



This month I feature Nick Monk a landscape photographer from the South. Nick is well known in many circles and talks about his love of the Tassie landscape.



Bioluminescence and Lightning

## MY LOVE OF TASMANIAN LANDSCAPE

Hello everyone. I am a Tasmanian landscape photographer, based in the Huon Valley, south of Hobart. I have been taking photographs in a serious fashion since 2003, and it certainly has taken me on an interesting direction since. I'm not a full time photographer, but my 'day job' as a Crime Scene Examiner with Tasmania Police sees me getting the camera out quite a bit every day.

I'm not a member of a camera club, and never have been. I did go along to a few meetings in the early years, but it wasn't for me. My first photographic love has always been the Tasmanian landscape. Over the years I have also dabbled in portraiture, and I did six or seven years wedding photography, shooting more than 30 weddings. I did enjoy wedding photography 'on the day', but I found the large stints of time on the computer processing images were a burden to my young family, so I gave it away about 3 years ago.

While I never pass up a good opportunity for a landscape image anywhere in Tasmania, I guess my real love is Tasmania's wilderness areas. I love bushwalking and never mind the opportunity for a walk away from the car with a pack on my back.

Over the years my love for Tasmania has made me more and more passionate about protecting what makes Tasmania so unique in the world. It certainly didn't begin that way. I enjoyed the National Parks but never considered myself particularly green. That changed. And it was photography that changed it. Slowly, over a number of years, I realised that wilderness photography was a very powerful medium. Not everyone can walk into these areas, and without photographers bringing back evocative images of special places, ignorance would be the wilderness's greatest threat. I realised I wanted to be one of those photographers in some small way.



Cape Raoul sunset

My influences, particularly in wilderness photography, are pretty clear. In no particular order they are the likes of Chris Bell, Rob Blakers, Peter Dombrovskis, Ted Mead, Grant Dixon and Dennis Harding. As I tried to develop my photography further I collected many books celebrating Tasmania's wild places, and spent many hours looking at the images – what made them work? What was important in their composition? How did they make me feel? Why did they make me feel that way?

A lot of the work of those that influence me was done on film, particularly medium and large format. I've never really worked with film at all, and I'm an enthusiastic digital photographer and post processor. However, I did start digital photography with a six megapixel DSLR with a dynamic range similar to that of slide film (5 to 6 stops max). So, naturally I was drawn to using graduated neutral density filters (as well as solid ND filters, and polarisers), and still do today, despite the technology I'm now using, capturing more than 13 stops of dynamic range. I like the look of the result. I like seeing a relatively finished photograph on the LCD screen following capture. I like the challenge of problem solving in camera, rather than on the computer. And I personally believe learning how to solve problems in camera, especially early on in your photographic journey, will make you a better photographer in the long run.

Having said that, I'm no purist snob. I use Lightroom and Photoshop to post-process my images. In more recent times have fallen in love with the more advanced post processing technique of using luminosity masks. These target specific tones in an image, rather than globally, or all the area within a chosen mask (you can modify the mask to a specific area of the image).



Luminosity masks work wonderfully with landscapes to increase contrast, and I find them particularly useful in giving some punch to the mid-tones.

However I do stick to single image photography almost exclusively (the very occasional stitched panoramic aside). I acknowledge the blending of images for dynamic range and focus stacking, but neither of these I enjoy doing at all, and my photography doesn't seem to suffer. I find it time consuming in the field and on the computer. My prints generally are to my satisfaction! But this is my personal feeling and other photographers will have their own processes they are comfortable with. I was told recently on social media (by a particularly abrasive character) that if I didn't choose to follow 'cutting edge post processing techniques' then I would be left behind! I did have a bit of a chuckle about that. No point being a sheep! If it ain't broke...

So, how do I approach my landscape work? I think about it a lot. I carefully look at weather conditions and often tailor my plans to suit this, rather than have a rock solid plan to go to a certain place at a certain time. Even on multi-day walks into the mountains I usually try to have more than a single option for what I'm going to do on a particular day, if possible. A recent example was my trip to the Walls of Jerusalem in early January this year. I camped in a reasonably central location and then walked up to an hour in a given direction, to get to where I thought I would have the best chance of nice light/conditions at dawn and dusk. I find that if I fail to plan ahead then I get caught in no-man's land, wishing I was on top of the other mountain nearby, or on the other side of the headland.

In composition my style can vary. But I generally find in wilderness areas that I want a large and prominent foreground, and use a wide-angle lens more often than not. Almost always I will shoot with a deep depth of field. There is no doubt that my love of other Tasmanian wilderness photography has influenced this.

I have learnt slowly over the years to put the camera and tripod in front of the scene and start adjusting after looking through the viewfinder.

King David's Peak, Walls of Jerusalem





I sometimes make quite a lot of small adjustments, concentrating on all the elements and improving the composition until I'm happy. With experience, the time this takes gets a lot less. One thing that has freed up this process is a very tall (very damn expensive!) centre column-less tripod. Because of its size it is extremely versatile, particularly on uneven ground. In the two years that I have had it I have noticed a marked improvement in being able to get the foregrounds I want, rather than the limited compositions using a smaller tripod. At full height it is significantly taller than me (and I'm 6 foot 1 inch). I have since invented the phrase "those that don't think they need a really tall tripod haven't used a really tall tripod." :-)

When considering your next landscape trip, I urge you to consider the Tarkine. This landscape is something else. The variety, spread over a wide area, is stunning. The coast is mind-blowingly rugged, and the wind and sea spray will at times test your techniques and problem solving.

The cultural heritage of the Tasmanian aboriginal people is on full display, and if you do your research you can see huge middens, hut depressions, stone tool quarries, seal hides and petroglyphs all within a short walk of your car.

Stunning Scottish-like moors of button grass lead up to the magic Norfolk Range – take your time on the Western Explorer road and you'll be rewarded with an ever-changing dancing light as the clouds shoot overhead.

The rainforest at Corinna and beyond is vast and stunning. The boat cruise to Pieman Heads is a photographic delight.

In the northern section visit Julius River, Wes Beckett Falls, Lake Chisolm and the Trowutta Arch. Buy yourself a copy of the new book Tarkine Trails and explore the dozens of short and long walks (accompanied by heaps of really nice imagery from quite a number of photographers). And while you're there ask yourself: why isn't this place a National Park?

To visit the Tarkine is to love the Tarkine. It deserves to be reserved.

Rapid River, Tarkine

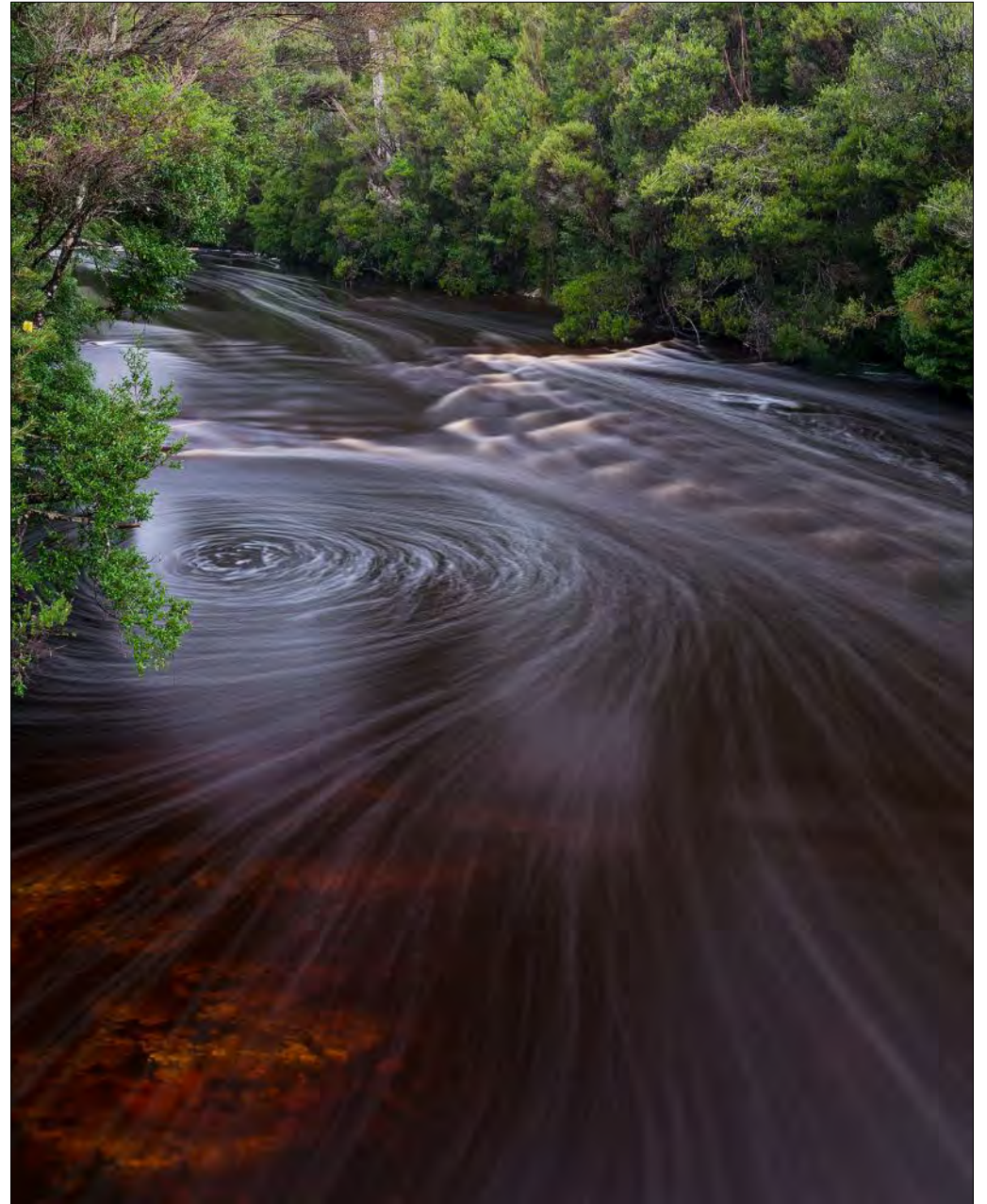






Tarkine karst entrance

We are blessed in Tasmania with a wild, free landscape. You can enjoy landscape photography on the side of the road, in short walks, or on multi-day epics. For most people there is something here to enjoy, regardless of fitness level or time constraints.



Horton River, Tarkine



Finally, here are a few tips for those that are wanting to improve their landscape photography.

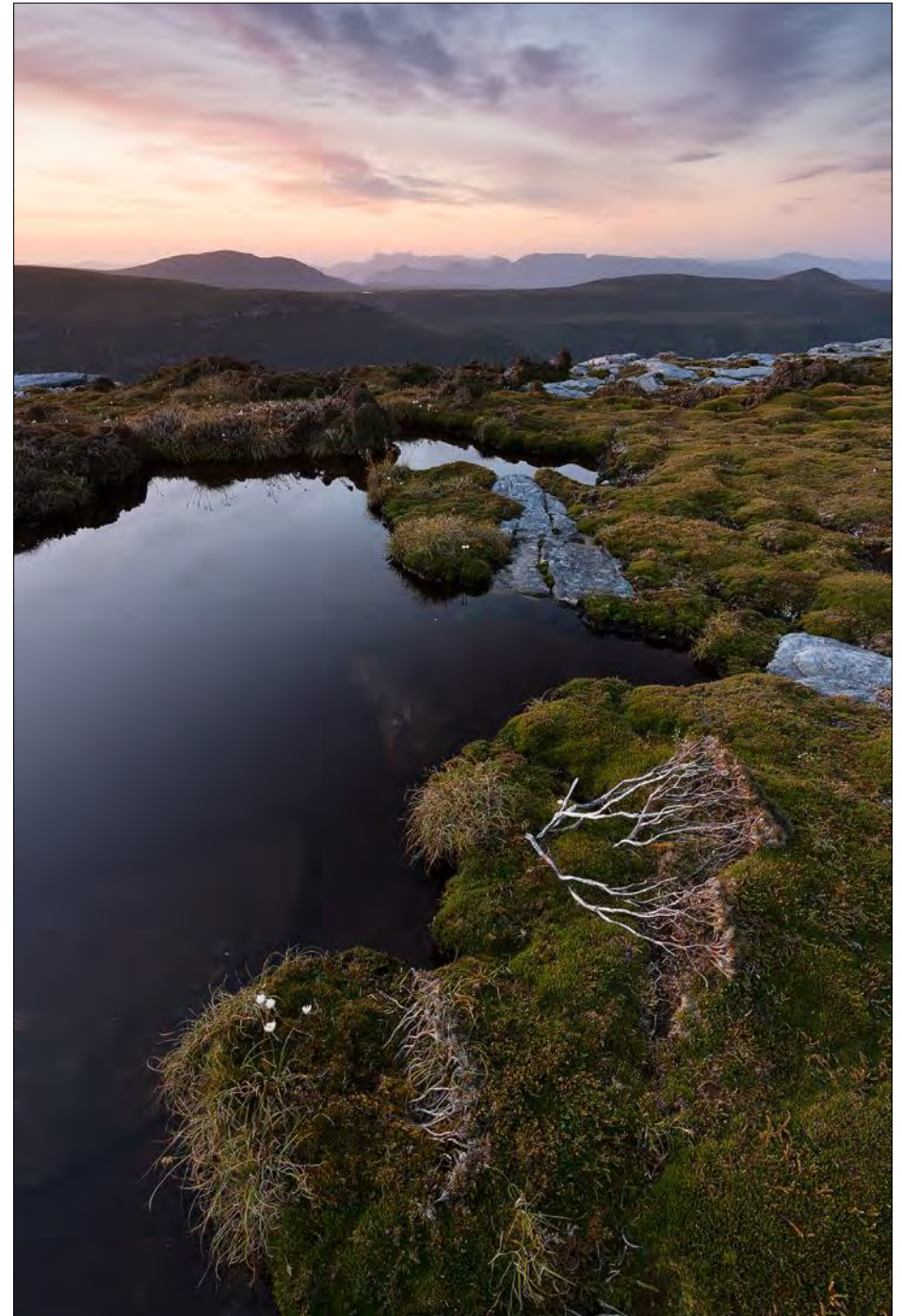
- Plan for the weather and the light. Have multiple options on your trip and adjust your plans to suit the dynamics.
- Watch where the light is falling, not necessarily where the light is coming from.
- Shoot the obvious composition, but then look for the original composition.
- Try to problem solve in camera. You'll be a better photographer for it.

With a lot of influence in the landscape world out there on the internet, it's easy to become a sheep. Some popular sites tend to nurture trophy hunting, sheep herding and ego expansion. It's not necessarily the best place to learn. Find your feet, and look back at the photographers that honed their craft before the internet.

With thanks to Anne O'Connor for the invitation to share my thoughts and photographs. You can find my work on Facebook (where I post most of my work)— just search for 'Nick Monk Photography', or on Instagram (where I post stuff every now and then) – search for 'nick\_monk-photography'. Unfortunately my website is in a constant state of 'nearly ready but not quite'.

Eventually [www.nickmonkphotography.com](http://www.nickmonkphotography.com) will be available - NICK

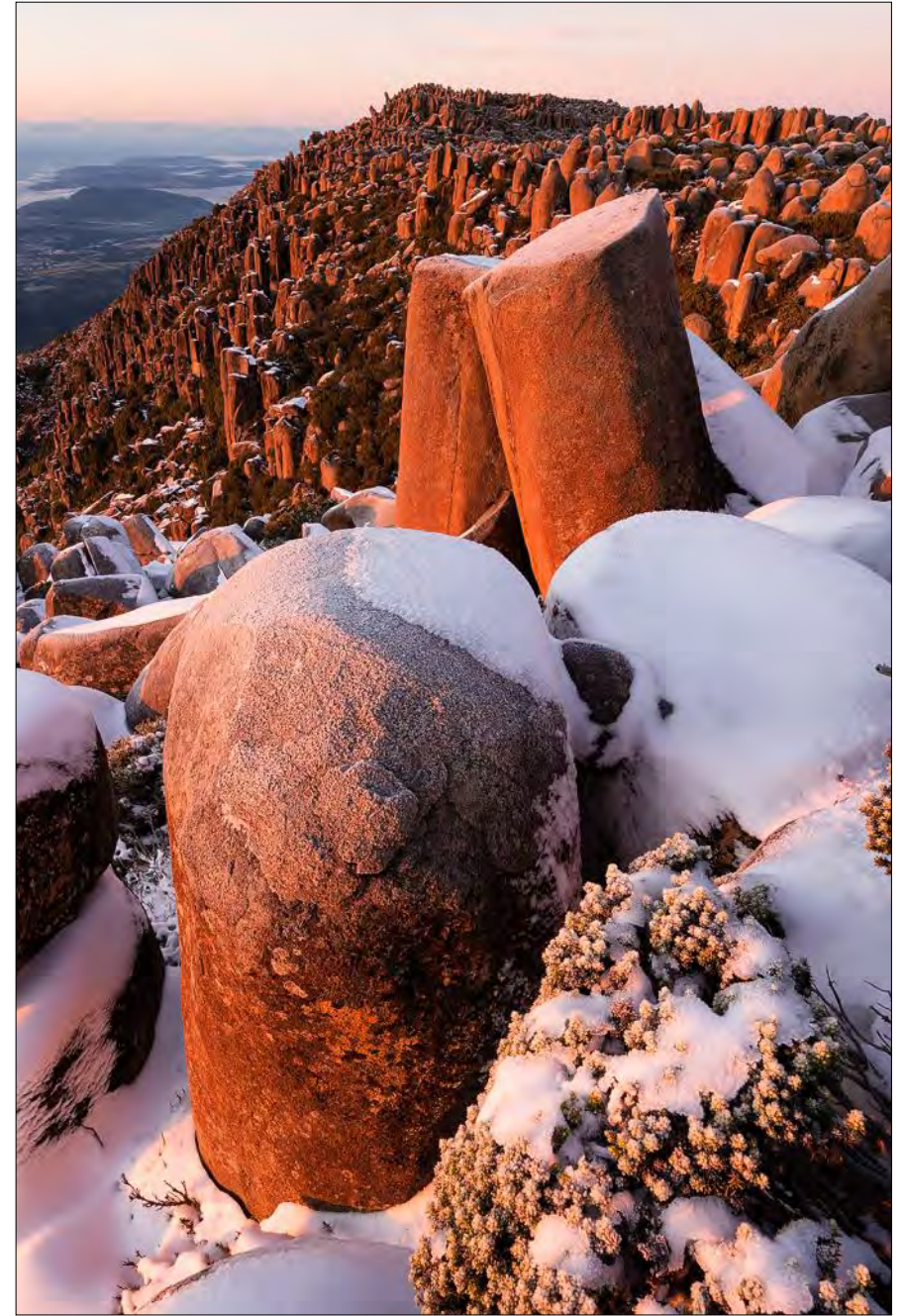
Federation Peak from Moonlight Ridge







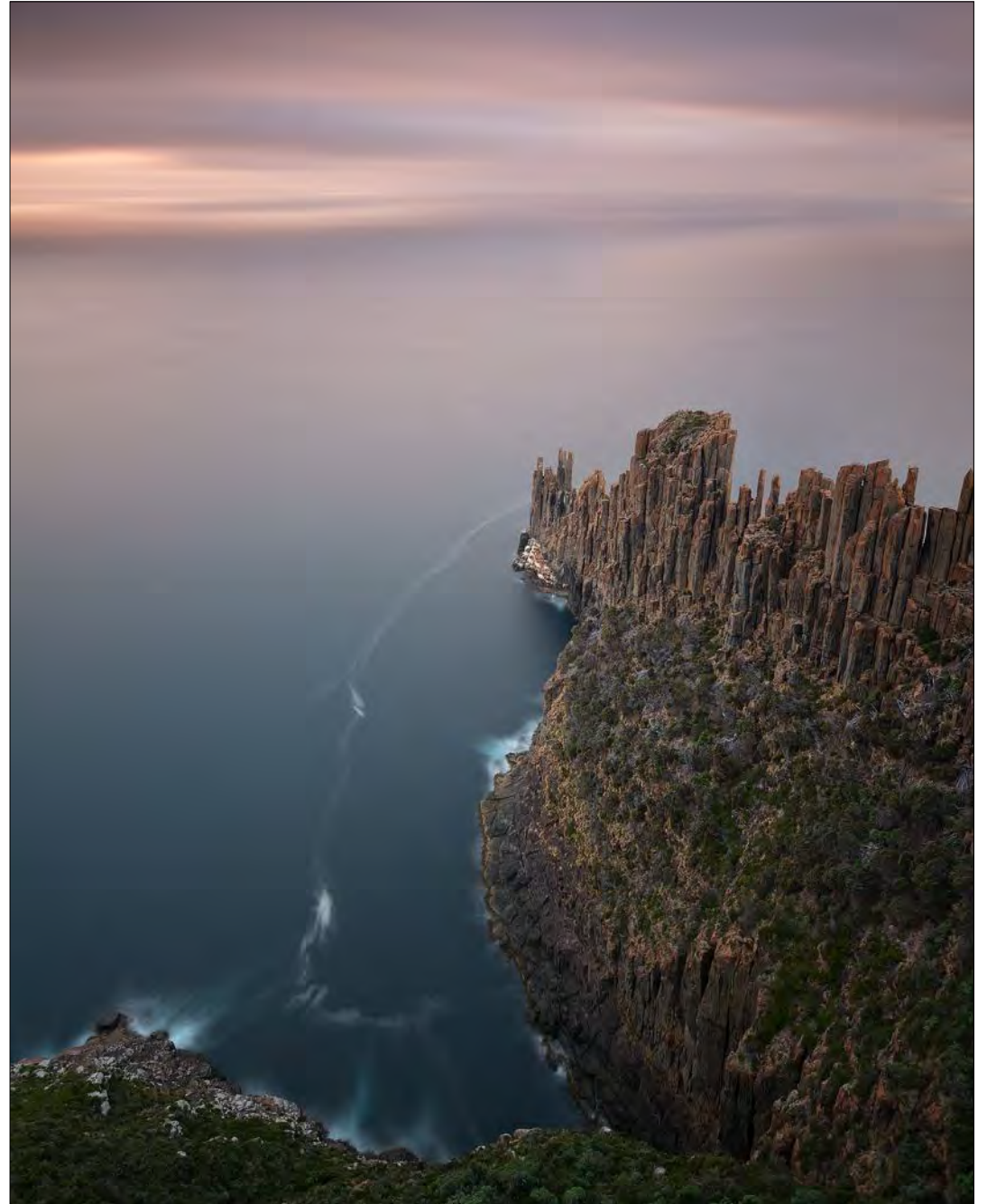
Overlooking Hobart from Mt Wellington



kunanyi-Mt Wellington dawn



Top -Tarkine dune patterns, Bottom - Sandstone, Bluff River, Right - Cape Raoul Dawn







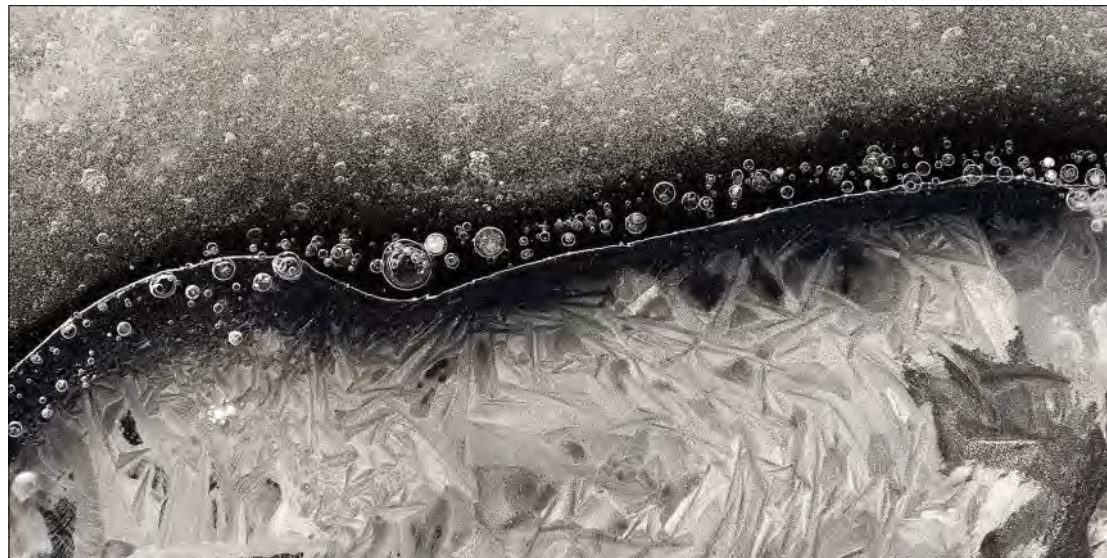
Dempster Plains, Tarkine



The Amphitheatre, kunanyi-Mt Wellington



Left - Wellington Falls, Right - (top) Ice Patterns, Mt Wellington (bottom) Storm Front, Bass







**TASMANIAN PHOTOGRAPHIC FEDERATION (TPF)  
TRI-ANNUAL MEETING**

**HOSTED BY: WYNYARD CAMERA CLUB**

**Venue: Ex-Servicemen's and Citizens Club (RSL)  
Goldie Street, Wynyard**

**Date: Saturday, 19th March, 2016**

- 10:00am Delegates arrive, Morning tea  
*(Those not attending the TPF Delegates Meeting may like to visit Table Cape, Fossil Bluff and/or The Wonders of Wynyard Visitor's Centre (car museum and current exhibition)).*
- 10:30am Delegates General Meeting *(Attendees from clubs are welcome but only delegates can vote on decisions)*
- 12:30pm Meeting concludes. Lunch break *(All welcome, BYO eats, tea and coffee provided)*
- 1:30pm Depart for Burnie *(Park and meet at Burnie Civic Centre)*
- 2.00pm Federation Walk – "Domestic Architecture of Burnie."
- 3:30pm Depart for RSL Wynyard
- 4.00 pm View print entries for competition and afternoon tea
- 4.30pm Presentation of entries, announcement of results and presentations to winners.
- 6:00pm for 6.30pm Dinner at RSL, Goldie St, Wynyard *(menu at own cost)*

Entries Close with Lyn King by February 23<sup>rd</sup> Postal Address Wynyard Camera Club, PO Box 562, Wynyard 7325.  
Or Delivered to 17416 Bass Highway Boat Harbour.

**APS members** are invited to come along to the  
**TPF Triannual at Wynyard** as shown here.

The meeting is mostly business so it is not important to be present for this, but you can call in to morning tea at 10am if you wish, with or without attendance at the meeting after. It is an opportunity to catch up with others who may be heading off in different directions.

Should you wish to attend, it is important that you advise Lyn that you are going and which events you will go along to by 10th March. As well, Lyn advises that the RSL has changed hands and is now running as Annie's place, but the RSL sign is still visible on the front of the building. Mainly she needs numbers for catering at the evening meal.

There are some costs associated with the afternoon presentation as well as the dinner that evening.

Lyn's contact details are:

Email : [gralynking@bigpond.com](mailto:gralynking@bigpond.com)  
Phone : 6445 1271 or 0438 718 355



## From the Editor - Anne

Things have been very quiet on the APS front with the Christmas & New Year break happening. Some of you have possibly been having issues with the webpage in relation to logging into the online folders etc. over this time & may have heard nothing from the staff in response. It is also a time that the staff have time off and are unable to attend to queries and things going wrong. I understand some of those issues have been fixed once they came back, but there are still some issues with the website in relation to downloads. Explorer will still not download things and more recently, I have found Chrome not willing to do this. Explorer seizes up the computer and I have to go to task manager to stop it and Chrome just sends an error message to say there is a fault. The only web browser that seems to work is Firefox. I understand that APS have been working very hard to try and solve the issues and as a result the webpage has been off line for a while. I haven't heard yet if it is resolved.

I have also heard very little in relation to the 'new directions' based on the outcome of the review, other than a taskforce has been established to investigate more the options within the report and present their findings regularly to the Management Committee. The members that make up this are Robert Dettman, Peter Kewley, Felix Staub & Stephen Wong. More information about specifics can be found in the February E-News.

See <http://www.a-p-s.org.au/index.php/downloads/e-news/e-news-2016>

Please read this when it comes out as it contains most of what is happening within APS & you can catch up with back issues on the same download site.

Re Tasmania, I did send an email out to people regarding a possible outing to Bruni for the weekend 8-10 April but I have had minimal response as yet. Also I have not got back to you for the reason I am also not going to be able to go at this point in time. Things are pretty tight here with lots happening and I am finding it hard to pick a time to suit. Also I will be away late May until late June and I am also unsure as to my directions when I get back. Currently I have enrolled to go back to Uni in July to do honours, which will entail double the amount of work I have previously been doing, so it will curtail any activities beyond this. This factor will also go into the first half of next year, so at this stage I cannot see myself being able to pull anything together for some time. That is if I make the decision to go ahead with it. I am still very unsure of locking myself up for 2 six month terms with little reason for doing so. Because beyond this comes Masters and perhaps PHD. I really think I need some freedom but once I buy into that, I am not going to ever go back. So I cannot actually give you an answer at this stage as to what will happen beyond the present. All I know is that right now, I cherish my freedom. I also don't know what I shall do in relation to APS. This is another decision looming in the future but I will keep you informed.

Should any of you wish to get together or organise something in relation to an APS activity, you can, but for insurance purposes, I would need to know and it would need to be advertised on the Tassie webpage. So if something is happening and you wish to offer it to others, please advise and I can link it through via email to all.



On a more positive note, don't forget to check up on what is happening on the Wild Island website. Currently they are holding a Tasmanian Nature & Landscape Photography Award with a number of great prizes on offer. This competition is something that many of you can enter without question. There is still time to enter with it closing on the 25th March. Here is the link <http://www.wildislandtas.com.au/nature-photo-award/>

As well there are also a number of workshops coming up. One in particular is a workshop offered by Simon Olding who is an expert in printing and very good at imparting the relevant information you need if you are intending to print your own images. This is being held in Hobart on the 30th April and is quite reasonable as to cost. Here is the link for this <http://www.wildislandtas.com.au/events/tag/workshop/>

Plus there are two more workshops happening this year in relation to onsite photography. One to the Tarkine which includes aerial photography, March 31 - April 3 and the other to the Bay of Fires, which also includes night photography, dates May 4-8. See the same link as the above and don't forget to register with them to receive newsletters when things happen because if you are not linked, you will not know when exhibitions, competitions or workshop come about. The Wild Island group is a great thing for Tasmania and it is important that we support our photographers in any way we can. They also have a variety of different talks that you can attend when they are on offer. The one just gone was Gondwana on Fire which would have been worth listening to, but I am sure there will be many more. Check out the events section on the web-page regarding these, with most of them free of costs to attend. <http://www.wildislandtas.com.au/events/tag/talk/>

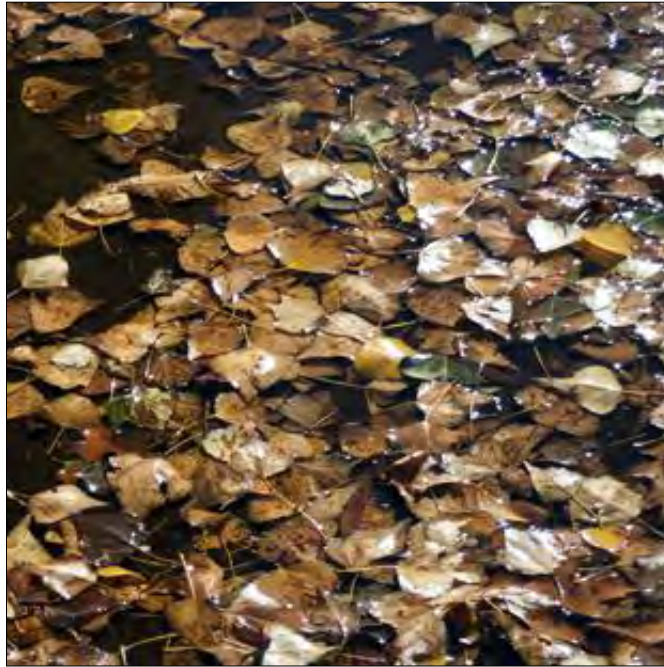
Also an exhibition by Cate Blackmore called Passages , a tribute to the many passengers seeking to find a home in Australia, To be opened by Ian Jeanneret on the 4th March at 6pm at Wild Island, 8/33 Salamanca Place, Hobart. This exhibitions continues until March 29th at 4pm.

Cate is an amazing painter and artist, more information can be found here. <https://cateblackmore.wordpress.com/about/> and <http://www.wildislandtas.com.au/wp-content/uploads/2015/02/Cate-Blackmore-Exhibition-Opening-speech-by-Mark-Clemens.pdf>

Apologies for this being a bit late this time, but again I have been away for a time over January, Feb. Hope all is well with everyone and you continue to enjoy what you do. Have a happy Easter, enjoy the break as it's coming very quickly to us all.

Bye for now - Anne





A touch of Autumn - Featuring different images I have taken in Tasmania during this time - Anne O'Connor





## SURF LIFESAVING IN TASMANIA - LAKI ANAGNOSTIS AFIAP AAPS

As parents we get involved with our children's sports. My daughter got involved in Surf Lifesaving and as a parent I wanted to get some nice photos of her participating. Instead, I found myself and my camera being escorted off the beach because my camera gear looked too professional in relation to the under age children around me. Soon after this day I showed the Surf Lifesaving Club some of my photographic images and I was made official club photographer with a beach pass.

As a club photographer, I found this sport rewarding and sometimes challenging, to try and achieve the images I wanted as I found myself having to deal with a wide range of events. This meant having to take two camera bodies and two to three lenses with me. Including my 300mm prime telephoto lens with a 2x converter which was needed for the water events and my wide zoom 28-300 for the land events.

I found, as a parent of a Surf Lifesaver, that the sporting events were entertaining to watch as well as a lot of fun for members. We travel the state and you get to meet a wide range of people with the members making lots of friends in the process. I found the events are designed to teach the members how to save lives and at club training events they go through a process of learning how to handle people who need help.

As a Clifton Beach Club photographer I was fortunate to be the first person to discover the Bevilacqua boys. They are both now living in Queensland. Matt is one of Australia's top Surf Lifesaver and Ironman Champion. Here are some of my images - **Laki**























Adelaide SA  
APSCON 2016

## PHOTO BOOK COMPETITION 2016



### CASH PRIZE POOL OF \$500

The maximum allowable size for your book is A4 and it can be in any format - portrait, landscape (21cmx29cm) or square (21cmx21cm).

The maximum number of pages allowed is 60 (30 sheets).

The content of the book, including text if you wish as well as your photos, is entirely up to you within the bounds of propriety and may have a soft or hard cover.

Books will be judged according to the usual photographic and design standards in September 2016 by **Photographer, Marianne Lim;**  
**Artist, Robert Hannaford**  
**and Portrait Photographer, Jennie Groom.**

Check the APS web site and Facebook page

For further details, contact: Yvonne Hill - hilly308@bigpond.com

Entries to be sent to Yvonne at PO Box 7074 Paralowie SA 5108 by 31 Aug 2016

### ENTRY FORM - BOOK COMPETITION

Name:			
Honours:			
Postal Address:			
State:		Post Code:	
Telephone			
Email:			
Name of Camera Club or APS member Number:			
Title of Book:			
I will collect my book at APSCON:		<input type="checkbox"/> Yes or <input type="checkbox"/> No	
I've enclosed postage:		\$	

Send or deliver entries by 31 August 2016 to:

Yvonne Hill PO Box 7074, Paralowie, SA 5108 (045 009 1322)



One of our members, Phillipa Alexander EFIAP/s, MPSA GMAPS, received the FIAP Blue Badge for the best overall exhibitor in the 1st Miroc Exhibition, Baja, Hungary, 2015. Phillipa said there were a total of 6,719 photographs entered in this exhibition representing 491 photographers who came from 60 countries. Quite an achievement Phillipa, congratulations.

These are the 16 images which gained her that honour - Anne



Gironde Fishing Huts



Rocky Cape





Big Island Coast



Hayley



King Penguins on  
Snow Field





Top - Bear & Cubs in River / Bottom - My Favourite Egret



Top - Rhinoceros Auklet / Bottom - Bear Cubs sparring







Top left - The Hazards /  
Bottom left - Russell Falls in Winter

Top - Lavender Sunrise /  
Bottom right - Murawai Sunset





Top - Penguin Climb /  
Bottom left - Penguin Colony



Bottom right –  
King Penguins on Snow Field





## THANKS TO ALL FOR THEIR INPUT TO THIS EDITION

WITHOUT IT, THERE WOULD BE NO NEWSLETTER

To conclude, I have added one of Nick's images,

'Aurora Australis, Huon River'

EXTRA THANKS TO NICK  
FOR HIS INPUT TO OUR NEWSLETTER

I am always happy to receive any material from anyone for inclusion  
Provided it is related to APS, Tasmania or Tasmanian members of APS.  
It can also include information about photography or photographic material to benefit our members in APS.



It will be printed in an edition with the first available space as close as possible to receipt of the material.

It must also be within the ethics and principles of the APS

**NOTE: Content is copyright to the author. Any reproduction must be with that person's consent.**

The next edition of **Tasmanian Light** will be a Winter edition, hopefully out some time before June, I am going away so I will be wanting material anytime from now until the end of April. Thanks again for all the wonderful contributions. Lets hope the next one equals what has gone before — Anne

**UNTIL NEXT TIME ENJOY  
YOUR PHOTOGRAPHY —**

**ANNE**

[ab\\_oconn@bigpond.com](mailto:ab_oconn@bigpond.com)