



ESSENTIAL TIPS FOR BETTER PICTURES!

WIN!

An \$849 Tamron
18-270 VC lens!



Digital Photography

Volume 33

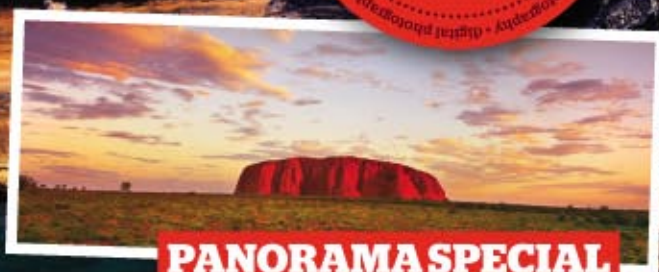
MOUNT YOUR FIRST EXHIBITION!

**Working with flash
GET THE BEST RESULTS**

**Career Makers:
ON BOARD THE
SYDNEY TO HOBART
MEGA-YACHTS**

**Ultimate guide
TO SHOOTING THE
FLINDERS RANGES**

**116
PAGES
OF EXPERT
IMAGES!**



PANORAMA SPECIAL

Ken Duncan
How to make pictures pay

**20 PAGES OF
REVIEWS**

» Hasselblad H5D

» Samsung Galaxy

» Nikon D7100

» Autopano Giga software

TEST DRIVE

FIELD TRIP

OVERVIEW

**PHOTOSHOP
TUTORIALS**

» **Blending and layers:**
take your skills to the
next level

PLUS

» **Portrait wizardry**
with Canon EOS Master
UKay Cheung



AUS \$14.95 / NZ \$16.95 inc GST



PRINT POST APPROVED 255003/10054



PLUS! Ask the experts • Delly Carr • Video techniques • Greg Sweetnam • The latest gear



» IN DETAIL

FLORENCE FALLS, LITCHFIELD NATIONAL PARK, NT

This was taken from the bottom of the 160-step staircase that leads to the swimming hole at the bottom of Florence Falls – a very pretty double waterfall that, since it's only about an hour-and-half drive from Darwin, makes it one of the most accessible in the Territory. It's also one of the few places in the region where you can swim in safety.

“If you’re going to be a photographer and you love this art form, you should be a collector”

CALLING ALL COLLECTORS

In a world where a single one of his prints can fetch over \$37,000, Australian landscape legend **Ken Duncan** figured it was time to offer everyday people access to high-quality affordable panoramas. In ArtWorldPod, he may have found the solution...

In a new venture with Melbourne-based printing and framing gurus the Chamton Group, Ken Duncan – Australia’s godfather of panorama and landscape photography – has made available 12 of his exclusive panoramas for direct download via a custom-artwork website, ArtWorldPod.com. Boasting high-quality papers, canvases and Epson UltraChrome inks, now anyone, anywhere, can own their own Ken Duncan masterpiece of exceptional quality for next to nothing. It’s all part of Ken’s drive to involve photographers and photography lovers in an often overlooked aspect of the craft: collecting. We recently caught up with Ken just as he was returning from extensive overseas travels to hear his thoughts on the relative freedoms of photographers here and overseas – and to find out where he believes the future of this form of low-cost, high-quality image reproduction lies.



» IN DETAIL

ULURU, NT

I love Uluru, because it is like the beating heart in the centre of our nation. The Aboriginal people believe it to be the place where all dreams come from. When you stand in the presence of this huge monolith you are humbled by the awesome power of something greater than self. We’re not the ones in control – there is definitely something going on that is bigger than us.

“In a place like this, there must be better ways of managing the public than simply locking them out”

A whole new ArtWorld

With the ArtWorldPod.com website officially launched on June 17, it's now possible to jump online and immediately order any of the 12 exclusive Ken Duncan images printed in this article. Most standard off-set printers use just four colours for image reproduction, whereas ArtWorldPod uses 8-10 as standard to provide maximum colour gamut. The life of the Epson UltraChrome inks is rated at 100 years in the right conditions, and the paper and waterproof canvases are a minimum of 250gsm. Prices begin at just \$32 for a 30x10 paper print, and go up to \$200 for a 150x50 canvas. Each print also bears a digital 3D Ken Duncan signature. Artworldpod.com

In the last few months I've been to India, Mongolia, Bangladesh, China, New Zealand and a few other places. I've done a project for World Vision – an exciting book to raise money for mothers and children all around the world. That was very challenging, because you get to see some pretty heavy things. We donated our time to do that one. And for New Zealand I've been doing some photographic trips and assignments. In China I've been just doing some general exploration to try to find those

very remote areas. Most people when they visit they go to Shanghai or visit the Terra Cotta Warriors or sit on a part of The Great Wall that is very touristy, and there are a lot of pretty amazing places that aren't being seen. It's just a matter of finding them.

I really love China at the moment. It's actually far, far easier to shoot in China than it is in Australia. It's so ridiculous. We're meant to be a free society over here, but we are so bound up by rules and regulations when it comes to

photography here, it is laughable. In China, I wasn't questioned once about having a tripod or being in a national park – no-one came up and harassed me or asked me what I was up to. And I was shooting video footage and everything. There were no hassles whatsoever.

Is it possible you were being left alone intentionally? That the name Ken Duncan carries some weight over there?
No way. They wouldn't have had a clue who

I was. With over a billion people there, anonymity becomes a very easy thing. And everyone loves their photography – they don't even think about trying to tax people or create boundaries to prevent you from doing things. It was such a pleasure. Here in Australia, you pull out a camera and some overzealous bureaucrat immediately wants to harass you.

So that's your new preferred stomping ground? Does the rise of restrictions in Australia make you want to spend more time shooting in China?

I do want to go back there, sure. Look, I love Australia and I'm not about to give that up – but it really was a refreshing change. It was the same in Mongolia actually: no-one comes up

and harasses you there, or in Bangladesh. So what is going on when our free nation has become so over-regulated that it's made photographers feel like they're criminals if they dare to want to go and take photos and then possibly sell them?

What's the worst situation you've been in when you've been harassed or asked to state your business as a photographer?

I've had so many of them now it's hard to put any one of them above the others. I mean, at Uluru it's basically the most locked-down place you can imagine. I don't even know why photographers go out there anymore – they should just send their camera along and someone can just stick it in the approved spot and take the photo for you. Maybe that could be the new photo service.

But, you know, Park Rangers come up and say, “What are you doing here?” and if they know you it's even worse. I was there on holiday with my daughter, just taking some family happy snaps of her in front of The Rock, and we got harassed. Another time at the 12 Apostles – there are thousands of people there, but the ranger came up and singled me out because I had the biggest tripod, telling me I needed a permit. So I told him to arrest me. If I'm there and not asking for any more access than the average punter, no-one should have to have permits. If they want to arrest me, go for it.

» IN DETAIL

THE TWELVE APOSTLES, VIC

Although they have withstood centuries of pounding waves, these huge limestone pillars, like the towering cliffs behind them, are being slowly whittled away. I was allowed to access this normally closed beach through an old tunnel that had been bored through the headland. Sadly this historic tunnel is no more, destroyed by authorities to prevent any further access to the beach. As a landscape photographer I understand more than most the need to preserve nature (this beach is an important Fairy Penguin colony). But I also understand the need for people to be able to connect with nature. Surely, in a place like this, there must be better ways of managing the public than simply locking them out.

And have you been arrested to date?

Not yet. But the way things are going, who knows? Although what's starting to happen now is that bureaucrats are starting to back off. But you have to keep the fight going, because with these people – give them an inch and they'll take a mile. They make these kinds of legislation very much in the background. While we're working, sleeping and getting on with life, they're busy coming up with new ideas for more revenue streams – which we find out by default when we suddenly run into new restrictions. So we need to make sure politicians and bureaucrats are accountable. The industry needs to keep watching, and to make sure they know we are watching. We recently had one of the heads of the national parks in Australia actually get questioned in Parliament – and that has really slowed »

» IN DETAIL

SUNRISE, PALM COVE, QLD

Few tourists venture into Australia's north in the wet, which I've always thought is a pity. The clouds are dramatic and often huge, and the light-shows can be spectacular. This is a sunset shot, soaked in wonderful, glowing, pastel light. How lovely it was just to sit and watch, waiting as the huge clouds drifted by like battleships. In the foreground was a graceful family of coconut palms, captured as silhouettes in the darkening evening. We just had to be careful not to get too close – in case a coconut fell on our heads!



» IN DETAIL

SUNRISE, KING GEORGE FALLS, WA

Approaching King George Falls by boat just after the Wet Season, we found the twin cataracts like avalanches. They thundered and roared over the Kimberley escarpment, turning the base of the cliffs into a cauldron of vapour. The two falls actually stem from the one river, which forks just behind the cliffs before plunging over the edge. The Wet Season is a time of cleansing in the Kimberleys. The entire landscape is flushed and left pure by the rush of water, in readiness for another year.

“We’ve got to create things that will last and give people many years of enjoyment”

him down because he had to put his answers on Hansard.

But look, I’m not fighting this sort of thing because of a few park fees. I believe that every young Australian should have the same freedoms I had when I grew up in Australia taking photos. Especially at a time when everyone’s got a camera. On their phones they can do an entire HD production. They can shoot panoramas, they can do all sorts of things. We’ve got to allow these people to record what they see and tell their stories. That’s the photographic history that we all leave behind for future generations.

Speaking of new technologies – tell us about your new association with ArtWorldPod. On the face of it, it seems too good to be true. Now anyone, anywhere, can have access to large, affordable Ken Duncan prints? Well, I’ve done posters for Stavros Angelidis at the Chamton Group in

Melbourne for many years now, and he’s a man of great integrity. I’ve been approached by a lot of people over the years for various projects, but to me integrity is everything, so when he came to me with this concept, I said, “Okay, let’s do it.”

For me, I want to make sure my art pieces are available to everyday people, not just the rich and famous. We’ve made a different set of shots available for this collection, and they’re printed on Epson, which is the one I love – because they are archivally permanent. And I mean, even from an environmental standpoint this is a better idea because posters simply don’t last. People spend all this money on getting posters framed, then in five year’s time they’re throwing them out. It’s a waste of money and materials. So I thought, “We’ve got to create things that are much more archivally permanent, that will last and give people many years of enjoyment.”

What is it that makes these prints endure over more standard posters?

Well, in this day and age probably the most permanent form of printing is without doubt inkjet, and it’s by using Epson’s UltraChrome inks, so these prints are of very good quality. This is revolutionary in terms of quality and value.

The important difference between posters and prints is that prints are the ones that become valuable over time. Often people – and I do this too – will see a poster they like, then go and ask the photographer, “Can I buy a real print of that?” For instance, there’s a guy named Bob Talbot who used to do all these dolphin posters years ago. Well, where are they now? Unless you’ve got an original, you’ve got nothing. He takes fabulous shots, and if you had a real print of them now rather than a poster, they’re worth much more. Now if you have a signed print, then that’s what really makes the difference.

» IN DETAIL

BURRA HOMESTEAD, SA

Marooned in a freshly furrowed paddock, an old cottage lies abandoned at the foothills of the Mount Lofty ranges. The old homestead is a testimony to the forgotten dreams of a family whose farm was taken over when the harsh realities of changing weather patterns made small farms unprofitable. Life on the land certainly can be tough.



» IN DETAIL

PARADISE, HILL INLET, QLD

The pure white sands of Hill Inlet – swirling in an ever-changing kaleidoscope through the waters of the bay – make for one of the most magnificent beach scenes in the world. In such surroundings, it’s hard to imagine any problem that could overwhelm us. The anxieties of our “normal” workaday lives just fade away amid the dazzle of sand and crystal clear waters.

» IN DETAIL

MITCHELL FALLS, WA

In the Dry Season, as seen here, Mitchell Falls is a series of five neat, tiered cascades. In the Wet, the watercourse becomes a torrent, with its individual steps lost in the thunder of the whole, the water taking on the blur of massive movement. It's nature at its most primeval, a scene that seems to evoke feelings from the very beginnings of time.

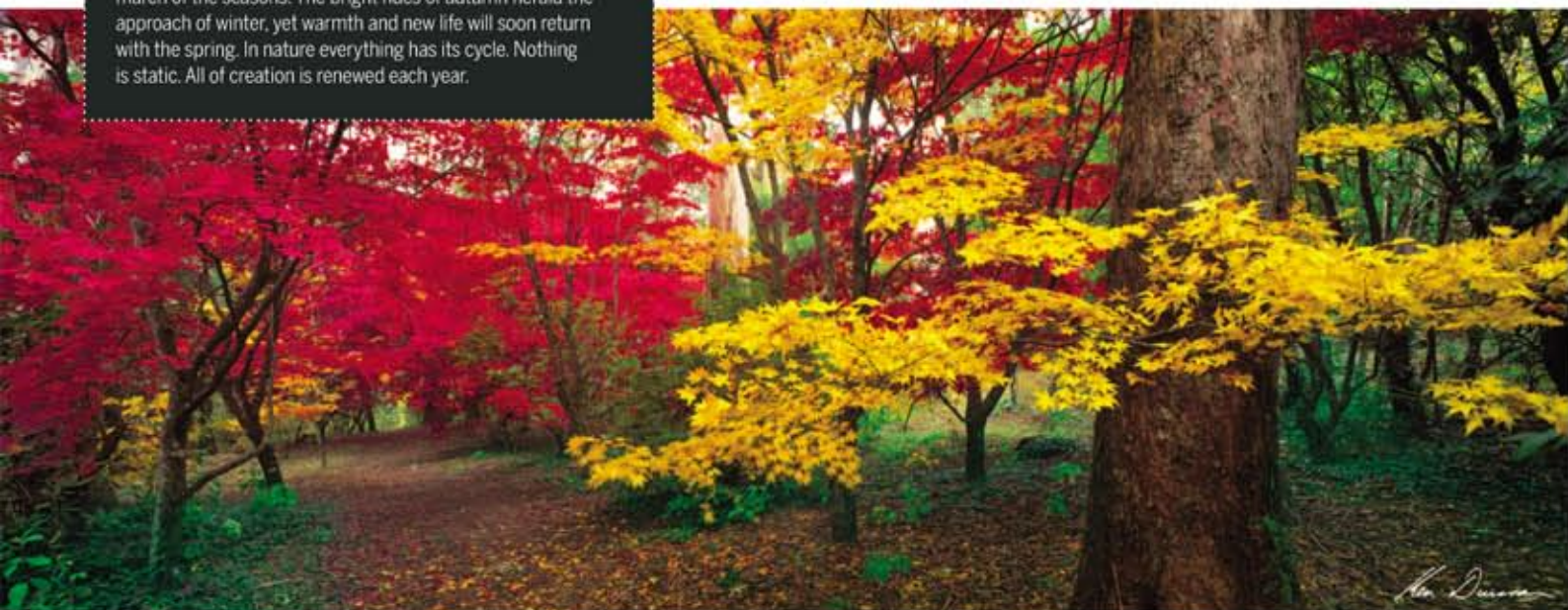


Ken Duncan

» IN DETAIL

AUTUMN COLOURS, MT WILSON, NSW

Autumn brings a spray of vibrant colour to a garden in the Blue Mountains. It is like a meeting of the hemispheres, a touch of New England amid the old native gums. The light is soft and dappled, with many nooks slipping away into shadow. A leaf-strewn path draws the viewer deep into the glade. Behind it all, the sky appears like a whitewash, far removed from the vivid blue of summer and yet accentuating the colours of the fading leaves. Scenes such as this serve to remind us of the steady march of the seasons. The bright hues of autumn herald the approach of winter, yet warmth and new life will soon return with the spring. In nature everything has its cycle. Nothing is static. All of creation is renewed each year.



Ken Duncan

These new downloadable prints of yours are all digitally "signed"?

Yes, they've got a holographic digital stamp. I haven't personally signed these, because, to me, there must still be a separation between my art series and the limited editions. These are not limited editions, but they are fine art prints on good quality papers using the UltraChrome inks – which I like because you're getting a much better colour gamut when you're printing RGB

than you do with CMYK. Although we do print our posters to the highest standards, these are of a far higher quality. And look, posters will still be there – we're not discontinuing posters – but I just thought there was a market there for a higher quality, but affordable high quality.

To give our readers a point of comparison, what's the most we could pay right now for a Ken Duncan print?

Well, we're actually re-selling work now – that takes up a lot of our market these days. Actually buying back work to then sell, because once a limited edition series is sold out, you can't just print more. So there are prints selling for \$37,500. In fact, there's also a particular series of images that's up for \$75,000 – that's for a series of five prints – and that's a series that will sell. Interestingly, I don't set that price, either. The market sets that price. To tell you the truth, I couldn't afford some of my work right now! It's funny, really: the artists themselves never make the money – it's often the investors that come out on top.

I once met one of Ansel Adams' assistants, and he showed me ten prints that Ansel had printed, and look, they were beautiful prints – very well produced – but I said, "Why didn't you get them signed?" He said, "Oh, well, it was just Ansel." Signed, those prints would be worth half a million dollars each.

Now these ArtWorldPod images have been signed with a special holographic signature so that they can be identified – so that they can't be copied in any way, shape or form – but I won't sign them personally. There has to be a point of difference, I believe. For example, we have one limited-edition print left of this particular elephant shot called The Power of One. Now, it will sell for \$8500, and that will be the last of a 300-print series.

"It's funny, really: the artists themselves never make the money – it's often the investors that come out on top"

The value of that print, once sold, will go to \$15,000 overnight. And this is what I am trying to tell photographers: they have got to get rid of this attitude of going into galleries and saying, "Oh, I could do that. I'm going to go to exactly the same spot and get the same photo." But you know what? Thousands of people have gone and shot Bridalveil Falls in Yosemite National Park. And some of them probably shoot it even better than Ansel Adams. But what makes it valuable is that Ansel Adams signature. That's the bottom line.

Now, what I'm trying to tell photographers is: if you really want to sell work one day, how are you going to tell people that photography is a great art investment if you've never invested in it yourself? When you start telling people, "Oh, photography is a fine collectable," and the client replies with, "Well, what do you collect?" – and the answer is, "Myself"... well, that doesn't show a lot of belief in the art form.

The bottom line is, if you're going to be a photographer and you love this art form, you should be a collector. I'm a collector. I was

just over in New Zealand with Andris Apse and we were doing a workshop together. I saw his work and said, "I want some," and I bought a few pieces. I didn't try to track down the places he'd been to and reproduce those shots – I have no interest whatsoever in doing that. I just think, "Good on you, Andy, I'll buy those prints." And you know what? If I copied it, it's never going to be an "Andy Apse". This is what people have got to learn.

Another great example is [acclaimed Tasmanian wilderness photographer] Peter Dombrovskis. He was around for a long time, but how many photographers actually bought one of his prints? Everyone went to exhibitions and looked at his wonderful images. But hardly anyone bought one and they're worth a bombshell now. What if you'd had – and held onto – a Frank Hurley? Or a Harold Cazneaux? They are worth a fortune.

Now, for me, the collecting isn't about the monetary side – I just love the art of photography. I love appreciating what someone else has done. And this is my



» IN DETAIL

FORGOTTEN HEROES, NORTH DAKOTA, USA

I had spent days searching for classic scenes in rural Dakota. In the course of my travels, I came across this old Ford truck in a field. I met the farmer to ask permission to photograph it and he told me its story. It had belonged to his father, who had parked it here and soon after had fallen ill and died. The morning sun, rising on the far left, wasn't quite right for photographing the truck; so I parked my own vehicle out of view with its headlights trained on the truck's lights and hood. The effect was beautiful. The old truck came magically alive again – a memento of the past in the midst of the frozen grass of North Dakota.

“A lot of people don't get time to stop and take this beauty in. My job is to try and bring it into people's homes”

greatest message to the industry, because the people who are making money out of photography are the investors. And not only that but offshore investors, which means a lot of our work is fast disappearing because we haven't cottoned on to the fact here that photography is such a collectable art form. In actual fact, I believe photography will be the art form of the next generation. Young people love it. There's a sense that paintings are for “old” people, so young people are becoming interested in photography instead, especially classic landscapes, because it's something you can look at and say, “I can go there.” So this is part of my mission: to tell photographers that you need to really be part of the industry – collecting and

preserving, as well as trying to sell your own work if you wish to.

The difference between us and painters is this: when Arthur Boyd left planet Earth in 1999, he left an amazing collection of paintings... but not just his paintings. Same with Pro Hart, and many other painters. They have an appreciation for their art form. What do we do as photographers? We just sit there amassing digital images on our hard drives. Are we really collecting pictures in their finished form? We are not.

So if you really love photography and you see an image that really does something to you, you should buy it and put it in your collection. My own home is like a gallery. I don't just have my own work on my wall – I have every kind of image.

That's why it was important to me to have the quality of these new kinds of prints be very high. I wanted to give

people the opportunity to have something beautiful on their wall that will last. Because I really do believe that beautiful pictures of nature do something to your spirit. And in a time when there's so much anxiety in the world, people need hope. Whenever I go down to the beach to capture a sunrise, I'm reminded again about how big and wonderful this world is – and a lot of people are so busy,

with their noses to the grindstone, that they don't get time to stop and take this beauty in. So my job, I feel, is to try and bring that beauty into people's homes and workplaces, and to try and give them just a little bit of peace along the way and realise that there *is* hope.

For more of Ken Duncan's work, check out kenduncan.com and artworldpod.com

» IN DETAIL

CRAIG'S HUT, ALPINE NATIONAL PARK, VIC

This mid-afternoon panorama captures Craig's Hut in the context of its magnificent alpine surroundings. To me, the scene epitomises the pioneering spirit of the legendary Australians who called the mountains home; they built their houses as tiny wood-slab fortresses often in the midst of a vast wilderness. Originally built as a period replica for the film *The Man From Snowy River*, this hut was tragically lost in the fierce fires that swept through the Victorian high country in December 2006. It has recently been completely rebuilt, though the new version has a tin roof rather than the more picturesque bark roof seen here.

» IN DETAIL

LUCKY BAY, CAPE LE GRANDE NATIONAL PARK, WA

Gloriously deserted, this scene in Western Australia's Cape Le Grande National Park invites the viewer into a wilderness of beach and low coastal headlands. The gentle wash of water in the foreground gives way to the brilliant aquas of the ocean and the cloud-wisped blues of the sky. The sand here is so fine that it squeaks underfoot as you walk.

