
of impact. Sony A7R Mark IV, FE
70-200mm F2.8 GM OSS II lens
@ 188mm, 1/13s @ f16, ISO 100.



ABOVE: Fiordland, NZ. Last year, I upgraded from a light travel tripod to a mid-weight tripod—and I sure needed it with this scene. To minimise vibrations from the running water, I pushed the tripod legs deep into the pebbly river bed. This allowed me to frame and capture this sweeping composition over the moving water. Sony A7R Mark IV, Sigma 24-70mm F2.8 DG lens @ 24mm. 1/6s @ f14, ISO 100.

TOP RIGHT: Minnamurra. This is another scene where burst mode was my best friend. With each incoming wave, I'd hold down my remote shutter and take five to seven frames. Later on my computer, I sorted through the sequence to select the image with the most pleasing flow. Sony A7R Mark IV, FE 16-35mm F2.8 GM lens @ 16mm. 1/4s @ f8, ISO 100.

BELOW RIGHT: Fiordland, New Zealand. A classic long-exposure scene of running cascades. When I experience a new location, I'm never precisely sure which shutter speed will work best. So when the scene is fairly stable like this (as opposed to an ever-shifting sunrise), I'll take a range of images at shutter speeds from 1 second through to 1/10 second, varying the aperture or ISO as needed to balance the exposure. Sony A7R Mark III, Sigma 24-70mm F2.8 DG lens @ 26mm. 1/8s @ f9, ISO 125.

2

GET THE RIGHT GEAR: STURDY TRIPOD AND REMOTE SHUTTER

Because your camera's shutter will be open for longer, any moderate vibration will blur your entire frame—not just the moving water. (And unless you want to create more abstract or ICM scenes where the image is intentionally blurry, you'll still want your other subjects to remain tack sharp.)

So invest in a sturdy tripod, lock the legs and firmly push the feet into the ground so it won't wobble or shift position. Similarly, pressing your camera's shutter button will cause some camera shake too. So connect a Bluetooth or wired shutter release to avoid unnecessarily touching your camera when it's time to take the shot.

If you don't have a remote shutter, a delayed two-second timer works for waterfall scenes where the water movement is predictable. But when the environment is more variable and precise timing is needed—like if you're capturing wave surges—a remote shutter is key.

One item that might seem glaringly absent in this section on gear? An ND filter. I've found that carrying, cleaning and using ND filters is cumbersome—and actually prevented me from creating powerful long exposures. Which leads me to my next tip...



3

DON'T (ALWAYS) USE SUPER SLOW SHUTTER SPEEDS

In the November 2020 issue of *AP*, I wrote an article on how Australia's geography shaped my landscape photography. In the piece, *Great Southern Land*, I reflected on the influence overseas photographers had on my early development.

On YouTube, British photographers would pull out their pitch-black 10-stop ND filter and smooth out the reflections in a tranquil lake or a calm coastal seascape.

So that's what I tried down by the rugged Bombo Quarry. However, when applied on the rough Australian coast, all the energy of our coast was lost and so too was the emotional impact. It turned our dynamic coast into a milky bath.

So I did something different. Where once I'd reach for an ND filter to slow down the shutter, I've since embraced 'fast' long exposures of 1/4 to 1/10 second. I've found that these speeds still retain detail in the moving water, highlighting that sense of motion and energy in the incoming waves.

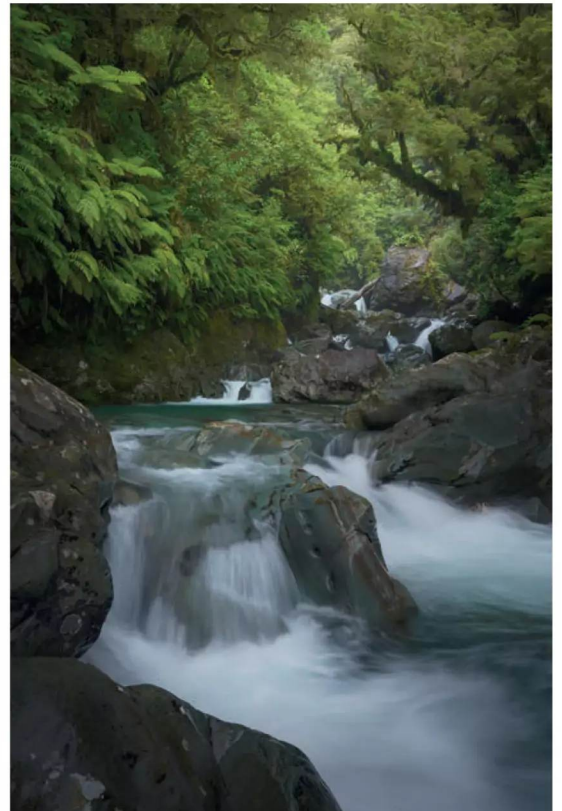
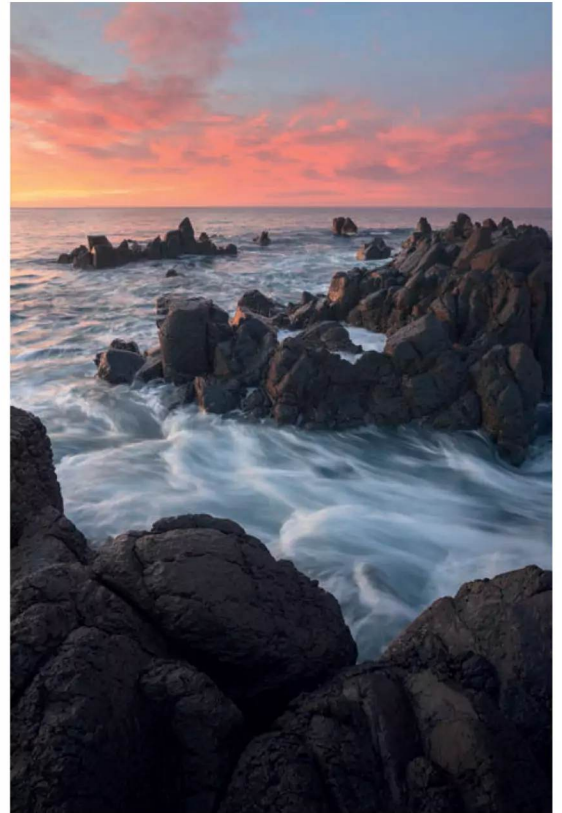
The tip for this guide? Don't let your long exposure become too long, losing the action that's on offer when a wave slams into cliffs or when water rushes down cascades.

The 'optimal' shutter speed will vary depending on the water speed, your distance from it—and your preferred long exposure effect. That said, here are some common scenarios and baseline shutter speeds to help you retain that dynamic energy that's on offer:

- Waves crashing on rocks: 1/10 second will freeze the moment of impact like the quills on an echidna.
- Waterfall running down a cliff: 1/2 second will create dreamy streaks while still retaining texture. (A free-flowing waterfall chute may suit a full 1 second exposure.)
- River stream rushing around boulders: 1/4 second will showcase the natural flow and create leading lines.

One final note on shutter speeds? Be mindful of subjects such as branches, fern fronds and hanging mosses. Even in moderate wind, faster speeds like 1/4 second can result in plants and leaves looking blurry—which will create distractions for the viewer.

To overcome this, you might take an additional exposure at around 1/15 second to freeze the moving foliage. Then in Photoshop, you can blend in areas of silky smooth water from the slower frame into the faster frame where everything is tack sharp.





OPPOSITE: Tomaree National Park. For all my talk of telephoto details and faster shutter speeds, sometimes a classic wide-angle long exposure is all you need. (Particularly when you're greeted with sunrises like this one.) Just remember to balance your composition. With the prominent mountain in the top left, I placed these curving rocks in the bottom right of the frame. Sony A7R Mark III, FE 16-35mm F2.8 GM lens @ 16mm. 1/5s @ f16, ISO 100.

BELOW: The Grampians. For years, when I saw a waterfall, I'd grab a wide-angle lens, position some cascades in the foreground and capture the whole scene. But now, I'll often first reach for my telephoto lens to isolate patterns or striking features like this jagged rock within the (much) larger falls. Sony A7R Mark III, FE 70-200mm F2.8 GM OSS II lens @ 200mm. 1/8s @ f20, ISO 100.



4

USE BURST MODE TO CAPTURE THE PERFECT FRAME

This technique—which is helpful when the moment you're trying to capture is fleeting—is a recent addition to my photography toolkit.

When it came to seascape long exposures, I used to take one frame (maybe two) per incoming wave. But my success rate was too low. I'd walk away from a 30-minute sunrise shoot with perhaps three decent water shots to select from.

Even with a remote shutter, my timing was either too early so I'd miss the strongest flow, or I'd take the frame too late and miss the peak of the energy and motion.

To overcome this—and bolster your success rate—set your camera to continuous burst mode and connect a remote shutter. A low-to-medium frame rate will be fine for most scenes. But if the waves are striking a cliff or sea stack with force, a more rapid frame rate will ensure you capture the precise moment of impact.

When it's showtime, simply hold down the shutter button to capture several frames of that one wave as it moves through your composition. Then you can sort through your files at home and select the photo with your favourite flow.

(It goes without saying: You'll quickly fill your SD card with this rapid-fire technique. But if doing so enables you to walk away with the perfect frame? That's a fair trade-off in my books.)

5

CONSIDER THE AMBIENT LIGHT—AND ADJUST YOUR SETTINGS

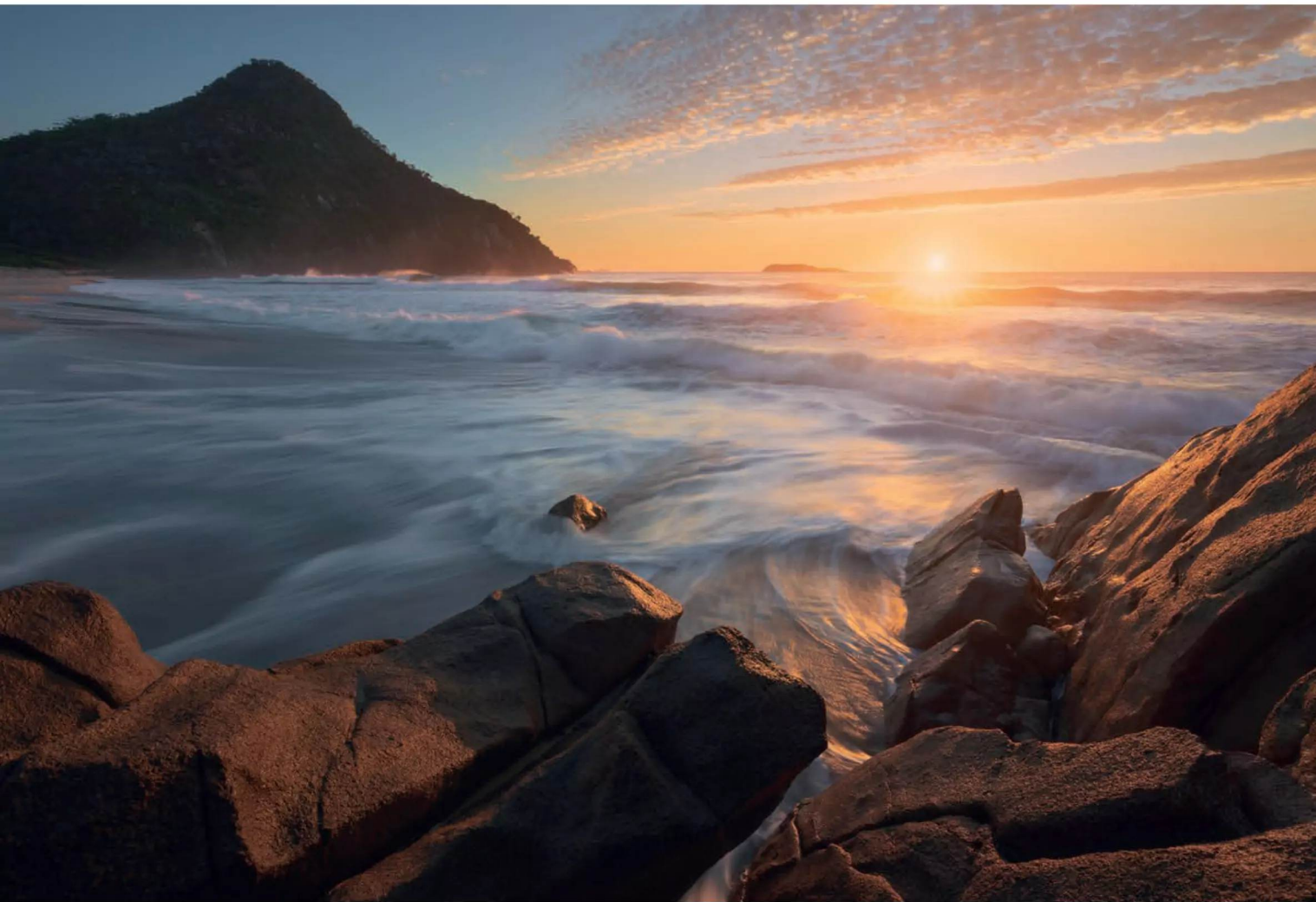
Long exposures, by definition, leave the shutter open for longer which lets more light into your camera's sensor. So you need to be mindful not to overexpose your photos—particularly during the day when it's bright.

So when I capture long exposures that include the sky, I'll shoot during sunrise and sunset to limit the amount of ambient light in the scene. For a daybreak seascape, you should be able to capture your foreground rocks and water with settings around ISO 100, f/11 and 1/4 second. Then you can take a faster, darker frame for the brighter sky.

But what if you want to capture a waterfall during a daytime hike?

You might be able to avoid overexposing your scene with ISO 100, f/22 and 1/4 second. But as a trade-off, using a narrow aperture of f/22 will degrade the sharpness of your image—which isn't ideal. My recommendation is to shoot waterfall and river scenes on an overcast day during the early morning or late afternoon. In these conditions, you should be able to use an aperture of f/14 and still retain a sharp image.

One last tip on exposure settings. The white streaks in waterfalls often become strikingly bright—particularly in contrast to darker forest or gully surroundings. To counter this, I'll deliberately underexpose the photo (by referencing the histogram) by around one stop. Then I can raise the surrounding shadows in Lightroom without blowing out the white water highlights.



6

MIX UP YOUR SHUTTER SPEEDS

Shooting on location, under fleeting light, you won't have time to analyse whether a more frozen or drawn out flow will look more pleasing. So you won't know which precise fast or slow shutter speed to choose. The solution? Don't choose just one—use trial and error to mix up your shutter speeds and take multiple frames. (Generally, slower speeds will complement more dreamy scenes. While faster speeds enhance more energetic scenes.)

Here's a typical scenario where I still can't predict what my preferred shutter speed will be: when waves rush around coastal boulders or become funnelled down rock channels. To help guide me, here are two rough rules of thumb I rely on:

When the waves are flowing in: Faster speeds (around 1/5 second) look great to retain texture and showcase the 'crunch' in the approaching water.

When the whitewash is flowing back out: Slower speeds (around 1/2 second) help to stretch those receding leading lines out to the horizon.

In scenes that aren't so ephemeral—like waterfalls or streams—take time and experiment by trying several

shutter speeds. I'll often photograph most river scenes at 1/2 second, 1/3 second, 1/4 second and 1/5 second. Then when I review the photos later, I can select the frame with the most appealing water streaks.

FINAL THOUGHTS

Like portrait photography or astrophotography, long exposure photography has its own set of specialised skills. And they can take years to learn and master. (As noted in that fourth tip on burst mode, I'm still refining my approach and trying new techniques.) Yet despite that effort—or perhaps because of it—making a silky smooth long exposure photo can be one of the most satisfying experiences in photography.

It's the combination of technical know-how, compositional creativity and transitory light that makes the technique such a rewarding pursuit. When it all comes together and you see those sleek lines on the back of your camera, it can be pure joy.

So get out there. Slow down that shutter. (Or speed it up!) And start creating sharp streaks and silky smooth flows. 🌅



SEEKING ADVENTURE

The APS' Rita England knew that the best way to capture Greenland's epic icebergs was to give them a sense of scale.



WITH RITA ENGLAND

A few years ago, my partner and I wanted to look for some different photographic opportunities and have

a little adventure along the way. After much debate, we decided to take a trip to East Greenland, where we boarded the *Donna Wood*, a two-mast oak ship.

Originally built in 1918 as a lighthouse ship, it was restored in 1990 and equipped with rigging and sails. We undertook this journey with eight other photographers.

On the return trip, our photography guide asked the captain to take us past an "Arch" iceberg he was aware of. These icebergs are calved from inland glaciers and ultimately make their way to the ocean.

At this point in the trip we had already been in zodiacs through an area known as Iceberg City to take close-up images of these massive icebergs.

They are an amazing and imposing sight, but I also found them difficult to photograph from sea level. I find that with landscape photography scale is often hard to depict, and without scale the image can lack drama and impact.

This meant when we saw the Arch

iceberg I knew immediately that I didn't want to take the offered zodiac to be close to it, as I had a feeling that if I could capture the zodiac in front of the iceberg it would give the image scale.

Having made my decision, I had two challenges. The first was that I had to wait until the zodiac made its journey around the back of the iceberg and hope that it positioned itself where I wanted it. Eventually it did travel around to the front, which was where my second challenge emerged – freezing the action. A boat moves, so a tripod is not useful.

This meant I had to make choices in my exposure. The sky was flat as the weather had been a little stormy and combined with the zodiac moving and the people dressed in black in the black zodiac, meant it was a challenge to define them from a distance.

To hedge my bets, I took multiple shots at different settings, and, in the end, I have been really pleased with the resulting image. In fact, this image has been well awarded in international competitions, and it has contributed to my earning of photographic honours of FAPS along with the AFIAP distinction. 🌟

SONY A7R III, FE 24-105MM F4 G OSS LENS @ 57MM. 1/640S @ F6.3, ISO 400.



THE AUSTRALIAN PHOTOGRAPHIC SOCIETY

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

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

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



APS ONE FRAME





A WORLD OF APS CONTENT

What do you do when you've finished reading AP for the month? Pick up some of the APS' resources of course!

WITH BRIAN ROPE



The Australian Photographic Society currently publishes five online magazines, all of which may be downloaded from the Society's website at no cost.

Firstly, there is the monthly APS e-News which provides members with information about what the Society is up to, but also includes articles written by readers like you.

Inside you'll also find event reports, competition results, news, views, and everything else happening in the APS.

In addition, the Contemporary Group has two monthly publications: *Free Expressions* is the major title, featuring the work of members and examples of fine contemporary photography. And there's also *The Contemporary Chronicle*, a short publication that provides members with material about the monthly challenges, other events, images and more.

Then there's The Nature Group, which produces a quarterly publication. *Nature Notes* includes images from recent rounds of Group folios. It also includes information about nature competitions and articles by members.

The Print Group's publication is bi-monthly. *The Printer* features information and images from the Kit Goninon Memorial Print Award, and *The Printers Tale* in which printers share the inside stories of their prints, reviews of print exhibitions and photobooks, articles about print-making techniques, images from group folios, and the results of the annual APS Photobook Awards.

Each of these titles has its own editor and every one of them is always delighted to receive relevant articles from members for publication. So, if you're an APS member and have something you could share some words and images about, please don't hesitate to contact the relevant editor. Your contributions would be most welcome, and their contact details can be found in each issue.

And, of course, there are also these APS One Frame and Focus pages right here. Each issue of *Australian Photography* includes four pages specifically about the APS. This part of the magazine allows us to celebrate the work of a member who has gained a photographic honour in relatively recent times, showing one of their fine images and revealing the story behind it. And the Focus pages share stories and experiences from some of our members in a light-hearted column.

What this all means is there really is always something new and interesting to explore coming out of the APS. And what's better, is you can be part of it too. Happy reading! 📷



LEFT: The APS' e-News cover from March 2024. Cover image, *Boys Walk Fungi* by Anthony Douglas Spratt.



Join the APS

INDULGE YOUR PASSION FOR PHOTOGRAPHY



A not for profit organisation catering to enthusiasts, amateurs and professionals in photography.



Left: "Bushfire Escape" Gold Medal Our Country - APS National 2024 by Michael Egan
Right: "Swinging Cheetah" Gold Medal Nature - APS National 2024 by Ivan Glaser

HONOURS & DISTINCTIONS

APS offers a range of honours starting at the Licentiate level and progressing to Grand Master and even beyond for exceptional photographers. APS also administers applications from Australian residents for FIAP Distinctions which are internationally recognised.

SHARE YOUR IMAGES

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

SOMETHING FOR EVERYONE

From first time camera users, through to experienced amateur's, camera club members, semi-professional, emerging and professional photographers the APS has a range of benefits and activities that appeals to all levels.



IMAGE DOCTOR

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

BY ANTHONY MCKEE

**THIS
MONTH'S
WINNER**



PACKAGE UP THAT PERSONALITY

"This picture was created for a client session in autumn with this cute ginger dog name Lola. We were walking near a lake and Lola was very interested in the ducks and was trying to find a way to approach them without falling in. I love this picture because her expression makes her look like she's a predator while she is just a sweet and well-behaved dog."

ANTHONY'S TIP: Hi Antonia, this is a great picture and I really like the overall treatment; the colours are very harmonious and I love that soft diagonal line leading us through the frame. The one problem that I have with this image though, is that by your admission you have captured Lola looking more like a predator than a pet. It's well known that most

parents will love almost any photograph you show them of their child or pet no matter how they look, but photographs are made to be shared; people want to love these photos for themselves, but they also want to show others. Yes, your clients know how special Lola is but your job is to convey that to the broader audience. Personally, I'd have used a distraction device to briefly get Lola's attention away from the ducks. I want to see Lola's real personality. Otherwise, good effort.

TITLE: I'm coming
PHOTOGRAPHER: Antonia Pavlovski
DETAILS: Sony A7 III, Tamron 35-150mm lens @ 150mm. 1/800s @ f2.8, ISO 1000.



CONTEXT IS EVERYTHING

"This summer I received a scholarship to visit the Subantarctic islands. We had gone ashore on Campbell Island in 60-70 knot winds to view the albatross at Lyall boardwalk. With the wind so strong opportunities for a good photo seemed grim when this guy landed in front of me, followed eventually by five more birds. I am new to photography, and it was my first time using my Tamron 150-500mm lens and editing my photos. Thanks."

ANTHONY'S TIP: Hi Brittany, well done on getting a scholarship to go exploring at Auckland and Campbell Islands. People make photographs for many different reasons – some make photographs to enjoy as art, but others (researchers, ornithologists and alike) make photos simply to record fauna. At first glance I would be inclined to rate this as more of a record photo which is not to say it is a bad photo, but there is more chance I might see this photo in a museum rather than an art gallery. To make this photo more interesting I probably would have zoomed out a little to include more of the landscape and I would have made my position lower to get more grass in the foreground and even catch a glimpse of the horizon. This is easy to say from the comfort of an office chair, but if you want to make memorable photos you must think beyond just that one subject; you need to give your audience enough context to visualise a story. Hang in there though; hope you get another chance at this photo.

TITLE: A Royal Proclamation
PHOTOGRAPHER: Brittany Mathias
DETAILS: Nikon Z5, Tamron 150-500mm lens @ 260mm. 1/6000s @ f5.3, ISO 400.



ALWAYS HAVE A PLAN B!

"I created this image as an 8 shot panorama. I knew there would be some good cloud around in the morning and wanted to try and capture the reflection in a local lake. However, it had been a long dry summer, so my reflection shot ended up being a lot of cracked clay in the middle of the lakebed! It was a great lesson in improvisation and adaptability."

ANTHONY'S TIP: Hi Richard, one of the hallmarks of any good photographer is to always have a "plan b" for when your original idea doesn't materialise or a piece of gear fails; this happens quite often in the professional world.

Overall, your technique in creating this image is good, but by capturing this cloud in its entirety you have also surrounded the cloud with sky. Now, because the sky is brighter than the cloud our eyes are busy looking at the edges of the sky and not dwelling on the subtleties of that cloud. As the artist, it's your job to control where your audience's eyes wander and for that reason, I would be cropping this image to a square. If you crop off the left quarter of the photograph and five percent of the right you will be left with a square picture that is rather pleasing to the eye. Keep up the good work!

TITLE: Gngara Sunrise
PHOTOGRAPHER: Richard Ward
DETAILS: Sony A7, 28-70mm lens @ 28mm. 1/10s @ f11, ISO 100.



IMAGE DOCTOR

LOOK TO WHERE YOUR EYE GOES

“Walking through a suburban bush area near Bibra Lake we were hoping to find some black cockatoos to shoot but it was apparent on this day that our best opportunity for a great picture would be these Rainbow Lorikeets. There were 5-6 playing around this tree branch and it provided a great opportunity for some nice pictures. It was early in the morning and overcast making the light difficult but I feel that this picture is one of my better pictures I have ever taken.”

ANTHONY'S TIP: Hi Bradley, if you talk to most good photographers they'll tell you the secret to their best photos is simply being there and then just waiting (gear poised) for that perfect moment. Of course, someday you get to the

perfect location and nothing will happen, and other days it might be in the right place but simply miss the moment; it happens. There is a chance there was a better moment in this situation, but my hunch is you can improve this image with one slight change.

Notice how your eye is constantly drawn to the sky in the top left of the picture? Crop the top of the image and a little of the bottom and suddenly our eyes will be giving those lorikeets a lot more attention. Keep up the good work!

TITLE: Rainbow Lorikeets
PHOTOGRAPHER: Bradley Dunderdale
DETAILS: Sony A6700, Tamron 70-300 lens @ 300mm. 1/1000s @ f6.3, ISO 500.



ADD A LITTLE MORE...

“I took up photography three years ago after going on a whale watching cruise here in beautiful Port Stephens, NSW. On the 9 October 2023, I was on a cruise when a mother and calf approached the boat. The calf was extremely curious, popping out of the water and checking us out. I managed to capture this shot as he/she came up really close to us and looked straight at the camera.”

ANTHONY'S TIP: Hi Lee, when it comes to capturing a photograph like this, where you have a whale calf poking its head out of the water just for a brief moment, your first job is just to get a photo – any photo. If that calf keeps its head above water for a few more seconds, then you can get more creative

depending on how giving this creature is with its time, and what your creative opportunities are.

Personally, I would pull back the zoom a notch and recompose to get more of that headland into frame. As an idea, I would have a look at other photos you took about this same time to see if you do have a photo that included the tops of that peninsula in frame and then I would use Photoshop to merge that landscape and sky into the top of this frame. If you do it well, no one will ever know. Trust me!

TITLE: Here's looking at your kid
PHOTOGRAPHER: Lee Matthews
DETAILS: Canon R7, Canon 100-400mm f/4.5-5.6L IS II USM lens @ 100mm. 1/3200s @ f6.3, ISO 500.



12 MONTH SUBSCRIPTION TO AUSTRALIAN PHOTOGRAPHY OR CAPTURE MAGAZINE

Congratulations to Antonia Pavlovski who has won a 12-month subscription to either *Australian Photography* or *Capture* magazine for taking out Image Doctor this month! AP has been celebrating the work of Australian photographers for more than 70 years. Published quarterly, *Capture* is Australia's leading journal for emerging and professional photographers.

Find out more about AP at australianphotography.com, and *Capture* at capturemag.com.au



HOW TO SUBMIT AN IMAGE

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



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

GREAT
MAGAZINES
.com.au

RENEW OR SUBSCRIBE TO

with auto-renewal for just
\$8.00
PER ISSUE
(print + digital copies)



MAGAZINE

The latest
photography news,
reviews and tips
delivered to
your door



DIGITAL

Instant access
to each digital
copy via Zinio

SUBSCRIBE

VISIT GREATMAGAZINES.COM.AU/AUSTRALIANPHOTOGRAPHY
OR CALL **1800 807 760** AND **QUOTE AUTO-RENEWAL**

Conditions: This offer is only available to readers with an Australian postal address. By subscribing via auto-renewal you give Yaffa Media authorisation to charge your nominated credit/debit card account or direct debit bank account regular amounts, in regular instalments, as set out in the terms of the subscription you are purchasing, until you request it to be stopped, or your card or account expires. You may voluntarily stop your subscription at any time by providing Yaffa Media's customer service department (subscriptions@yaffa.com.au) with written notice. For full terms & conditions, visit www.greatmagazines.com.au.

FEEL TIME
STAND



STILL

📍 Jindabyne



visitnsw.com

feel new south wales