

ISSUE 32 | MAY 2014



for PHOTOGRAPHERS
AND AFICIONADOS

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Actual reality

MATHESON BEAUMONT
Great southern land

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Welcome to issue 32 of the magazine made by the production team that's as passionate about imaging as you are!

We've scoured the globe to deliver the photographers in this issue. South America, North America and New Zealand provided the talent and the ideas on show.

We feature our first Brazilian photographer, Dijah Abreu Jr. Dijah's day job involves CAD, 3D modeling and rendering, working largely in an environment of virtual reality. As a budding fine art photographer, he chooses to spend his own time honing his skills and developing his vision of the world – conversely capturing actual reality with his camera. We like what he's doing now, and we're keen to see where he's going.

Matheson Beaumont is a former optometrist, and one of New Zealand's most accomplished landscape photographers. His keen eye and light touch have produced well-observed and carefully crafted South Island landscape images for over 40 years and we present a retrospective of his work – some silver, some digital – all superb. A great southern man, from a great southern land.

Rebecca Rothey, from the USA, shares her series 'One step at a time' – an enquiring look at something that's in most of our daily lives, yet goes largely unnoticed and unloved – the humble step. It's far removed from her work encouraging philanthropy at the Baltimore Community Foundation, and her photography provides an outlet for her creativity, and something a little different from our usual fare.

Plus, I take a highly skeptical approach in my short-form review of the Nikon Df camera, and come away slightly more enlightened about just what this retro inspired full frame DSLR might be good for.

Finally, our columnists, Gary and Malcolm both muse on the state and direction of the profession from carefully considered personal positions.

We hope you enjoy this issue... ■

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Matheson Beaumont ::
Rebecca Rothey

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The *f11* team

GARY BAILDON aka The Shooter was schooled in the dark arts of photolithography, before talking his way into a well-known Auckland studio in the heady 80's. Most of the 90's were spent in a plausibly deniable series of roles in the photo industry. After his disappointment at Y2K not signaling the end of the world, as we know it, he returned to shooting people, products and fast moving objects for filthy lucre. Helmeted and suited, he now spends weekends in his small German racecar, the latest in a succession of fast toys. For shits and giggles he plays both drums and bass in bands you've never heard of, in places you've never been to.



TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, 'Learn from him, you will'.



DARRAN LEAL is a photographer, adventurer and educator. An Australian by birth, he combines his twin loves of travel and outdoor photography by running tours, workshops and seminars and guiding photographers to stunning locations around the globe. Prior to inventing this great gig, he variously sold cameras, served food and wine, built gas pipelines, explored for diamonds and discovered that the life of a park ranger was not for him. When not up to his ass in crocodiles, cuddling gorillas or herding photographers, he fishes the world's oceans, rivers and streams. Only his fishing exploits suffer from exaggeration, believe it or not the rest of his adventurous life is, amazingly, true.



IAN POOLE has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for eight years. Well known for his extensive work as an educator at both Queensland's Griffith University College of Art, and Queensland University of Technology, and with a background as an advertising/commercial photographer in Brisbane, Ian is now turning his hand to finely crafted black and white portraiture. He is a director of Foto Frenzy, which specialises in photographic education in Brisbane. Erudite, witty and urbane, or so he tells us, he's *f11*'s latest Australian ambassador and a most welcome addition to the team.



MALCOLM SOMERVILLE spent far too much of his working life within the evil empire that once was the largest multi-national manufacturer in the photo industry. His resulting knowledge of photographic and chemical processes is so deep that he is still deemed to be a security risk. A past president of the NZIPP, Malcolm is the ultimate fixer, a go to guy for anyone wanting to know anything about professional photography and photographers. Malcolm has been a writer and industry commentator for many years and has the innate ability to spot a crock of the proverbial at 500 paces.



TIM STEELE is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and always for the terminally unappreciative. A brilliant escape from the last of these gulags left a tunnel for other prisoners and led him to consultancy in strategy, advertising and marketing. Always impressed by the Bohemian lifestyles, devil-may-care attitudes, cruel wit and sheer bravado of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, great images to share with *f11* readers.



WARNING – HOTLINKS ARE EVERYWHERE!

Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer screen contains a link, there are highlighted links within articles and all advertisements link to the advertisers websites so you can learn more about the products you're interested in. Simply click on the ad.

If this is still baffling, learn more in our expanded instructions on [page 119](#) of this issue.



Product REVIEW

Nikon Df

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© Nikon



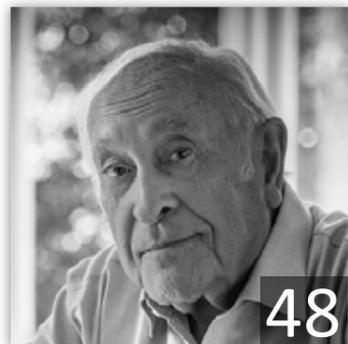
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Actual reality

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© Dijah Abreu Jr



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Great southern land

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© Stephan Mutch



© Matheson Beaumont



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One step at a time

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© Rebecca Rothey



COVER IMAGE © Dijah Abreu Jr
<http://issuu.com/dijahabreujunior>

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ROSE BY CARTE NOIRE

This French ad by Proximity BBDO Paris and two directors from Le Potager borders on food porn, very slick and doubtless full of guilty virtual calories. Mmmmm...

Source: ADWEEK via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



TINY SYDNEY FROM FILIPPO RIVETTI

A short film showing the city of Sydney, Australia in toy-like fashion – with tilt-shift effects applied in post-production. Sequences commissioned by Expedia. Shot on Canon 5D MkIII and 7D cameras with Canon and Zeiss lenses.

Source: Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



LOW AND SLOW – THE AIR CAM

You may not be in the market for an aerial camera platform, but dreams are free right? The Air Cam must be the ultimate two-seat camera ship for those with a good head for heights. Fair warning, if you're a nervous flyer, best skip this video!

Source: Vimeo

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'Your first 10,000 photographs are your worst.' – Henri Cartier-Bresson



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'The world is big and I want to have a good look at it before it gets dark.' – John Muir

US naturalist John Muir was the founder of The Sierra Club, an organisation that survives and thrives today, championing the conservation of wilderness areas in North America. He is survived by his writings and, more importantly, the ideals they espoused.

The quotation I've used can be interpreted in one of two ways. As a glib one liner, a humorous joust among friends, noted and remembered – or as an incisive piece of considered commentary on the brevity of our time here and the importance of making every day, every moment, count.

I choose the latter, perhaps because I found great resonance in these words, discovering them within a couple of weeks of losing my father at the end of March to the insidious beast that is terminal cancer. At 79, he had gracefully accepted his fate and chosen to go gently into that good night, content that his had been a blessed, good and interesting life, one that would have been the envy of many of his peers. His days of raging against the dying of the light had eventually come to an end, as will all of ours.

It's amazing how many people hold, and continue to expand, a bucket list of herculean proportions. These catchall virtual containers are a repository of wishes and dreams, hopes and aspirations – some insignificant enough to be ticked off on the same day they are written, others ambitious enough to require a second lifetime to fulfill.

We all think that we have time left on the clock, money left on the meter, days to burn. Some will receive advance notification, for others the merry go round will stop in the blink of an eye without so much as a shudder, judder or telltale grind from it's gearbox.

Leave nothing undone, nothing unsaid, make do it now your mantra. Don't make your bucket list a retirement plan, particularly where travel and experiences are concerned. Sadly, health and mobility issues rob many of their dreams, leaving them wishing that these had been fulfilled in earlier years, before the onset of age related concerns or maladies.

Start ticking boxes, tick one today. ■

TS

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Correction:

In last month's review of OnOne Software's Perfect Photo Suite 8 we indicated that this product had been briefly available online free of charge. This was not correct, in fact onOne's Perfect Effects 8 Premium Edition was the product concerned. Our apologies to onOne Software.

The good news is that Perfect Effects 8 Premium Edition is still available free of charge as a download!

Take this link, and enjoy – but be quick as this offer is only available for a limited time!

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*For purchases between 1st April and 30th June 2014. Go to www.epson.co.nz/promotions register your claim online and view the full terms and conditions. All claims must be registered online by 7th July 2014 & proof of purchase received by 14th July 2014. One claim per eligible product per household or organisation. Not valid in conjunction with any other offer. All eligible products purchased must be of New Zealand specification and intended for sale in the New Zealand market place.

Looking through a lens

Postcards to ourselves

Be sure to take the lens cap off before photographing – Elliott Erwitt

I recently had the joy of helping judge a national projected image competition here in New Zealand. Over the space of 13 hours we worked our way through more than 900 entries, including some from offshore. That was a large number of images to study, consider and reflect upon. The range was varied and the quality, as you might expect, astonishing and not-so-astonishing.

However, as we were working, I became interested in, and began to consider, what each photographer was thinking and hoping to achieve as he/she made and resolved the image. In this post-Freudian age, intention can be as informative as result. And of course we need to be aware that the lens points both ways, as an old photographer friend of mine would tell his photography students.

All of us see through a lens of one sort or other and we view another's work through that same lens. We have our own lens, one which grows with us and modifies itself across our life. We will use it for everything, whether we employ a camera or not. It is a 0-∞/f0.0 zoom lens and it lives inside of us. When we take up photography we unconsciously look to put that lens on the

front of our camera and photograph through it. Often our sense of accomplishment or disappointment comes from succeeding or otherwise.

Our lens is a custom design, made from all the components which are us; our life journey, formative experiences, good times and bad times, culture, the patterns of our mother tongue, the spiritual tradition of our birth culture, and the way we have been taught to see the world. To name but a few. It is a wonderful and infinitely complex lens, constantly evolving and being modified and it is us.

I wonder if was an awareness of this complexity which led the great photographer Edward Steichen to photograph the same white cup and saucer over 2,000 times.

It is not enough however to accept it. At some point we need to disassemble the lens and consider the componentry so we are more informed and can make more considered choices. The question 'who am I?' is a great place to begin. In a world awash with imagery (with over 300 million photographs uploaded

every day to Facebook alone), what is that one thing which will make our work stand out from the rest? It is us and our self-knowledge. It is at that point that we can attach our custom lens to our camera and photograph through that.

There is a wonderful settler church in a paddock near Okaramio, in the upper South Island of New Zealand. I have driven past it many times but never stopped. Perhaps it was a trick of the light or an echo in my mind, but this day it drew me, urged me to pull over and have a conversation. It had something to tell me. I got out of my car and considered it, wondering why it wanted me to make it's likeness.

I stood before this small brightly-painted building, alone in the middle of a paddock. Once a church, it had now passed it's use-by date. I knew that many other photographers would have been here before me. It didn't matter. Then I got it.

I thought of my ancestors who would have arrived in this alien land after a wretched journey out from England, the Old Country, with only their faith to keep them warm. The church, built



© Tony Bridge

in the likeness of English village churches, would have tied them to their past and culture, as it was now doing for me. I had found a lens through which to view it.

In it I saw the whole tradition of landscape painting in this country, in particular Rita Angus, the seminal New Zealand landscape painter. That informed my approach and production. I had found another lens.

And I noted the warm happy colours of a recent paint job and realised something wonderful.

Another person was sharing my lens. ■

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Nikon Df



I was determined not to like this camera.

Ever since learning of its existence, and well before ever clapping my eyes on one in the metal, I viewed its very existence as a shallow and cunning attempt on Nikon's part to Hoover up some funds based on a groundswell of buyer interest in all things retro in appearance.

It seemed to me to be the photographic equivalent of Volkswagen's NEW Beetle, BMW's NEW Mini or Fiat's NEW 500 – ruthlessly conceived, albeit very good, automotive products designed to cash in primarily on nostalgia amongst fans of each marque.

Even the spec, on paper, seemed a cunning calculation of delivering just enough performance to a price point carefully predetermined to be achievable from aficionados of the Nikon brand. Hence delivering a magnesium alloy body, a proven sensor from the soon to be outgoing D4 and what must be a less expensive to produce autofocus system from a consumer grade camera, the D600.

I was therefore prepared to be rather underwhelmed when a Df finally reached me, in kit form with the retro styled new companion 50mm lens – the one that looks old school but has all of the heft and 'in the hand' build-quality-feel of a piece of Lego. I palmed it, looked it over, then placed it back in the box. I'm sure it's perfectly acceptable optically but it hardly screams premium – I'd have embedded some lead in a few places to overcome the injection-moulded-plasticky feel of the thing. Any of my fine collection of Nikkor 50mm lenses feel like super-premium items by comparison. Looks the business though – in the box, or in a display cabinet...I just don't want to use it.

But I digress, back to the Df itself. I was determined not to like this camera – but I was wrong.

The sample camera was black (it also comes in silver) and it had me at hello. Based on observations from others, it had been variously described to me as 'a bit like an F2, an FE or an

FM'. Yes, in profile the pentaprism is a little early F, FM or FE but that's where the similarity stops. This is an FX – full frame – DSLR capable of 5.5fps.

To me, in the hand the Df is more akin to some of my favourite cameras from the stable, cameras like the F3 or the F100 – well resolved film cameras that proved to be stalwarts over their lengthy life cycles.

I've read critical reports on the handling, placement and operation of controls and diminutive size of the handgrip but agree with none of these. My hands are neither delicate little things nor grizzly bear paws and the Df fitted perfectly every time, handling well with short and long lenses from AIS, AF-D and the most modern G series vintages. In fact, even older series Nikkors (such as pre-AI) can be used on the camera. Anyone versed in the handling of previous Nikon cameras, particularly those whose experience harks back to the company's film cameras, will feel right at home, and controls fall easily to hand.

My initial reservations about the use of the D600's AF system, rather than the more sophisticated one from the D4, proved unfounded in bright conditions as the Df focused sweetly with all of the lenses I used, almost every time. In darker conditions it definitely seemed less dependable and on balance I'd be more confident if the more sophisticated AF system from the D4, with a wider spread of focus points and better low light performance was employed. Criticism has been made of limited AF assist with manual focus lenses but I think that's nit picking for the sake of it. If you're still using MF lenses it's likely you're doing this because you can, and chances are you're not relying on help from the camera with the process.

All good so far with the Df then, no complaints? Actually close, but not cigar close. It's let down by two things. The fact that one panel in the base of the camera conceals both the battery chamber and the memory card slot – how very 'consumer grade camera' that is as a proposition – combined with the distinct impression that ▶

the door covering this compartment will last rather less than five minutes in the real world of rough and tumble. It feels fragile, imprecise and poorly resolved – most unfortunate in a DSLR from this brand and at this price point.

Moving on to firmer ground, I could use the camera without recourse to the manual, always a good sign that none of the development engineers were let off the leash to reinvent the usual Nikon routines. It's a thick manual, and I meant to read it, even downloading the PDF to my iPad – I just never got around to it, nor did I need to. The Df is fully compatible with all of the latest Nikon Speedlights and many of the system accessories but no flash photography was undertaken in the brief time I had the camera.

Shooting with the Df was so enjoyable that it prompted my editorial last month about the importance of how some cameras feel, sound and operate – albeit without any attribution of the fact that the whole piece was inspired by what it was like to use the Df. The smoothness of operation, particularly the shutter take up, activation and report is exemplary and addictive. It's a joy to shoot with, speaking to the quality of build and extreme precision of this body with any lens – old or new – every time it's used. Weather sealing on the body is the equal of the D800, not shabby by any means.

Metering and exposure control, including applying exposure compensation was predictable and easy to manage, and where applicable the lock overrides were comfortable to operate. Why folk bitch about these things beggars belief.

The picture quality is every bit as expected from anyone who has ever shot with a D4, that is simply not an issue, every bit as good at about half the price of the outgoing camera in the process of replacement by the D4s – with the same sensor by the way.

For Nikon owners accustomed to shooting with physically larger cameras such as D3, D4 or even battery-grip-equipped D800's, the Df feels small and handy, even ultra portable. It's a no-brainer grab with a couple of quality zooms – or favorite primes – for a weekend getaway, or a long walk with a small shoulder bag – rather than a backpack with everything but the kitchen sink.

The Df will never be top of the line military grade hardware like a D4 or D4s with their tank-like durability and extreme weather sealing, high speed capture and autofocus systems and video capabilities – but it does deliver their image quality in a sweet handling, relatively light, smaller and more portable form factor – at a price point that begs the question, for some people – would two of these make more sense than one of those?

Yes some dilettantes will buy the Df simply for the retro-look, and sure, why not – but it would be a shame to damn a fine camera – yes, as I initially did – for this. If you can live without the aforementioned capabilities, it's a bargain priced, D4 or D4s alternative – an ultraportable quality proposition that you'll find yourself reaching for far more often than you might have imagined.

We'll never know what the primary motivation for producing the Df was, but even if this was nothing more than shrewdly calculated opportunism in order for the brand to ride the retro wave, something rather special has eventuated for members of the Nikon tribe, particularly those with long term familiarity and a collection of optics spanning the generations.

So note to self, reserve judgment next time.

With only minor reservations, the Df rocks. ■

TS

See what DP Review had to say about the Df <http://www.dpreview.com/reviews/nikon-df>



Baylys Beach, Dargaville, New Zealand. Nikon Df with Nikkor AFD 16mm f2.8 lens. © Tim Steele

Dijah ABREU JR

Actual reality

Dijah Abreu Jr was born in a small town called Areia Branca, located in the Rio Grande do Norte State in Brazil, the region occupying the north easternmost tip of the South American continent.

When he was six, Dijah and his family moved to the state's capital, Natal, one of the host cities of Soccer World Cup 2014, where he still lives today. After finishing high school, he studied architecture, influenced by one of his brothers and the fact that he had always loved buildings, 'built' spaces and big cities.

During his course at a Federal University, he eventually came into contact with CAD programs, and these made him focus his studies to work on modeling and rendering 3D images for construction companies for their marketing, in the process earning him some awards, including being published in Ballistic Publishing's Exposé 3, and other awards in Brazil and internationally.

Although his passion was authorial creative work, Dijah had to make a living from his 3D modeling and rendering so continued doing commercial jobs. Eventually, the programs he used became more and more advanced, ▶



*Vice : Barra de Cunhaú, Rio Grande do Norte, Brazil. Canon EOS 5D MkII
with Canon 24-105mm f4 L-IS lens @24mm. © Dijah Abreu Jr*

with the inclusion of physics based lighting and cameras – with virtual control of shutter speed, ISO and aperture – so it became necessary for him to develop a working knowledge of the basics of photography. He describes that process as his first ‘serious’ contact with photography, eventually becoming so fond of it that he moved on to study the subject in much greater depth.

Then came his first trip outside of Brazil, to London. He takes up the story:

‘By then I had a nice enthusiast camera, a Panasonic Lumix G2 with the kit lens and a telephoto one. And as every other tourist does, I took a lot of photos, but of course, in my case, in RAW and paying careful attention to the basic rules of framing and composition. When I returned home, I was still in the process of learning how to develop these RAW files, but eventually I figured out on my own how best to perform the necessary tasks. I must say I'm quite self-taught in many aspects, even in 3D modeling and rendering. I started posting these photos online and I discovered that there was a photography association here where I live (the APHOTO Association), and I started to post photos on their Facebook page. The board of directors liked how I photographed the architectural details (from different angles) of several historical buildings in London and Oxford so much that they invited me to become a member of this association and to make my very first exhibition: a collection of photographs showing the abandonment of historical buildings and how most of them were being neglected by the local government. I was not even planning to sell any images, but some of these photographs were bought by some people who attended the exhibition.’

This event would also bring him into contact with the world of commercial photography:

‘My first brush with commercial photography was also due to this exhibition. A highly regarded hotel near where I live, asked me to make a series of

20 to 30 photos to market itself for the upcoming summer period, since I live in a coastal city with lots of urban beaches and other paradisiacal ones not far away. I had the permission to post these online and some old friends asked if I could make some really artistic photos of them. Then an ex-boss, who is a director of a local construction company, asked me to shoot a building for a national architecture magazine. All of this happened in one year and I had to make this all work while also doing my rewarding 3D modeling and rendering job. That's why I'm now leaning towards the fine art market and plan to start seeking galleries willing to represent me very soon, but first I'm studying how to market my photographs – such as, what products to offer, how to present them and also exploring the issues around offering limited editions.’

As his love of photography developed, he would increasingly be removed from his world of virtual reality and transported to a world of actual reality, with imagery he could capture with his camera – rather than create in a 3D programming environment.

‘I have a great deal of respect for photojournalists, because they put themselves in dangerous situations to get the best possible picture for a news article or broadcaster. However, the path I decided to follow in photography, a fine art path, requires more than capturing the moment of a scene. You have to add your personal vision and develop your personal style in order to stand out. I usually tend to think outside of ▶

Wish Maker : Barra de Cunhaú, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @24mm. © Dijah Abreu Jr



the box in terms of composition and postproduction. I tend to edit – adjust contrast, exposure, hue, saturation and the like – in a lot of my photos, and I was often critiqued for that. To answer those criticisms, I usually say, 'If I don't do that, I'm just allowing my camera, and to a greater extent, the very same engineers who made and programmed that camera, to think for me. Where's the creation of art in that?'

To me, post processing my photos is as rewarding as observing and actually making an exposure. A fine art piece should withstand time. It should make the viewer 'wander' and 'travel' through it, tell a story – all that within a frame. That's why I take my time before I press the shutter release, always thinking about the framing and finding different, or unusual angles to capture from.

Asked about his influences, Dijah elaborates:

'My influences range from renaissance pictures, to some designers and illustrators, most notably Jean Giraud 'Moebius' and H.R. Giger. Moebius has a unique style, with sometimes very minimalistic illustrations and at other times, very detailed ones. I'm also quite fond of old film looks and colors like Kodachrome, and movies like Gone With the Wind and Ben-Hur. I just love these vintage things! However I tend not to mimic those, instead just being inspired by them. I constantly look for images from not very well known photographers – as there are real talents out there waiting to be discovered! But I can say the well known ones who really inspire me are Steve McCurry, Ansel Adams, Brigitte Lacombe, Joey Lawrence, Ken Duncan, and I'm a big fan of the work of Sebastião Salgado, I just love that guy's pictures.'

f11: Welcome Dijah, you're the first Brazilian photographer to feature in the magazine!

DA: Thank you, Tim! I've been an f11 Magazine reader for quite some time now and, needless to say, I was a bit surprised when I got the answer from you guys that my work would be

featured in the magazine. I'm not saying that I'm not confident about my work, but the quality I have seen published here is outstanding, making f11 one of my first choices to seek for inspiration. That said I'm really proud to be the first Brazilian featured here!

f11: Tell us about the state of photography in your country, and the environment that exists for someone such as yourself, keen to create fine art photography. Is it a positive and supportive one, or a struggle?

DA: I must say there are wonderful Brazilian photographers, doing the most amazing jobs in different areas and the amount of workshops and courses increases every year. However, all those are devoted to commercial photography, event/wedding coverage, photojournalism and wildlife; none of these are directed to fine-art photography, at least none that I know of. Eventually, some photographers develop a keen eye for artistic compositions over time and venture into art, but not as their main purpose or job. That's absolutely understandable, because as you asked in your question, here in Brazil working solely as an artist is a real struggle, far harder than most places because we, as a democracy, are very young and since the military dictatorship a couple of decades ago, our education lacks focus on the importance of art and design (for example, activities like architecture also struggle here, despite Oscar Niemeyer being world-famous), which is contradictory as we are visually driven animals. Most of the artists I ▶

*Deceitful : Galinhos, Rio Grande do Norte, Brazil.
Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens
@24mm. © Dijah Abreu Jr*



know who make a living out of art, first had to be recognized outside of Brazil, then the Brazilian market starts to take notice and be supportive, even Sebastião Salgado had to go outside Brazil. That's very sad.

f11: Given your strong background in 3D modelling and rendering, is there a temptation to over-process images in the post-production stage, or do you consciously and deliberately work with a lighter touch?

DA: There's a very strong temptation for me to do so! We, 3D artists tend to treat our 'out-of-program' renderings like raw material for post processing, and I naturally tend to do the same with photographs. I heavily post process my images sometimes even with layered work, so that I may add my personal touch to the way I would like to see that picture. Of course, I try to avoid unpleasant artefacts that may appear when applying such a degree of post processing, like blown highlights. I tend to prefer dense shadows to blown highlights because shadows, to me, are what gives an image a sense of volume. But sometimes, a lighter touch is more desirable, I mean, different captures, and different situations may require different processing. And as I'm trying to create an artistic view, my mood also dictates how I should post process a piece for the desired effect.

f11: All of the images we're featuring here are created with the same camera and lens combination, is your approach to equipment deliberately minimalist?

DA: There are two reasons for that. First, I like to avoid messing with lots of equipment. I mean, it's better for me to decide before shooting, ▶



Triumph Of Wing : Barra de Cunhaú, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @105mm. © Dijah Abreu Jr

▶▶ *Following double page spread: Another Puzzle : Dunas do Rosado, Areia Branca/Porto do Mangue, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @105mm. © Dijah Abreu Jr*



what kind of lens I would like to bring with me rather than bringing lots of equipment and losing time deciding what to use, changing lenses, running into the risk of getting my equipment dirty, stolen, broken or wet. It's best for me to concentrate on framing, exposure and eventual post processing (yeah, I do think about that before pressing the shutter release) rather than thinking about gear. Also, that keeps my backpack light. The other reason is that I don't have that much equipment because here in Brazil, these things are more expensive to buy, so I have to be extra careful. If you have a lens that costs, let's say US\$ 1000 in some countries, here the same lens may cost double that figure, or even more.

f11: Is there a single piece of equipment that you would most like to add to your kit?

DA: Although I'm quite satisfied with the versatility which a 24-105mm lens on a full frame body gives me, there are some times I wish I had longer focal lengths to play with. I love the perspective compression that a telephoto lens, like a 200mm, 300mm or more, provides. That's why I miss my micro four-thirds gear with a 45-200mm lens (90-400mm equivalent). But when I acquired my current gear, I decided to sell that kit to a friend who was starting photography seriously but hadn't the money to buy brand new gear.

f11: Are you still working primarily in the CAD and 3D modeling field while pursuing your fine art photography as an adjunct to this?

DA: Yes I'm still working with 3D modeling and rendering, but eventually I want to change focus to fine art photography. Certainly creating 3D scenes is enjoyable and I loved doing this job, but it's very time-consuming, not only working but studying as well. Every year there are new features added to the programs I use or new, and better programs entering the market. And rendering the final result may take several minutes or tens of minutes to wait for a single, HD frame to complete rendering even on a

moderately high-end system, depending on scene complexity of course, let alone the final render for printing. This is my 'day job' and at night I take care of my photographs and I hardly think of that as work because it's so pleasing to me to post process my own images. It's hard work but I believe it's going to pay off.

f11: As you plan and research exactly what your fine art print offering will be, do you envisage that you will make the prints yourself, or have these made by a laboratory?

DA: I currently use laboratories, but I don't just leave my work there. I always print with close inspection. In that regard these guys have been very nice to me allowing me to carefully oversee and proof my own work. However in the future, I plan to print my own images. As a photographer selling fine art work, I believe I have to control all the stages of work, from printing, to matting and framing, because let's face it: a print per se is not a final product.

f11: Is your photography a solo pursuit, or do you go out to shoot with others?

DA: Right now, it's a bit dangerous to go out shooting around here by oneself, and I have lots of friends, professionals or advanced enthusiasts, so we decide to go to a place with at least 3 ▶

The Farthest Land : Bento Fernandes, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @24mm. © Dijah Abreu Jr



people to avoid running into unpleasant surprises. On top of that, the photography association which I belong to promotes some 'photographic expeditions' during the year, with as many as 50 people. That doesn't bother me because each one has their unique way of framing images in a single location. And we make lots of friends, and share experiences... I have learned a lot during these trips.

f11: If you had to define exactly what you're trying to say with your collection of fine art photography, could you do this in a few sentences?

DA: In a friend's words, and I think he describes my photographs well, they are composed in a way that the viewer perceives a sense of loneliness, and a goal to be achieved in the future.

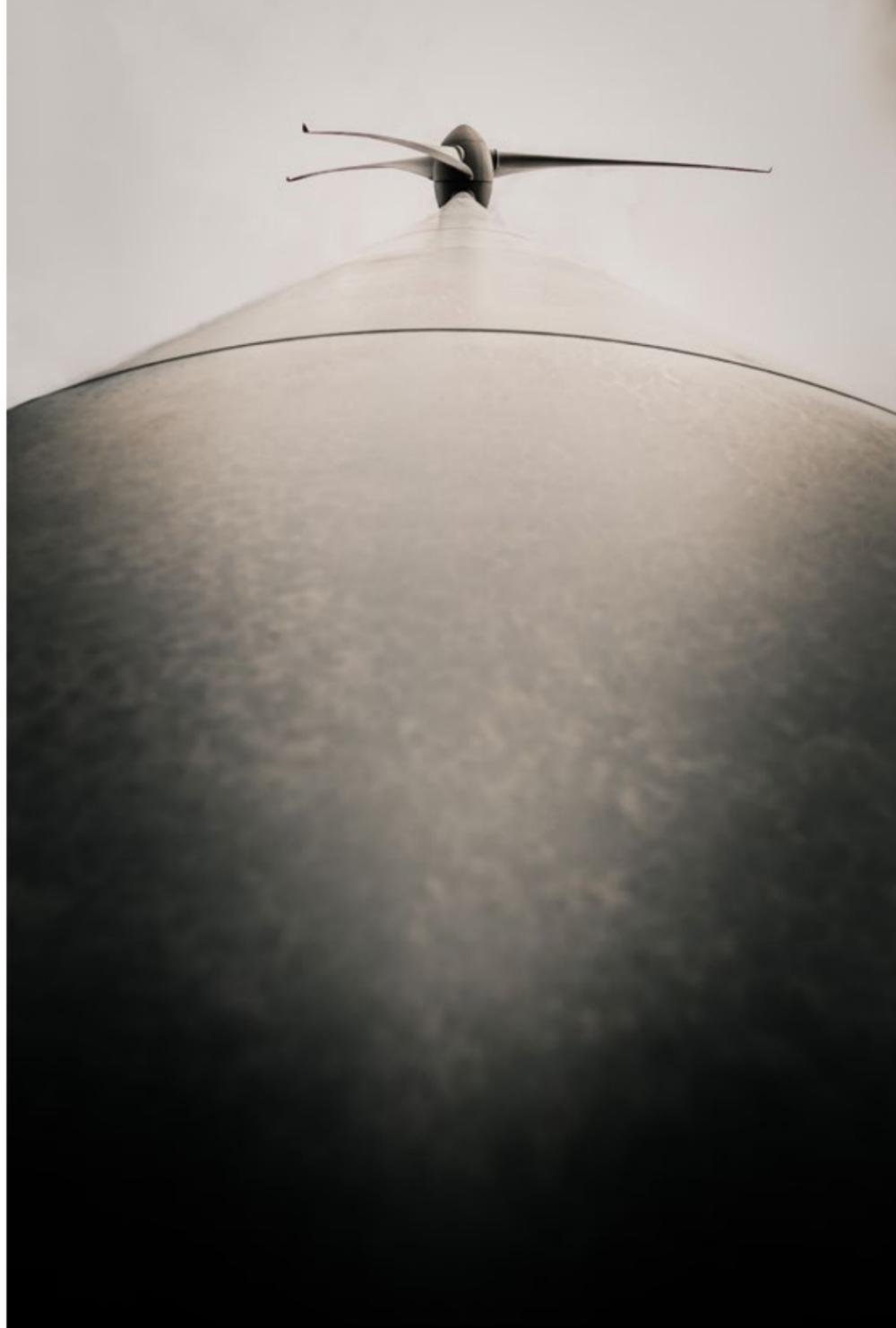
f11: Yours is a very large country with a great deal of variety, is your vision and plan to tell uniquely Brazilian stories with your photography?

DA: No, not at all! Although Brazil is large and very diversified, not only in cultural terms, but also in landscapes and climates, I plan to travel to other countries as well. Every part of this world has its own unique sights, cultures, landmarks, landscapes – even the natural light changes with location. How could I think of photographing just one country? Besides all that...I love travelling!! That's one of the things my current job prevents me from doing. And I hope when I make my complete transition to fine art photography, that's one of the things I'll do a lot more of. Maybe even teaching, who knows? ▶



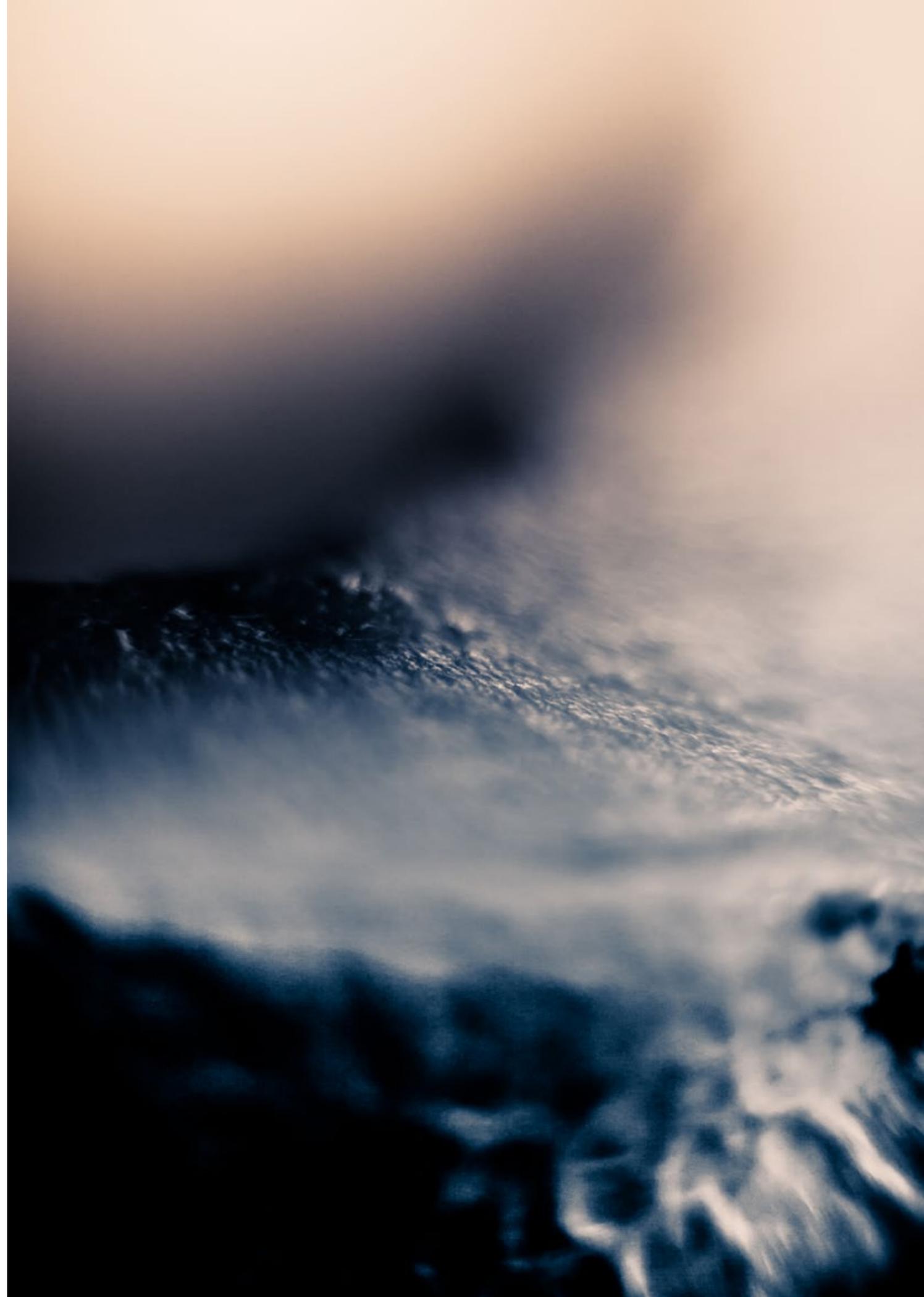
The Merchant : Barra de Cunhaú, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @105mm. © Dijah Abreu Jr

'To me, post processing my photos is as rewarding as observing and actually making an exposure.'



*Quinoa : Rio do Fogo, Rio Grande do Norte, Brazil. Canon EOS 5D MkII
with Canon 24-105mm f4 L-IS lens @105mm. © Dijah Abreu Jr*

*► Dark Curve : Macro. Canon EOS 5D MkII with Canon
24-105mm f4 L-IS lens @105mm. © Dijah Abreu Jr*



f11: What would you like to achieve creatively over the next five years?

DA: That's a tricky question... but right now, I'm devoting myself to getting my photographs into galleries around the world and in the near future, selling limited editions through these galleries. Five years is a lot of time to plan in this fast, ever-changing world. I mean, three years ago I was not even considering photography as a way of making a living, it was just a hobby, although a serious one by the way. So right now I need to establish myself, evolve my capture techniques and post processing and develop my style even further.

f11: Thanks for sharing your work with our readers, and good luck for the future.

DA: Thanks to you Tim, and the whole f11 team! As I said before I feel honored to be featured here because of the magazine's high quality and the amazing photographs and articles I've enjoyed as an f11 reader! ■

TS

<https://www.facebook.com/dijah.jr.photo>

<https://www.facebook.com/dijah.junior>

<http://issuu.com/dijahabreu/junior>

<https://www.youtube.com/user/dijabreu>

► *Into Darkness : Dunas do Rosado, Areia Branca/Porto do Mangue, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @105mm.
© Dijah Abreu Jr*

►► *Following double page spread: Joseph's Dominion : Sitio Novo, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105 f4 L-IS lens @55mm.
© Dijah Abreu Jr*







►► Following double page spread: There Within : Newton Navarro Bridge, Natal, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @24mm. © Dijah Abreu Jr



*One Red Morning : Dunas do Rosado, Areia Branca/
Porto do Mangue, Rio Grande do Norte, Brazil.
Canon EOS 5D MkII with Canon 24-105mm
f4 L-IS lens @105mm. © Dijah Abreu Jr*

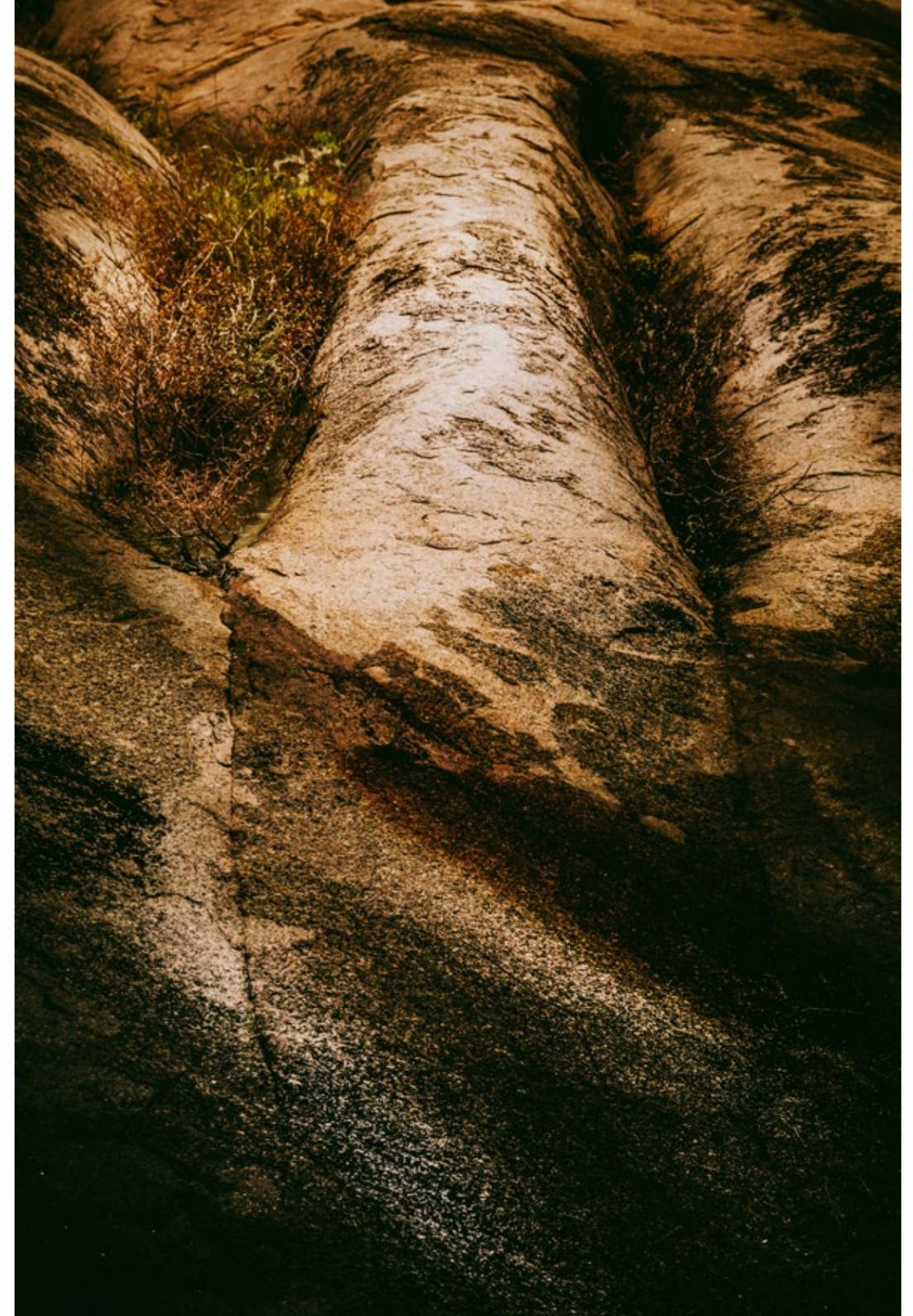


*'...three years ago I was not even considering photography
as a way of making a living, it was just a hobby...'*

Golden Purple : São Miguel do Gostoso, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @102mm. © Dijah Abreu Jr



▶▶ Following page: Echoes of a Desire : Sitio Novo, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @24mm. © Dijah Abreu Jr



▲ *Sword Of Orion* : Bento Fernandes, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @84mm. © Dijah Abreu Jr

▶▶ *Following page: Dance of Illusions* : Galinhos, Rio Grande do Norte, Brazil. Canon EOS 5D MkII with Canon 24-105mm f4 L-IS lens @24mm. © Dijah Abreu Jr



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Matheson BEAUMONT

Great southern land

Long considered one of New Zealand's leading landscape photographers, Matheson Beaumont has been photographing the landscape of the country's South Island for the last forty years, but making photographs for over 60 years. I count myself fortunate to have know him since 1985.

He practised Optometry for 46 years, having established his own practice in Dunedin in 1955, from which he retired in 2001.

His original exhibition prints were in the paper negative process, and exhibited in most of the worlds' major Salons. In the early 1950s, as well as exhibiting monochrome prints, he began to make and exhibit, colour slides, which he began to print in the Cibachrome process in 1970. Known Internationally for his audio visual presentations, his multi screen productions – which he pioneered in NZ – have been exhibited widely in New Zealand as well as in Australia and the UK.

He is an Honorary Fellow of The Photographic Society of New Zealand, a Fellow of the Royal Photographic Society and was elected a Fellow of the Photographic Society of America in 1974. In 1975 he was presented with a Visual Arts ▶



*The Velvet Hills, Lindis, South Island, New Zealand. Olympus OM4
with Zuiko 35-70mm lens. © Matheson Beaumont*

Award by the City of Dunedin and in 1994, was awarded the prestigious Fenton Medal by the Royal Photographic Society. In 2006 he was made an Officer of the NZ Order of Merit (O.N.Z.M.) for services to photography.

His photographs have been widely reproduced and his book, 'Chasing the Southern Light', was published by Longacre Press in 2006.

His pictures are held in public collections in the UK, USA, Brazil, Singapore and here in NZ, as well as in private collections in the UK, Canada, Australia, the United States, Germany and Japan. One of his landscapes hangs on the office wall of this magazine's publisher, a treasured gift from the artist some 20 years ago.

Matheson is the archetypal quiet achiever, soft spoken, thoughtful and a great southern man in every possible sense.

Never one to boast of his own achievements, his incredible connections or his consummate skill with camera and lens, his mischievous sense of humour is a wonderful combination of mild self effacement mixed with the cut, thrust and parry of an engaging protagonist.

When asked about influences, Matheson is quick to rattle off a host of names from his youth, from the Dunedin neighbors with a shared interest, through to great names like George Chance, Fred Bowron (the father of the PSNZ) and Len Casbolt, who presided over the Christchurch Photographic Society for over 30 years.

Brian Brake, perhaps this country's most widely recognised photographer, well known for his work at Magnum and for Life Magazine, was ▶



Landscape at Kakanui, South Island, New Zealand. Olympus OM4 with Zuiko 35-70mm lens. © Matheson Beaumont

a friend, influence and mentor. The pair first met in 1952, and it was through Brake that Matheson would eventually meet international photographers Ernst Haas, Eve Arnold and George Roger – the Magnum photographer who had photographed the horrors of the Bergen-Belsen concentration camps.

Matheson maintained a long distance correspondence with Ansel Adams from 1975 until his death; and attended workshops with British photographer Fay Godwin and Canadian photographer Freeman Patterson.

Together with Brake, and Brian Enting, Matheson was a founding trustee of the New Zealand Centre of Photography.

Background over, legacy established, we spoke to Matheson about life, the universe and matters photographic.

f11: Welcome to f11 Matheson, it's an honour to have you here and to feature your work.

MB: I am humbled to be invited into the pages of *f11* and thank you for including an ageing practitioner in your magazine.

f11: This love of photography, and the love of landscape which followed, where did it all start for you?

MB: I think it began with my close friendship with George Chance, the noted landscape photographer and then later, with Fred Bowron one of the founders of the Photographic Society of New Zealand. He once confided to me that when he entered the Lindis Pass on his way from Christchurch to Central Otago he began to 'vibrate' ! I sometimes think that I too vibrate, when presented with an exciting landscape, with camera in hand. ▶



Mackenzie Country, South Island, New Zealand. Olympus OM2 with Zuiko 35-70mm lens. © Matheson Beaumont

f11: You have seen so much change over your lifetime in photography. Where do you consider that the greatest change has taken place?

MB: Obviously the transition to the digital medium, which gives even the novice the ability to make pictures anywhere anytime, even with their cellphones. For the serious worker, the ability to edit and manipulate images is a wonderful advantage that we now all have.

f11: Tell us about the landscape photographer's tools, as you embraced them, in the 20 or so years preceding the digital capture revolution.

MB: I began photographing seriously with a Rolleiflex and Ilford FP3 film. Then suddenly in the 1950s, in the camera club movement we all 'found' Kodachrome film! I bought a little camera called an Ilford Advocate, with which, from my very first roll of Kodachrome film, one landscape picture was used by the publishers, on the cover of my book some 55 years later. I have used many cameras over the years from 4x5 sheets to 35mm roll. Leica, Rollei, Pentax, Olympus and I am now a dedicated Canon fan. The landscape photographer's greatest tools are his or her eyes.

f11: And how about your own move across the digital divide, was that an easy transition or fraught with angst?

MB: In 1980 I introduced the computer into my optometrical practice. Over the latter part of the 1990s I watched with interest the growth of digital imaging, and in 1998 during PhotoFest in Wellington, I was invited to be on the selection panel of the NZ Institute of Professional Photographers at their Print Judging. I was tremendously impressed with the digital prints which I saw at that event, and those I have seen subsequently. ▶



Hoar Frost Lake Pearson, South Island, New Zealand. Olympus OM4 with Zuiko 35-70mm lens. © Matheson Beaumont

I confess that I have always been a little asthmatic and was beginning to feel that the long hours exposed to the Cibachrome process bleach was not in the best interests of my respiratory system. So there was a strong reason to move towards digital processes across the board. In 1998 I began to research the system requirements for digital print making, and came to the conclusion that the Apple Mac system was best for my needs. I decided to buy an iMac because it had the smallest footprint and I liked the look of it. So at the beginning of 1999 I bought the iMac and installed Photoshop 5. I have gone through all the versions of Photoshop and am presently using CS6. I now have a newish iMac with a 27" screen, an Epson Stylus Pro 3880 printer and an Epson V700 scanner and I confess that I am happy with the results that I am often able to achieve.

f11: Have you shot any film in the last five years?

MB: Happily no.

f11: Have you shot more images since retirement or fewer images?

MB: Regretfully I have done less fieldwork since retiring than I anticipated. My wife became ill, which rather curtailed my time out in the landscape, although I have made some imagery that pleases me. I think it was Ansel Adams who once said to me that a photographer only needs one good picture a year to keep one's reputation intact. ▶



Contre Jour, South Island, New Zealand. Canon EOS 10D with 28-135mm lens. © Matheson Beaumont

f11: Is there anything about film photography that you wistfully miss, or is your residence in the new digital world a happy and permanent one?

MB: I would just hate to go back to the long nights in the darkroom, the ones that I used to revel in.

f11: What's in the camera bag these days – your standard kit?

MB: A Canon EOS 5D, and four lenses: a Sigma 12–24mm, and Canon 28–135mm, 100–300mm and 100mm Macro. Plus a seldom used Gitzo tripod.

f11: Who are the contemporary photographers that you admire, the ones you feel are defining the current state of the craft?

MB: I would hesitate to name any because there are so many talented workers plying their craft all over the world.

f11: Given the progression of your own photography, are you from the 'get it right in camera' school, or with the 'fix it in postproduction' crew? Or is there a happy middle ground where you now live?

MB: I believe that to make great imagery you have to get it right all the time. The original capture in camera must be right from the outset. A bad composition or idea can never be corrected in postproduction, regardless of how clever one may be. The essence of a great picture is after all, patience and light. ▶



After Rain Ohau, South Island, New Zealand. Canon EOS 5D with 28-135mm lens. © Matheson Beaumont

f11: Is there anything on your equipment wish list right now?

MB: Probably another Canon, this time an EOS 5D MkIII.

f11: Your work has been accomplished in the natural environment, do you have any interest in photographing the 'built environment'? Can a cityscape ever be as compelling as an unembellished piece of the natural world?

MB: Oh yes – there are some wonderful cityscapes to be had. One only has to think of The Flatiron Building by Steiglitz taken all those years ago to know that within cities lie wonderful vistas.

f11: You've shot all over the South Island, which little – or large – piece of that part of God's Own Country do you find most alluring to return to again and again?

MB: The Mackenzie Basin and the Lindis Pass keep calling me constantly.

f11: Do you spend much of your time interacting with other photographers? Is there a group that you either shoot with or regularly socialise with?

MB: I am Patron of the Dunedin Photographic Society which I attend fairly regularly. I have never been a fan of the 'group shoot' although when I was much younger there were four of us who used to work the Otago Harbour in the early mornings in winter, when the mists were in residence. I am a member (and Past President) of the Photographic Society of NZ so I am in regular contact with many of the members and activities. ▶



Evening in Marlborough, South Island, New Zealand. Olympus OM4 with Zuiko 35-70mm lens. © Matheson Beaumont

f11: Are you on either a judging or a teaching circuit?

MB: A couple of years ago I decided to retire from actively judging photographic exhibitions and salons and ceased pontificating about photography. I felt that when I reached the age of 85 and had been actively involved in talking about photography and selecting exhibitions since the 1950s, it was time to take a step backwards and leave others to those tasks.

f11: Reflecting on where you've photographed, and perhaps where you have not, do you have a list of destinations you'd like to shoot?

MB: Having photographed in Mexico, the US, the UK, Europe, China, Japan and Tibet, I am now very happy to keep my lenses focused on our southern landscapes, here in New Zealand.

f11: Sorry, can't resist asking this question of a sage. Do you ever capture any images with your mobile phone?

MB: Yes, but nothing serious – just frivolities and records to instantly share.

f11: Complete this statement...

MB: If I had my life in photography to live over, the one thing I'd change is that I would... endeavor to hone my vision even more than I have.

f11: Complete this statement...

MB: If I had my life in photography to live over, the one thing I would not change is....my love of, and excitement with, the medium.

f11: Thanks Matheson.

MB: Thank you Tim, for the opportunity to share some of my pictures, thoughts and evolution. ■

TS

<http://www.nz-landscapes.co.nz/>

<http://www.gallerydenovo.co.nz/artist/5/Matheson-BEAUMONT>



Departing Rain, South Island, New Zealand. Canon EOS 5D with 28-135mm lens. © Matheson Beaumont

Vine Shed, South Island, New Zealand. Canon EOS 5D with Sigma 12-24 mm lens. © Matheson Beaumont



'Frank criticism is often not easy to accept, but advice well made is priceless.' – Matheson Beaumont, from *Chasing the Southern Light*

A Canterbury Sky, South Island, New Zealand.
Olympus OM4 with Zuiko 35-70mm lens.
© Matheson Beaumont



Autumn Glendhu Bay, South Island, New Zealand.
Olympus OM4 with Zuiko 35-70mm lens.
© Matheson Beaumont



Dance Macabre, South Island, New Zealand.
Canon EOS 5D with 28-135mm lens.
© Matheson Beaumont



'We all stand upon the backs of people we know: and our mentors are probably not only those whose work we admire, but also the authors of myriad images that we see and absorb over a lifetime of looking.'
– Matheson Beaumont, from *Chasing the Southern Light*

Golden Hills, South Island, New Zealand.
Olympus OM4 with Zuiko 35-70mm lens.
© Matheson Beaumont



*Kahikatea Forrest Remnant, South Island, New Zealand.
Olympus OM4 with Zuiko 35-70mm lens.
© Matheson Beaumont*



'Photography is not a 'predatory' pursuit. One should never think about taking pictures, but always of making them.'
– Matheson Beaumont, from *Chasing the Southern Light*

Lines of Light, South Island, New Zealand.
Canon EOS 10D with 28-135mm lens.
© Matheson Beaumont



The Lonely Cloud, South Island, New Zealand.
Canon EOS 10D with 28-135mm lens.
© Matheson Beaumont



'The camera looks two ways: dispassionately out to the view, but also backwards at the photographer. It can show the world just how accomplished or sincere we are, or indeed how mindless.'
– Matheson Beaumont, from *Chasing the Southern Light*

The Black Hills, South Island, New Zealand.
Olympus OM4 with Zuiko 35-70mm lens.
© Matheson Beaumont



*An Ominous Sky, South Island, New Zealand.
Canon EOS 5D with 28-135mm lens.
© Matheson Beaumont*



Portrait of Matheson Beaumont © Stephan Mutch



'A photograph should endeavour to open up our minds to the mystery of a subject and allow the imagination to roam. It is after all the imagination which allows us to read the photographer's intentions in any image.'
– Matheson Beaumont, from *Chasing the Southern Light*

Rebecca ROTHEY

One step at a time

Rebecca Rothey studied photography under Geoff Delaney while working towards her undergraduate degree in philosophy at Notre Dame of Maryland University. She was an adult, part-time student and photography allowed her a much-needed creative respite from the pressures of work and school. She has continued making images since her graduation in 2007.

Her images are inspired by traditional French and American street photography and other mid-20th century experimental genres by photographers such as May Ray, Aaron Siskin, Harry Callahan, and many others. She learned photography by developing film and making her own gelatin silver prints using traditional darkroom techniques and currently works primarily with digitally captured images.

Rothey's image *Comfy in Their Skin* was awarded the 2012 Best Image of the Year by the Baltimore Camera Club and will be featured in the Reader's Gallery of B+W Photography in June 2014.

Her image *Parisian with Poodle* was given a gold medal by the Worldwide Photography Gala Awards' first Portraits and People 2011 ▶



*One step at a time – 20. Convention Center, San Diego, California, USA, September 2013.
Nikon D7100 with 50mm f1.4 lens. © Rebecca Rothey*

book, was awarded honorable mention in The Photo Review's 2011 Photo Competition and by the IPA Lucie Awards in 2006. Men Moving Mirror was awarded Best Monochrome Image of the Year by the Baltimore Camera Club in 2009. Several of her images have been published in Black and White Magazine.

In addition, Rothey's work has been shown locally, published in various regional publications and juried into group exhibitions nationally. She is based in Maryland and works as a charitable gift planner and philanthropic advisor at the Baltimore Community Foundation. She enjoys the visual inspiration provided by local and international travel.

In this issue, we feature her series One step at a time. This is her artist statement for this body of work:

'Steps. We use them daily, but how often do we stop and look at them: their textures, cracks, uniformities, changes? Are they aged or new, sterile or welcoming? Are they leading to a place we wish to be or to a destination still too difficult to perceive? Through my lens, I am finding places where passing moments usually go unnoticed. I am observing them one step at a time.'

f11: Welcome to f11 Rebecca. Let's start by talking about the place that photography occupies in your life. Tell us about this?

RR: I make images because it slows me down and helps me observe things I wouldn't otherwise. In 2006, I took a workshop where the instructor talked about the difference between taking and making an image. Most of the time, I take images. I shoot every opportunity I have, knowing that I'll never do anything with the vast majority of pictures I take. But the process gets me into seeing mode and turns on what I call 'my photo brain'. When my photo brain is on, I see everything differently. I'm constantly looking at the photographic potential of everything I observe. I move more slowly, linger, enjoy moments and for the most part ▶



*One step at a time – 24. Boston Museum of Fine Art, Boston, Massachusetts, USA, April 2014.
Nikon D300 with 18-200mm lens. © Rebecca Rothey*

don't worry – or try not to at least – about whether I've gotten a 'good' image. I also don't worry about whether something has been photographed by someone else before. There are very few images that haven't been made before. If a subject attracts me, my attitude has always been that the subject hasn't been photographed by me.

f11: That must be liberating?

RR: Yes, this work style gives me the freedom to experiment, to hone my eye and to discern what I do and don't like in imagery. I am not good at using Photoshop; my images are created in camera, with standard image processing afterwards, though I admire the work of the Photoshop masters who are currently creating some amazing images. I do use the Nik and OnOne software suites and have done my share of playing with HDR.

f11: What started this series?

RR: I was enjoying the National Arboretum in Washington, DC in spring. There was a brick staircase leading to a landscaped walkway. I made the traditional image of leading lines to a hedge at the end of the path. Then I looked down and noticed that the bricks on the staircase were aged and interesting. I lowered the camera, allowing the traditional portion of the image to be out of focus due to the shallow depth of field. What resulted was an image I found aesthetically pleasing and unique to my way of seeing.

I began making images of steps. It took several months for them to evolve into the convention that I now try to use whenever I make them. I shoot at around 50mm to 55mm on my Nikon D7100, making the focal length about 70mm equivalent. It is always the top step. The step is always in focus and the background, unless it's right on top of the step, is, by necessity, always soft. I try to always include the bottom of the step and to look just over the top of the riser onto the landing, without including too much of the landing. This is more difficult ▶



*One step at a time – 11. Kitano Hotel, New York, NY, USA, November 2013.
Nikon D7100 with 17-55mm f2.8 lens. © Rebecca Rothey*

than it sounds, especially because my Nikon doesn't have an articulating LCD. On more than one occasion I've gotten down on my belly on the ground.

I called the portfolio 'One step at a time' because I wanted to voice that sense of capturing the moment a step represents. It has been pointed out to me that the images are as much about that intermediate space on the landing – the implied, barely visible space – as they are about the beauty of the risers. I also try to keep the step to approximately half the image. This is also harder than it sounds, because I have learned that the height of the risers on steps varies greatly. I also have to stand on the other steps, whose depths and number vary as well.

f11: Very precise framing is involved, do you have a specific technique you use?

RR: I work exclusively hand held, and often in low light. The contrast in lighting between the steps and the background is also a challenge. I shoot exclusively in RAW and work primarily in Lightroom and, fortunately, the software has become really terrific at making localised adjustments and reducing noise. I have done very little processing of these images beyond the basic raw processing, minor cropping and sharpening. While I have thought about doing more with them, I have felt that they don't need it.

f11: What was your move into digital photography like?

RR: For years I swore I would never go digital; I bought my first digital camera in 2008. While I miss the tactile and sensory aspect of the darkroom (I even liked the smell of the chemicals), I have found that my ability to make multiple images and to work without concern for the cost of film has significantly improved my photography. Don't let anyone fool you, though. Digital photography is no less expensive than film is/was. Just look at the prices for cameras, lenses, and image processing software. ▶



*One step at a time – 12. Art Gallery Office, Phoenicia, New York, USA, August 2013.
Nikon D7100 with 17-55mm f2.8 lens. © Rebecca Rothey*

f11: Is your photography a social or a solitary pursuit?

RR: Around the same time that I bought my first digital camera, I became active in the Baltimore Camera Club. It happens that the club is the oldest continuous camera club in the United States and included local luminaries like Wayne Ballard and Audrey Bodine. I began competing in the twice-monthly competitions and attending programs. Participating in the competitions gave me the opportunity to view hundreds of images and to see which images the volunteer judges, mostly local professional or fine art photographers or instructors, liked and why. The process of testing my work and seeing others' work has helped me define my taste and judgment.

Speaking of seeing a lot of images, I enjoy looking at images as much as I do making them. I subscribe to every photo magazine I can get my hands on, which is how I found *f11* Magazine. Even if I don't read all the articles, I always look at the images. I attend photo exhibitions in the region and look at books whenever possible. I believe strongly that to improve as an artist one must be aware of what others have done, and are doing, and allow yourself to be influenced by them. With that said, there are so many exceptional images being made these days, it's hard to keep up.

f11: In amongst that there must have been influences, mentors?

RR: My teacher at the Notre Dame University of Maryland, Geoff Delanoy, remains a mentor and friend. He was the first to critique this current project and to offer support and helpful insights.

My preferred exhibitions are those of the 20th Century masters. My earliest influence was *The Family of Man*. My parents owned it and I recollect looking at the images of the children depicted over and over again. I also have childhood memories of being in the ▶



*One step at a time – 7. Blithewood Garden, Annandale on Hudson, New York, USA, August 2013.
Nikon D7100 with 17-55mm f2.8 lens. © Rebecca Rothey*

darkroom as my father developed images. My grandfather also was an avid street photographer with an old Leica M5, and my mother was a professional artist.

I love the work of Henri Cartier-Bresson: the playfulness of his images, his use of classical geometry, and his concept of the decisive moment. I like other French street photographers such as Robert Doisneau, Willy Ronis and Edouard Boubat. I also like the more gritty American street photographers such as Gary Winogard, William Klein, Lisette Model and others. While not street photography, I also love the work of Aaron Siskin, Harry Callahan, Andre Kertesz and other mid-and later 20th century experimental photographers as well as the beauty of the portraiture of Irving Penn and Richard Avedon. I admire the latter two because, as much as I have tried, I have yet to make a good portrait. I think it's the most difficult genre there is.

f11: Thanks for sharing the work, and your thoughts, with us Rebecca.

RR: I'm honored, and thrilled, that you have chosen to share this body of work with your readers. Thank you! ■

TS

<http://rotheyphotography.com/>



*One step at a time – 3. Walkway, National Arboretum, Washington, DC, USA, April 2013.
Nikon D7100 with 17-55mm f2.8 lens . © Rebecca Rothey*

One step at a time – 9. Corcoran Museum of Art,
Washington, DC, USA, August 2013. Nikon D7100
with 17-55mm f2.8 lens. © Rebecca Rothey



'I work exclusively hand held, and often in low light'

One step at a time – 13. Walkway in Spanish Pavilion,
Balboa Park, San Diego, California, USA, September
2013. Nikon D7100 with 50mm f1.4 lens.
© Rebecca Rothey



One step at a time – 2. House side stairway, Newport, Rhode Island, USA, July 2013. Nikon D7100 with 17-55mm f2.8 lens. © Rebecca Rothey



One step at a time – 17. Walkway, Amersfoort, The Netherlands. Nikon D7100 with 18-200mm lens.
© Rebecca Rothey



‘Steps. We use them daily, but how often do we stop and look at them: their textures, cracks, uniformities, changes?’

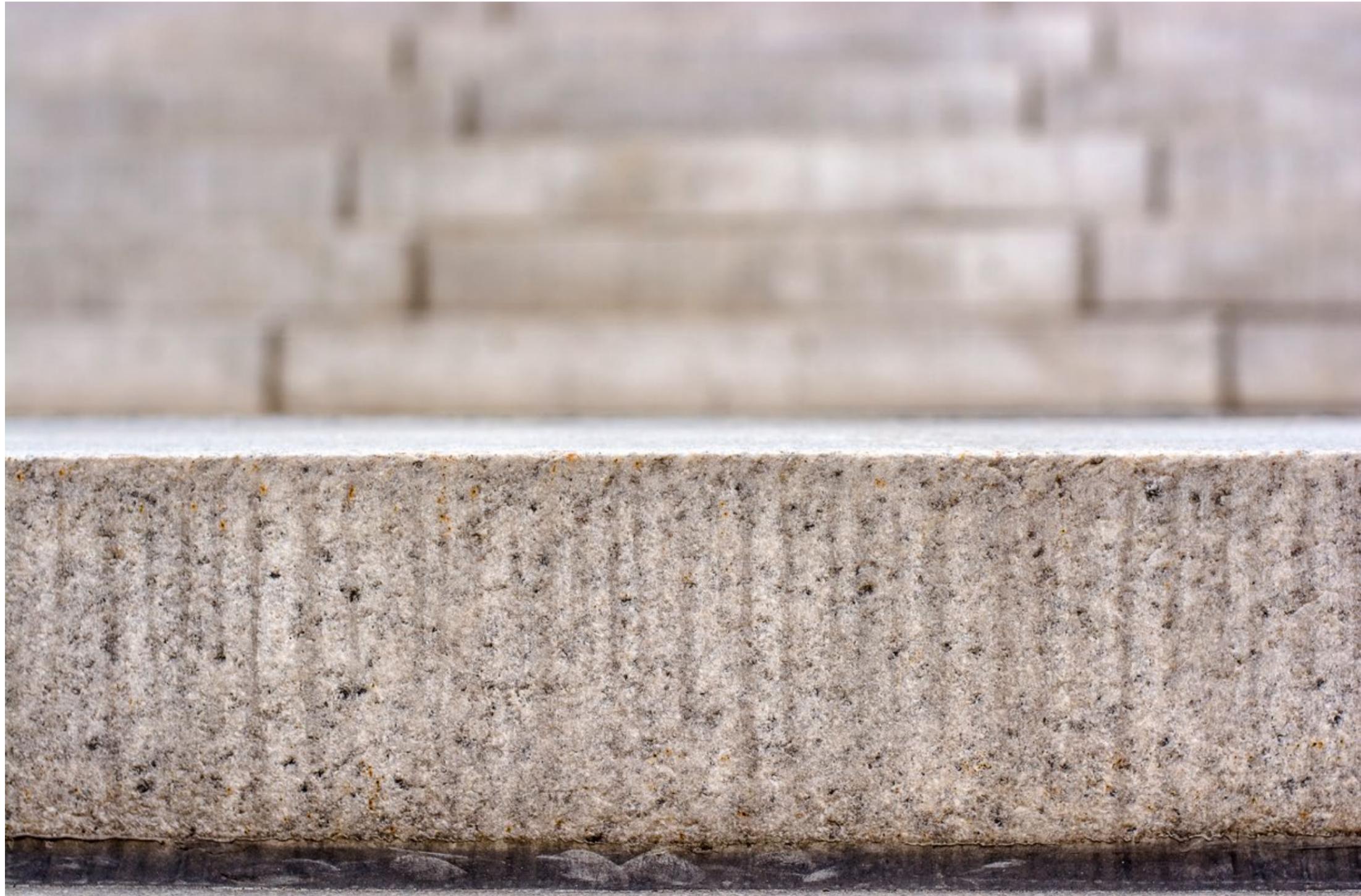
One step at a time – 23. Macy's Department Store,
New York, NY, USA, November 2013. Nikon D7100
with 17-55mm f2.8 lens. © Rebecca Rothey



One step at a time – 4. Old Factory, Baltimore, Maryland, USA, July 2013. Nikon D7100 with 17-55mm f2.8 lens. © Rebecca Rothey



*One step at a time – 8. Baltimore Museum of Art
Steps, Baltimore, Maryland, USA. August 2013.
Nikon D7100 with 17-55mm f2.8 lens.
© Rebecca Rothey*



One step at a time – 16. Museum of Modern Art, New York, NY, USA, November 2013. Nikon D7100 with 17-55mm f2.8 lens. © Rebecca Rothey



'I make images because it slows me down and helps me observe things I wouldn't otherwise.'

One step at a time – 1. Old House, Ponce, Puerto Rico,
February 2014. Nikon D300 with 18-200mm lens.
© Rebecca Rothey



On location

ARGENTINA

In 1989 I was offered the adventure of a lifetime: 'How would you like to join me, as the second guide, on a tour to Argentina?'

I thought about it for a few seconds and said – why not! What my host left out of the discussion was that it was a 35 day tour, with 34 Aussies and a couple of Kiwis, and it was not a photographic tour.

What I left out was that I had never been overseas in my life. 14 tours to Argentina later, I can say that I have a great affection for the country and it's people.

Photographically, Argentina is extremely diverse. From the tropical wonders of the north, to a deep south region called Tierra del Fuego, just 1,200km from Antarctica. Dividing Argentina are the Andes Mountains, with Chile to the west. From snow capped peaks thousands of metres high, to the tropical jungles of the north and one of the wonders of the world – Iguazu Falls – Argentina offers so much.

Most travellers will start in Buenos Aires, literally, Good Air. This unique city is steeped in history and drama; and colourful characters abound. We usually spend a couple of nights and check out a few traditional historic points, with our main goal being a tango shoot. We organise ▶



Cerro Fitzroy is one of the greatest landscape locations on the planet for a photographer to explore. 16-35mm lens @ 16mm, f11 at 6 seconds 100 ISO, with tripod and neutral density filter. © Darran Leal

this as a private affair for our customers and without exception, it has been a holiday highlight each time. Our most recent shoot, just a month ago was no exception and the fact that we discovered fantastic new backdrops added to the excitement of capturing this very sensual dance.

Ibera and Iguazu are regions in the north that offer opportunities to capture nature images and the chance to shoot working cattle estancias (ranches). Imagine shooting Caiman, gauchos working cattle, Capybara, and eagles – all on the same day. Iguazu offers what I consider to be the very best waterfall in the world. In fact, it is made up of 274 falls and loads of different angles to shoot from. But, the falls are sometimes loved to death by large crowds. Try to miss the local holiday periods.

Baralochi, south west of Buenos Aires, is a little bit of Switzerland in South America. It is a lovely town surrounded by snow-capped peaks, deep valleys and to the west, volcanoes. Several adventures are available from this point with the most common being 'the crossing of the lakes' into Chile, finishing at the fishing village of Puerto Montt, 1055km south of Santiago.

The Valdes Peninsula has two seasons worth targeting. Around March/April the unique chance to experience killer whales (*Orcinus Orca*) trying to catch seal pups venturing from the beach. Between October and January is the Right Whale season and a very good time for the more than one million Magellanic Penguins. Add giant elephant seals and you have a few days of rich shooting experiences in store.

Further south is one of the greatest wilderness locations on this planet! Patagonia is a vast region that is further south than Australia or New Zealand – that's way south, extending from latitude 37 to 51S! The Argentinian side is very dry and desert like, yet it harbours a unique and fascinating range of wildlife. From Sorreno (skunk) to Pichi (Armadillo), Choki (Rhea), Condors and more.

There are genuine gaucho experiences. The 'cowboys' of the region are tough and real characters. We even have dinner with one in his old shed, while we shoot the esado (BBQ) and capture our gaucho using window light – classic!

Of course there are landscapes to shoot in this part of the Andes Mountains. Two great locations are the Fitzroy area, with El Chalten the perfect base and in nearby Chile, Torres del Paine. As with lots of locations, the best results are achieved by getting up very early and staying out late. Here, in the middle of summer there are only around 4 hours of darkness.

I have only touched on the diversity of Argentina and it's potential for photography. As an example, the north-west of Argentina is part of the Atacama region, with desert and volcanoes. I have no doubt that once you have visited, you will get the bug and it won't be too long until you are back again!

Enjoy shooting... ■

Darran Leal

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Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.

► *The tango is an iconic dance for Argentina and a real hit for our groups to shoot and enjoy. 70-200mm lens @ 200mm, f2.8 at 1/750 sec, 400 ISO, hand held.*
© Darran Leal





Murry Cave, APSNZ AN PSNZ, is the newly elected President of the Photographic Society of New Zealand

The Photographic Society of New Zealand (PSNZ)

has a long history and a strong tradition of fostering creative excellence in photography. Every organisation needs its historical context as well as the rules and traditions that govern its operation. But there comes a time when both history and tradition can hold us back. This is perhaps such a time.

We need to strategically review how to maintain PSNZ's relevance in these times of rapid technological change. We also need to adapt to the changes in the philosophical and ethical framework within which we work to create photographic imagery that stands the test of time.

I hold the view that PSNZ can be more than the sum of it's parts and that it's individual members and affiliate societies can collectively create something more powerful than standing alone. A place where the photograph can transcend the ordinary and where photographers, both singularly and as a group, can tell a story of New Zealand and New Zealanders that has impact and is timeless.

For that to work, photographers must be able to share ideas and accept the new. This is not just new technology although this is important.

Today everyone carries a camera all, or most of the time in the form of their mobile phone, which has led to the explosion of imagery on various social media.

These may not be photographically outstanding although there's nothing stopping someone creating a good photo with a phone. There is still a market and a large group that already have, or will continue to, migrate to the larger DSLRs, just as there will be many who now, and in the future, may move to the mirrorless format.

PSNZ needs to monitor and adapt to these changes, just as we need to facilitate the development of photographers taking their first steps in what is a rewarding and creative endeavor.

The more than 60 camera clubs around the country do most of the hard work, but we need to provide the path whereby we facilitate their progression to having acceptances in the National Exhibition (Natex), the receipt of Honours Awards and publication of imagery in New Zealand Camera.

By embracing the new but acknowledging past traditions and rules, PSNZ's relevance to its members, to affiliated clubs and aspiring photographers will remain strong and its future assured.

Murry Cave

BUT WAIT – THERE'S MORE...



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

Each issue of *f11* Magazine contains dozens of hotlinks, all expanding on our content and offering an enhanced readership experience.

There are links to online content such as videos, and to websites expanding on the ideas on offer here. Passing your cursor over the link usually highlights it.

Anywhere you see an image of a computer screen contains a link, usually to video content.

There are links highlighted grey within articles which may provide further explanation or take you to a photographer's website.

All advertisements link to the appropriate website so you can learn more about the products you're interested in.

Finally, there are email links to many of our contributors so you can engage with us.

HOW TO USE THE LINKS

A single click of the mouse will activate the link you're interested in. Here's how they behave depending on how you're reading the magazine:

ONLINE readers will note that these links open in a new tab, or window, in your web browser, so you won't lose your place in *f11*, as this stays open in it's own tab or window.

If you're reading our **PDF** on your computer, Acrobat/Adobe Reader will open the link in your browser while holding the *f11* page open for you to return to.

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Enjoy.

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER, TEACHER, MENTOR

Tony Bridge is one of New Zealand's leading photo educators with over 30 years experience as a photographer himself, and as a teacher of photography at all levels. He is an industry commentator, a blogger and a popular columnist for *f11* Magazine.

Bridge on teaching photography:

'Nothing gives me more pleasure than to share my knowledge, much of it not available in books, with people seeking to grow themselves as photographers.'

Bridge on his Hurunui Experience tours:

'Come, join me for a photo tour of up to 3 days, for only 3 people, and discover the astonishingly beautiful Hurunui District of the South Island.'

Bridge on his photography workshops:

'Share with others in one of my unique work shops, designed to get you thinking in new ways about photography.'

Bridge on mentoring photographers:

'Make a friend and become part of my strictly limited mentoring programme, a one-on-one journey, working towards your own goal and developing your own vision.'

These programs are often bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

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The long lunch

I recently enjoyed a great long Italian lunch with three other photographers as we caught up on what we were all now doing after several years beavering away in our own lives.

The 'retirement' word wasn't uttered but I guess it was the context that shaped our discussion.

In each of our ways, we were changing and tuning our photography businesses.

Some of that reflects the reality of a changing business – and photography – landscape.

The two who previously had very busy wedding practices had turned back to their portrait and commercial practice. One had ceased shooting weddings almost a decade ago, the other believed her current wedding season will very likely be the turning point after which she will shoot these no longer. For both it is a considered lifestyle change, choosing 'portrait Saturdays' over 'entire wedding weekends'. Less labour intensive, way less post-production, the same income.

The two of us with more commercial backgrounds had different reasons and other pressures to pull back from the profession. Our best clients have retired – or are now working part time themselves on smaller assignments, often requiring less of our time and input.

The commissioning generation is a different generation. Different life experiences, different

expectations, narrower focus. Older, perhaps wiser eyes see the wheel being reinvented again and again.

In some ways it is about establishing a better work/life balance. Hopefully resulting in a better capacity to stand back a little and do work genuinely of interest, or of value – rather than just shooting another executive portrait for someone's website or annual report.

Or so we say.

It also presents an opportunity for us to nurture young talent, to teach and mentor and to some I know, it is an opportunity to take in further education and gain academic recognition for stuff they already know, and have known for years.

Photography is a lifelong profession that can be practiced well past the traditional retirement age (whatever that was once, or might be in future) – particularly as all around the world, countries are moving superannuation entitlements from 65 to 67, 70 or even higher.

Obviously some of these decisions are financially motivated ones while others are more about technical and creative relevance. Financially, how we structure our careers and businesses will vary as each of us makes our retirement savings decision based on our needs, tax incentives, financial planners, banks and insurers

– decisions often made in rosier times with sometimes unexpected consequences. Others have had simpler plans – own the building or house where your business is located and, at some point, walk away with at least a chunk of capital released from the sale of that property. The technology employed in these companies is not an asset, instead regularly and swiftly rendered virtually valueless despite needing constant reinvestment.

When I joined Kodak in 1970 my superannuation plan was based on my theoretical retirement last year – 2013. It was very generous, although over the years tinkered with many times. For Kodak, and other large corporations, the pension fund entitlement burden they carried was ultimately crippling and helped to speed their inevitable demise.

Just as there are no barriers to exit, today there are virtually no barriers to entry and for the reasons career photographers ease back, others are choosing or feeling compelled to enter photography as they take early or full retirement or are laid off from career positions.

Once there were many 'career' photographers employed in newspapers and magazines, government departments, hospitals and universities. Many of those jobs have vanished or have slipped below the radar as contracted out 'opportunities'.

My lunch discussions with fellow photographers on how they view potential retirement throws up all sorts of plans and strategies. Health issues, friendships, family responsibilities, travel desires, and even cultural enrichment are factors entered into the equation.

Sadly it often takes other influences to sharpen our viewpoint and our actions.

I have a good friend who at 68 has a bleak prognosis because of a brain tumor. He has had a busy professional and family life with great community interests. He and I talk a lot of the last 'curtain fall' and of what he still needs to do for, and with, family and friends. These are future regrets, there are no past regrets.

As the discussion came to an end and as we wandered back to whatever we were doing before this thoughtful interlude, it struck me that the common denominators were the changing business environment, the emerging threats and the notion that ultimately it is our families – including children and grandchildren, who now change our outlook and in that process, modify our behavior.

And provide a different purpose. ■

MS

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How relevant is Professionalism in photography?

By Brian Katzen

One of the objectives of the ACMP is building professionalism in photography. Recent experiences of other professions illustrate how the need for professionalism and professional associations like the ACMP is stronger than ever.

In today's digital age nobody moves anywhere unless they have their personal electronic devices close at hand. We have all become obsessed with being in constant contact and sharing information and images with everyone. Google has become the ultimate reference tool for information on any imaginable topic.

This has had a totally unexpected and possibly unintended consequence for all professionals. Suddenly everyone can become an expert on anything with just a few mouse clicks. Who needs to pay an accountant when you can download an app? Why pay a solicitor when you can download a template for a will or lease, and even incorporate your own company in minutes?

And with every digital device having a built in camera and internet connectivity, everyone is now a press and event photographer. After all, within seconds of any highway accident, fire happening, or rock star being spotted on a secluded beach with a new sweetheart, every newspaper and magazine receives hundreds of images from passers-by... and free of charge.

Who needs to pay professional photographers, accountants or lawyers nowadays when you can get that stuff for free?

But the folly of that way of thinking is becoming increasingly apparent, and in a big way.

So many businesses have ended up on the wrong side of tax audits through trying to save fees by using a friend 'who knows more than many qualified accountants', that the Australian Taxation Office had to take drastic action to remedy the chaos. They banned all non-qualified, pseudo-professionals from providing tax and GST services, and made it compulsory to be a member of a professional accounting association as a condition of registration as a taxation agent.

The pendulum is swinging towards wanting and needing true professionalism which the market can rely on for a quality job being done at an honest price, and away from the egalitarian notion that anyone who makes a buck doing anything should be entitled to call themselves a professional.

Whilst the Internet is undeniably a great source of instant information, it really is just that – raw information. There's no filter or colour coding for relevance, quality, truth, accuracy or wisdom. And that's where true professionals come in.

Professional photographers combine the needs of their clients with their own artistic flair, technical skill, 'know how' and experience to produce a quality result in the limited time available. And membership in the ACMP provides the market with the assurance that they can rely on this degree of professionalism from its members.

Brian Katzen is the CEO of the Association of Commercial & Media Photographers (ACMP)

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Ranken



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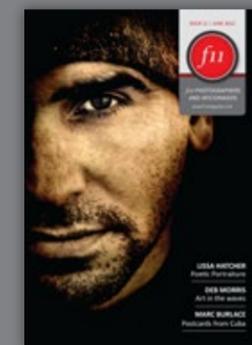
COUPLED - a major joint exhibition by noted New Zealand photographers **Jackie Ranken** and **Mike Langford** will open on **Friday 4 April** at 6:30pm

Visit the Foto Frenzy website - www.fotofrenzy.com.au or email info@fotofrenzy.com.au for more information, terms and conditions.

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AIPP members are in full swing for the 2014 AIPP Epson State Awards season!

While several states, QLD and TAS and, by the time this article is published, VIC, have successfully completed their state awards, the remainder of the states are looking forward to theirs. And, of course, we are all looking forward to the 2014 Canon AIPP Australian Professional Photography Awards, September 12-14 in Sydney.

The AIPP would like to congratulate:

- The 2014 AIPP QLD Epson Professional Photographer of the Year: **Kelly Brown**

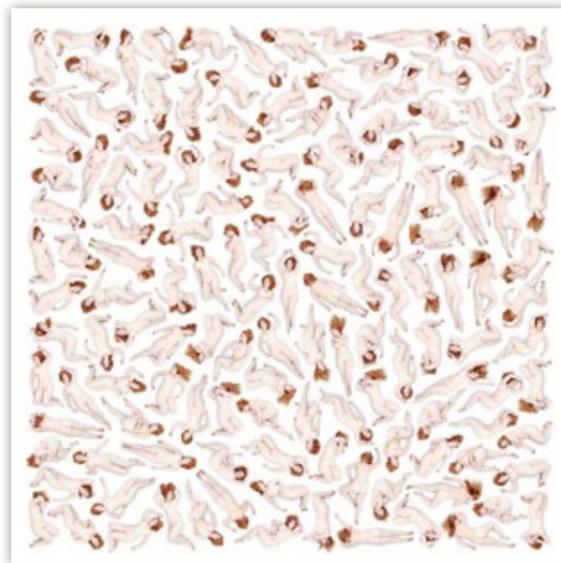
See all of the category winners for QLD [HERE](#)

- The 2014 AIPP TAS Epson Professional Photographer of the Year: **Dan Cripps**

See all of the category winners for TAS [HERE](#)



© Kelly Brown



© Dan Cripps

Upcoming Dates:

- Victorian State Awards – 29 to 30 April
- Western Australian – 12 to 13 May
- NSW/ACT State Awards – 25 to 26 May
- South Australian State Awards – 29 June to 1 July
- Canon AIPP APPA – 12 to 14 September

All dates and results for the 2014 AIPP Epson State Awards can be found at [here](#).

Well it seems that many photographers are planning a mid-year break at The Nikon AIPP Event on the Gold Coast. We have already reached our initial target and we are looking forward to seeing you all soon. It seems our 'Early Bird' pricing offer was a great enticement. So to celebrate and make sure as many of you as possible get the chance to attend The Event we are extending our early bird pricing to May 31st! Yes May 31st! Demand for the workshops is high so book now at these special early bird prices, don't miss out!



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- PETER ROSSI AND CHARMAINE HEYER PORTRAIT
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Sunday 8th-10th June 2014, Royal Pines Resort, Gold Coast

© Images from top left: Peter Rossi, Serena Hodson, Tony Hewitt, Ester Bunning, Peter Coulsen, Heather Cloud, Dan O'day, Julia Kuzmenko, Charmaine Heyer, Steve Dupont, Angie Baxter, Peter Rossi, Kelly Brown, Jerry Ghionis, Kelly Tunney



AIPA

Explaining usage based pricing to clients

When it comes to pricing commercial photography services there are basically two options available. The old method is a *time* based pricing system, where photographers charge an hourly rate for their services - like a builder, mechanic or dentist. The newer method is a *usage* based payment model, where photographers (who retain copyright) charge a fee that takes into account how their photos will be used by the client. Personally, I prefer usage based pricing, because it's a more flexible system that gives a fairer representation of the true value of photographic services.

However, for many photographers (myself included), explaining the usage pricing model to clients can be quite challenging – particularly if you encounter a client who says, 'Why can't I just pay you once for your time and use the photos for whatever I like?' I find the best way to respond to this kind of query is to clearly explain the distinction between a photo as an individual object (e.g. a framed print that might hang on the wall at the client's office) and the *reproduction rights* for that photo (i.e. permission to make thousands of copies of an image in order to effectively promote the client's product or service). These are two entirely different photographic 'products' (for want of a better word), and unfortunately commercial clients often fail to see the true value of the latter. It's our job to correct this misconception.

In my experience I've found that the best way to explain the difference in value between a photo and the *reproductions rights* for a photo is by switching sides and using the client's own business to illustrate my point. For example, here's an excerpt from an email I recently sent

a Yoga instructor who was struggling to comprehend why I wasn't simply charging her 'by the hour':

You may be wondering why my photography pricing fluctuates depending on your usage requirements...

Let's say I decide to book a two hour one-on-one Yoga session with you. According to your website that would cost me \$200 – which seems like a fair and reasonable price.

But what would you charge me if I wanted to book a two hour one-on-one Yoga session with you and film it for my business that creates instructional fitness videos? I'm then going to take that video footage and produce 50,000 DVDs that I plan to sell for \$20 each. I'm also going to put the video up on my website for 5 years so anyone with an internet connection can download it for \$12.

Would you still charge me \$200 for this two hour one-on-one Yoga session? Would that be a fair price given that I intend to use your expertise and experience to generate hundreds of thousands of dollars in revenue for my instructional fitness video business?

As you can see, when we're dealing with reproduction rights the time based payment model doesn't give a fair representation of value. That's why photographers, musicians, illustrators, models, actors, film directors and many other creators have adopted a usage based payment model that takes into account how their work is actually used by businesses, rather than just how long it takes for the work to be produced.

Feel free to use and adapt the text above for your own client interactions – and for more information on this topic click [here](#).

Aaron K
Executive Director

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Remembering our war veterans

Of all professions, photography is possibly one of the most isolating. There is not often an opportunity for photographers to work collaboratively, and when they do there is usually some underlying competition to get the perfect angle or capture the best moment. On rare occasions though, photographers get to work together for the greater good. On ANZAC Day this year, over 100 qualified photographers from the New Zealand Institute of Professional Photography went on the march around New Zealand to make portraits of our last remaining World War Two Veterans. These portraits will be gifted to the Royal New Zealand Returned and Services' Association in 2015, as part of New Zealand's WW100 celebrations.

The idea to photograph veterans was presented to the NZIPP Board last year, and in December they appointed a project coordinator, Melbourne based photographer Anthony McKee. Initially the aim was for photographers to make portraits of veterans from all campaigns, however, a conversation with the RSA in Wellington revealed that there were estimated to be more than 15,000 veterans in New Zealand who qualify as returned service personnel. That is when the decision was made to make portraits of our last remaining World War Two veterans. A survey of ANZAC Day events and the numbers that might attend them showed that there were still over 3000 WWII veterans to potentially photograph. Despite the intimidating scale of

the project the NZIPP Board chose to make it happen. What could easily have been a 'lie in' for most photographers on ANZAC Day, became an opportunity to create one large collective portrait of our last ANZACs from the Great Wars. The project itself was divided into three categories: the regimental portrait, the creative portrait and the documentary image. Every photographer involved in the project was expected to be involved in the regimental part of the project. These portraits were all consistent in every aspect of composition, with the only real difference in each portrait being the subject themselves. The overall collection of portraits will be presented to the RNZRSA and New Zealand's Archives next year, but it also hoped the portraits will be assembled into one giant canvas to be exhibited next year as part of the WW100 celebrations for WW1 veterans. The creative portrait and the documentary element of the project provided an opportunity for each photographer to reveal their own creativity, and these images will also be exhibited as part of the project. As President of the NZIPP I am very proud that we, as a group of professional photographers, are able to contribute back to our community with what will become an important historical document for our future as New Zealanders. 'Lest we forget'.

MIKE LANGFORD

President New Zealand Institute of Professional Photography

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Diversify or die?

Exploring options in an ever-changing marketplace

Some of you may remember the good old days, well by that I mean the eighties, and a good portion of the nineties. This was the time before digital became the new normal, and we had numerous additional income streams that provided cash flow – which we glibly referred to as ‘bread and butter’.

In addition to the fees we charged for shooting and licensing, the add-ons were many and varied and when summed they made a significant contribution to the annual income of the business. Things such as – film, Polaroids, processing, printing, editing, packaging and couriers plus travel, location scouting, casting, testing and many more products and services – which all carried a fair but decent mark-up. In addition to this, we didn’t spend hours behind the computer (either for nothing or nowhere near enough) as many do these days, so there was more time for commissioned shooting.

I try my hardest to hang onto as many of these value-adds as possible but in the cold light of

the current climate, I too am guilty of giving away a little too much from time to time. If what I hear from folks on the client side is even half true, I’m far from the most malleable in this business.

The bottom line is that in light of the ever increasing pool of ‘photographers’ entering a badly over saturated market (don’t flame me please – this is a topic for a whole article of it’s own) and the ever declining supply of quality jobs assigned by decent clients who appreciate what we create and are willing to pay fairly for it, many photographers are branching out. They’re adding a sideline or three to their business, some even taking on full or part time jobs to continue to live in the way to which they’ve become accustomed over the years.

I’m not afraid to say I’m one of them. Apart from the file processing and basic (or in some cases, not so basic) retouching skills we all had to develop when digital took hold, these days I get involved in graphic design, desktop publishing

and even production for some of my favourite photographic clients. In some cases I’m producing entire press ready jobs from a concept, or a sketchy brief, at best. Before all of you designers out there start chipping in to arrange a hit on me, in most cases the request for this door to door service has come from the clients themselves. I am the respondent rather than the instigator.

Contrary to what many may think, this is not detrimental to my photography. In fact it can be quite the opposite as I mostly get to design my own brief and have total creative control over my images – which are still what makes me tick. In addition to this, my downtime is now fairly minimal and that affords me the luxury of passing on photographic jobs that I have no real interest in doing either financially or creatively, further increasing my job satisfaction.

I’m not saying I’ve got it all worked out by any stretch of the imagination, but for the time being I’m staying in the game, pretty much on



© Gary Baidon

my own terms and while we never know what’s around the corner I feel I’m doing my best to adapt rather than die.

The industry we once knew has changed so dramatically over the last couple of decades that it would be nigh on impossible to predict what we might be faced with even a handful of years from now.

Instead, if we get used to changing our approach, and responding to change positively, we might just be able to hang in there a little longer. ■

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▶▶ Continued from page 134...

Wegman has spent a lifetime photographing his own Weimaraner dogs as his only subjects, and in the environment in which they live. The equivalent of in his own backyard. Both photographers have managed to create successful images which are not defined by their plainly domestic or enticingly exotic locations.

The challenge I put to you is this:

Great creative images have as little to do with the location they're captured in as they have to do with the use of the very latest cameras, or wider/longer/faster lenses. Your background may well be a location you have accidentally or deliberately avoided noticing all this time.

Now, is my trip to the Galapagos Islands and New York in June really necessary?

Or should I stay home, rediscovering my own environment with fresh eyes and new purpose? ■

Ian Poole

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Disclaimer – Poole is Gallery Director at Foto Frenzy in Brisbane and acknowledges the exhibitions of Hardy Lamprecht (Sand+Stone) and Owen Flynn (Enviro) as part of the subject matter for this thought piece.

NIMBY – Not in my back yard

Having just assisted in curating and hanging two exhibitions that relied on local and not-at-all-local environments as their subject matter, the question of whether traveling to seek photographic images was somehow better than documenting what happens in one's immediate surroundings, arose.

The first was a collection of photographs based on the theme of Sand+Stone. These images were taken both overseas and on the other side of the country from the author's home. The second showing was a set of images taken within fifty kilometers of the author's home – some taken literally in the next suburb.

Which collection told a better story?

Both were realised in monochromatic black and white, and each had their own charm, message and impact. The first series relied on shape and texture rather than location to project a strong message very successfully. The second series had visual stories to tell that demanded the viewer's attention. The location was, in most cases, almost invisible; and where it was recognisable the story was of far greater importance than the context of it's geography.

Can we justify travel as an effective visual stimulant for our own photography?

Of course we can, but there is a sharp danger in just returning home with weary copies of

well-visually-worn images of the Taj Mahal, the Opera House (Sydney or elsewhere), the Eiffel Tower or Big Ben. Aaargh – same lens, same perspective, same tripod holes in Kodak Moment lookouts. This is the difficult but interesting challenge for the creative photographer. Finding the unique, mastering a different interpretation or seeking a fresh take and viewpoint – this is what sets apart the talented photographer with his or her own vision from someone simply seeking to replicate that which has already been seen countless times before.

On the other hand, working within one's own backyard requires an inquisitive eye that cuts through the perceived banalities to find a story to tell in either a unique way or with an appealing perspective. What one saves in airfares can be invested in time to contemplate the removal of dross and effort in seeking out real stories that are right in front of us.

I am reminded of two photographers who have a love affair with dogs. American photographer Elliott Erwitt was a constant traveler and created wonderful images of dogs wherever he went. Erwitt spoke of 'creating a book not of dog pictures but of dogs in pictures'. Alternatively, another American photographer William

◀◀ **Continued on page 133...**



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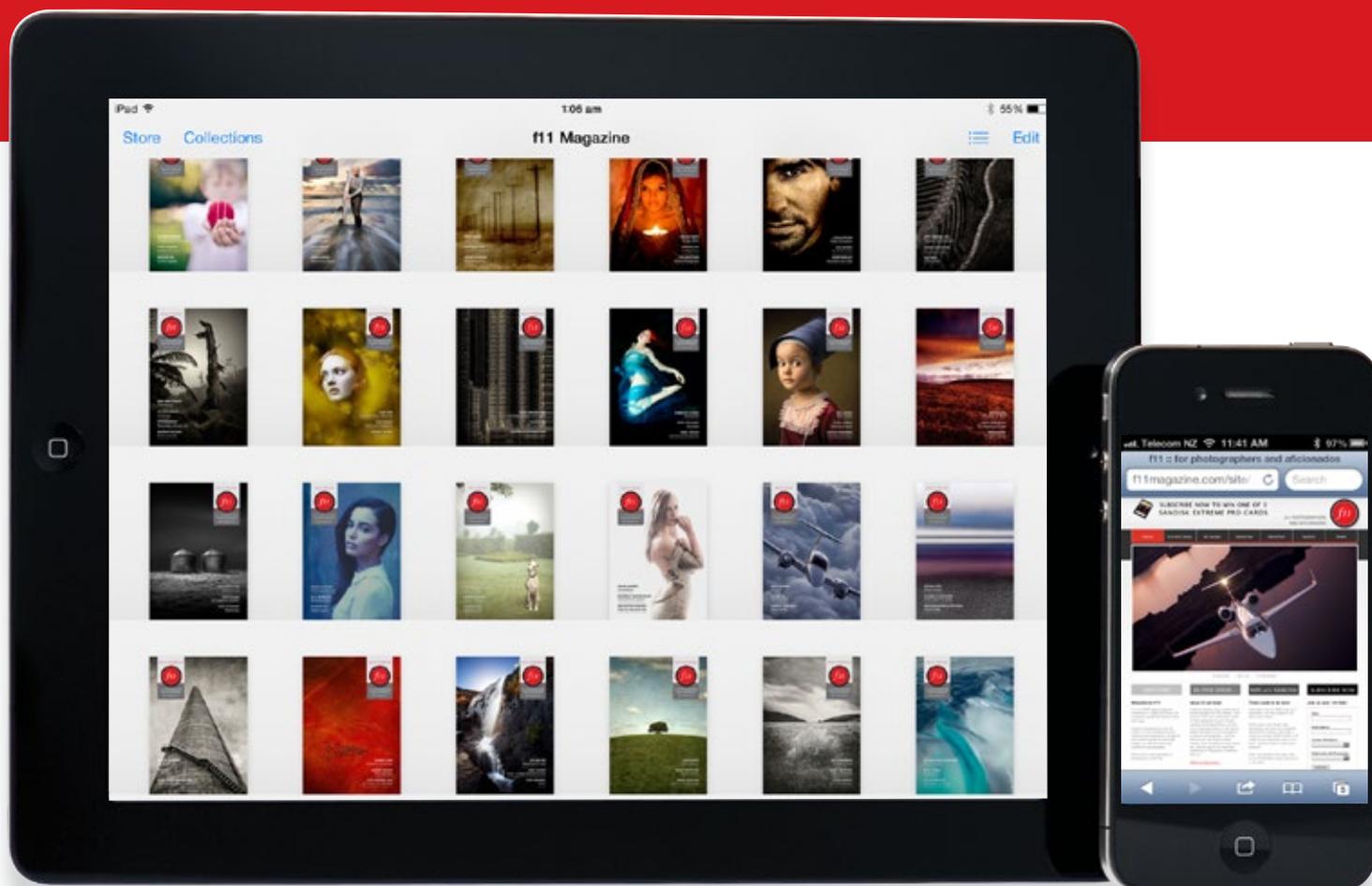
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