

ISSUE 40 | FEBRUARY 2015



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

PAVEL LEPESHEV

True love

RICARDO DA CUNHA

Space to breathe

ANDREW PEACOCK

Medicinal value

Whether you're a returning reader, or someone who's just discovered us, a warm antipodean welcome to our first issue for 2015. It's great to see you here.

This is our fortieth issue, and we continue to be encouraged by our readership and subscriber numbers. Over 22,700 people subscribe to the magazine, and a typical issue attracts circa 50,000 readers around the world. Over 5,000 of our subscribers are professional photographers.

We're still relying on you to spread the word, helping to expand our audience, so please continue to tell friends and colleagues who share your passion for imaging about the magazine, and point them towards our little part of the wonderful world wide web.

In this issue, we feature three photographers:

Pavel Lapeshev hails from Siberia, a vast geographical region of Russia which is home to 40 million people. In stark contrast to its brutal winters and all pervading cold, Pavel's beautiful portraits of women radiate genuine warmth, even the ones visually referencing their locations. We discovered Pavel's work on 500px, further evidence that our spies are everywhere. Pavel's feature runs to 40 pages and he shot the arresting image which graces our cover this month.

Ricardo Da Cunha was born in Portugal and has lived in his adopted Australia since early childhood. His obsession with shooting the landscape is an abiding one, and he's the current AIPP Landscape Photographer of the Year. We have a 36 page feature on his work and an extra image appears in 'The Final Frame' at the end of the issue.

Finally, Andrew Peacock is an Australian medical doctor with a passion for two things, expedition medicine and adventure photography. His work takes him to wild places with brave explorers as companions and when he's not ensuring their wellbeing, or attending to any injuries, his cameras are in action documenting their activities, and the locations involved. Its nice work if you can get it, featured across 38 of our pages, and kudos to Andrew for engineering the combination of the two professions.

Enjoy this issue of *f11*, here's to a great year. ■

Tim

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Pavel Lapeshev :: Ricardo Da Cunha
:: Andrew Peacock

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GARY BILDON 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.



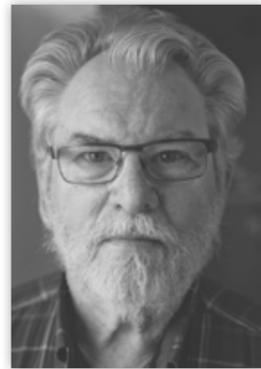
TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search of new images and true meaning. Like any modern day guru, in Yoda fashion, he thinks way too much, constantly reinvents himself and often pontificates on one of his blogs, enriching us all in the process. 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 many 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 one of *f11* Magazine's ambassadors in Australia.



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.



'The cliché comes not in what you shoot, but in how you shoot it'
– David duChemin

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 143** of this issue.



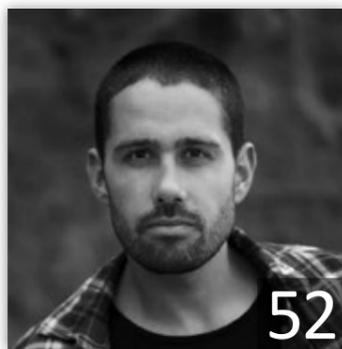
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© Pavel Lepeshev



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Andrew PEACOCK

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© Andrew Peacock



COVER IMAGE © Pavel Lepeshev
<https://500px.com/Coep>

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'Strike all the adjectives from your bio. If you take photos, you're not an 'aspiring' photographer, you're not an 'amazing' photographer either. You're a photographer. Don't get cute. Don't brag. Just state the facts.'
— Austin Kleon

WHY COMPOSITION IS KING –
THE 'IDA' TRAILER

Polish drama 'Ida', shot in stunning high-contrast black and white in a 1.33 aspect ratio by Lukasz Zal and Ryszard Lenczewski, is perhaps the most surprising choice for this year's Oscar nominations. It's a choice from which we can learn a great deal about just how important composition can be to the image creation process.

No Film School via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



POLAROID SX-70 – A BLAST FROM THE PAST,
1972 TO BE PRECISE...

With the SX70 now highly collectable, here's everything you ever wanted to know, and then some, about the camera, the process, and the legend in this original introductory film made for Polaroid. Seen today, in a digital era context, it's an homage to a very different time.

Devious Television via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



STREET STUDIO – THE PUBLIC AS CELEBRITY

French photographer Phillippe Echaroux challenged himself and his team to create celebrity portraits on the fly, minus the celebrities. Instead using people they found on the street, one light, a few minutes and hey presto – results.

Soundtrack: Flogging Molly

YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

'I have the simplest tastes. I am always satisfied with the best.'
– Oscar Wilde.

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At the heart of the image



Disturbances...

Most creatives, at some point in their lives, will experience a disturbance in the force, their force – the one that keeps them enthused, motivated and coming back for more, day after day.

My sincere apologies, George Lucas, but this inadvertent Star Wars-esque reference just fits

my purpose. Pop culture might have a lot to answer for but also provides handy frame of reference capabilities for the exploration of concepts across a generation or two.

I've heard the disturbance described in a variety of ways: as a creative black hole, a lack of inspiration, an interruption to normally high levels of enthusiasm, waning passion or a reduction in personal confidence. This might be an infrequent malaise, or come only once in a career – but at some point, arrive it very likely will.

Its origin may be unclear, a drought in an otherwise green, moist and thriving business or creative landscape – inexplicable and therefore incapable of displaying clear links to its source. A well of ideas suddenly bone dry despite previous heavy precipitation. A complete mystery.

Or its arrival may be clearly telegraphed, a slow death of enthusiasm preceded by a series of events sharing actual disappointment or perceived failure as emotional triggers. Proposals unanswered, assignments not given, submissions rejected, pitches or creative responses to brief unsuccessful. So in a sense, a not entirely surprising outcome.

Fortunately, we inhabitants of planet Earth being the largely irrepressible creatures that we are, such events are seldom fatal. We tend to rebound reasonably quickly, buoyed by the support of others, or encouraged by positive events in our wider lives.

The black dog of depression need not be a partner to your dry well of inspiration, particularly if acceptance, and an understanding that this is a naturally occurring event of a generally predictable duration, are employed as counters.

If you've experienced just this, drop me a line and share your journey. What refreshed your well, reinvigorating you after a bad patch?

If you're in the midst of just such a weather event, sit out the squall, don't over analyse or over dramatise. Above all, don't over react – this is temporary so don't leap to ill considered conclusions or implement hastily prepared drastic solutions. Wait it out.

Expect conditions to clear, the storm front to move away, and better and brighter days ahead. Normal levels of enthusiasm, drive and confidence are just around the corner. The outlook is fine, we bounce back.

May the force be with you. ■

TS

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WILD POLAR BEARS

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For more information please visit www.jholko.com


JOSHUA HOLKO

The photograph as metaphor

I recently picked up a hitchhiker while travelling. He seemed normal, and it felt right.

As we got underway, I noticed the Fujifilm X100 he was carrying, and asked him what he thought of it. Then I asked him what he did. It turned out that he was a spook of sorts, and while I wanted to steer the conversation in that direction, he was keen to talk photography. Well OK. Over the next couple of hours I taught him why he should shoot RAW and which editing apps to use.

Then, as we parted company he asked me the Big Question. What is the most important piece of advice you could give me to really improve my photography?

My answer? Back yourself. Don't let anybody tell you what you should do. It will take longer but you will end up making your own waves. Only you see the world the way you do. Share that, as you discover what that is.

Then we parted company. I know I will never see him again. However it started me thinking. Many keen amateur photographers dream of

turning professional, of turning their hobby into an income stream. What could be cooler, they muse, while staring out their office window, than shooting for a living. Good luck. Those of us who are pros, I mean real pros, who make 100% of our living from photography rather than having a spouse or partner to pick up the mortgage and household expenses, know what a brutal and ruthless industry it is, and what a long and lonely road it can be to travel.

And every so often we will burn out. We will hate our camera; we will feel stale and lifeless. It happens to most of us at some time. As it should. When the fire goes out, it is time to clean out the grate and lay a new one. And the source of our kindling, our firewood, our spark?

Ourselves. The answer lies in reflecting upon how we see the world and what matters to us, what subject material constantly draws our attention and why that is, along with what it tells us about ourselves and our psyche, for therein lies the source of our inspiration and

the key to our photographic individuality and hence, our personal style. Spend time on the business, not in the business.

The secret is in realising that everything we photograph is a metaphor, a symbol, a window we are holding up to ourselves. A supposedly simple family portrait will say as much about us as it does about our subjects. A friend who is a gifted baby photographer, and a beautifully serene soul, loves doing it, because, 'I just love photographing babies'. She does it because it allows her to reach around six decades of life on the planet and access her innocent inner child entranced by the wonder of the world. You can see it in the work she makes. She is photographing herself. The babies are metaphors, are symbols, and are windows into her own soul. And her work is singularly unique, for she knows who she is. She walks in her own Truth.

I was teaching a workshop while on a fieldtrip, when I made this image. We stopped at the top



Passing Elemental 1 © Tony Bridge

of a hill so the class could photograph the Grand Landscape. The class busied themselves with the valley that fell away beneath us and the expansive vista. As I do, I waited until the landscape began to talk to me and show me what it wished me to see. Then, as I looked around, above a cloud was forming into a curious shape, turned and milled by the wind. I made the photograph unconsciously and then reviewed it.

What I saw on the LCD looked like the luck dragon from 'The Neverending Story', a book I have loved for many years. It fell into place in post-production and, as I looked at it, I gave thanks, for being able to do what I love, to stand in high, wild places and share that joy with others. It was indeed a luck dragon, and it was my mine. ■

TB

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Pavel LEPESHEV

True love

Russian photographer Pavel Lipeshev is a portraitist, shooting weddings for an income but expressing himself artistically by creating stunning images of beautiful women he encounters in his daily life, on the street and through the active use of social media. We found Pavel's work on the internet, contacting him to organise a feature article. Sadly, language barriers made collaborating for this feature a real long distance challenge, hence the rather brief exchange of ideas here. Fortunately, his images do most of the talking, and they do so with great eloquence.

Pavel was born in Siberia, in a small southern town in the Krasnoyarsk Territory. Today he lives in the capital of Khakassia – Abakan, where he operates as a professional photographer. He asserts that the preponderance of beautiful women in the population around him simply drove his need to create portraits, and this environment drives him still. ▶



*Marika, Abakan, Russia. Canon EOS 5D MkII with 85mm f1.8 lens.
© Pavel Lipeshev*

'I started out by taking pictures of people who I found interesting. I found them on social networks, people who needed good pictures, like actors and models, and offered them images for their portfolios. Social media worked for me, and the paid work followed.'

He became interested in photography at the age of 18, purchased his first digital SLR camera, a Canon 450D, and took up his first job, editing images in Photoshop. He encountered very few teachers of any value, finding many interested only in the technical aspects rather than the aesthetic ones he was keen to explore. The internet would become his educational provider, delivering inspiration and instruction.

Pavel on analysing images:

'I love to look at a good picture and to consider how it was made, slowly, as if unwinding a ball of yarn.'

Pavel on silver versus digital:

'Fortunately, I was born in the era of digital photography so I've only used this miracle of modern technology. Although film photography attracts me, it has its own sincerity and warmth.'

Pavel on the profession he has chosen:

'Photography is seen as a glamorous profession in Russia, many believing that its easy and all that's required is button pushing. Of course that's an illusion, this is very painstaking work that requires a lot of work, time and special skills. Over 700,000 people here identify themselves as professional photographers and amongst them there are many talented workers. This pleases me and gives impetus to my own growth and development.'

Pavel on the state of the art in his country:

'Photography is recognised as an art form. It preserves the beauty of our transience of life. Today we admire the masterpieces of great photographers – admire and seek inspiration from them.'

Pavel on mentors:

'I don't have any mentors, like Frank Sinatra sang, 'I did it my way...' I aspired only to developing my own style, not emulating that of someone else. That said, I follow trends and developments on the internet and discover lots of ideas, helpful for both inspiration and creativity.'

Pavel on his own work:

'Photography, for me, is a means of self-actualisation, and self-expression. I strive to develop and improve my skills, and my pictures ultimately show if I succeeded. Photography is my true love. I get great pleasure from the process of shooting pictures, it's a separate drive. All my photos are simple and bright, visual phrases that talk about my emotions and moods. For me, it is very important that my images grab and delight the audience.'

Pavel shoots almost exclusively with available light, and uses a pair of Canon EOS 5D bodies, a MkII and a MkIII, along with the 35mm f1.4 L, 85mm f1.8 and 135mm f2.0 L lenses from the same manufacturer. There is absolutely nothing on his wish list, he's completely satisfied with the equipment he uses now. An enlightened photographer in my opinion, and an unburdened one as well! ▶

Aleksandra, Minusinsk, Russia. Canon EOS 5D MkII with 85mm f1.8 lens. © Pavel Lapeshev



Pavel on the secret:

‘The main thing is to see the light. I always try to develop and hone this ability. The more complex the light, the more interesting the images will be.’

Outside of work, he enjoys travel, movies and sport and loves meeting interesting people.

Pavel on inspiration:

‘I find inspiration for my work by observing the people closest to me, my friends – it is very motivating, gives strength, and prevents the enthusiasm from fading away. I love to shoot beautiful people and the main thing is the feeling of harmony when I’m working with these people. I give 100%, all of my energy and love, hopefully that shows.’

‘Photography is my element, my life, my style, my true love.’ ■

TS

<https://500px.com/Coep>

<http://pavellepeshev.deviantart.com>



Alina, Krasnoyarsk, Russia. Canon EOS 5D MkII with 135mm 2.0 L lens.

© Pavel Lepeshev

Lolita, Krasnoyarsk, Russia. Canon EOS 5D MkIII with 135mm 2.0 L lens. © Pavel Lepshev



Aleksandra, Krasnoyarsk, Russia. Canon EOS 5D MkII
with 135mm 2.0 L lens. © Pavel Lipeshev



▶▶ Following double page spread: Apolinario, Abakan, Russia.
Canon EOS 5D MkIII with 135mm 2.0 L lens. © Pavel Lipeshev



Raisa, Abakan, Russia. Canon EOS 5D MkII with 85mm
f1.8 lens. © Pavel Lepshev

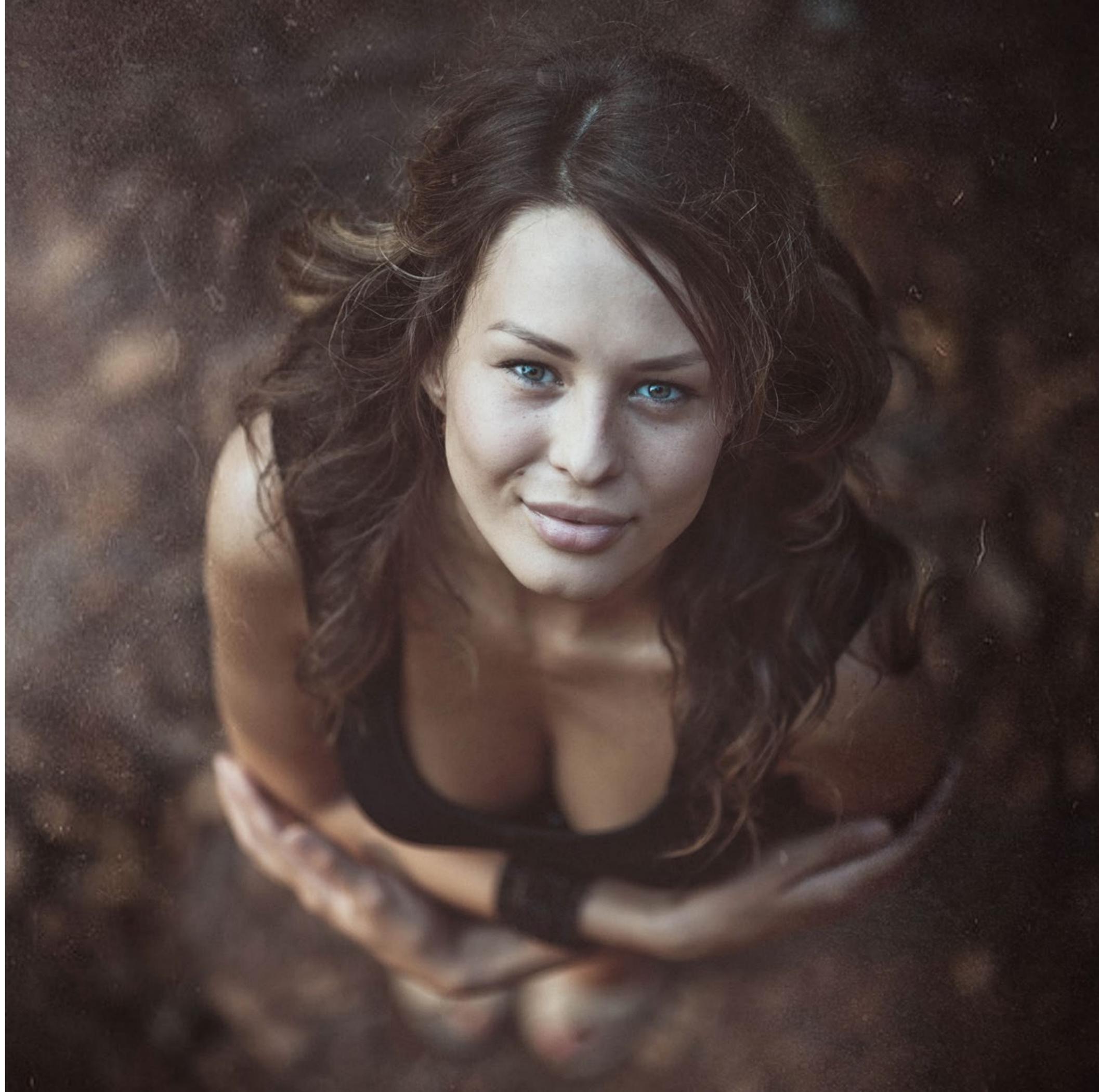
*'I love to look at a good picture and to consider how it was made, slowly,
as if unwinding a ball of yarn.'*



Natalia, Abakan, Russia. Canon EOS 5D MkII with
35mm f1.4 L lens. © Pavel Lipeshev



*Tatyana, Abakan, Russia. Canon EOS 5D MkII with
135mm 2.0 L lens. © Pavel Lepeshev*



▶▶ *Following double page spread: Aleksandra, Abakan,
Russia. Canon EOS 5D MkII with 35mm f1.4 L lens.
© Pavel Lepeshev*



Yana, Krasnoyarsk, Russia. Canon EOS 5D MkII with 135mm 2.0 L lens. © Pavel Lipeshev



▶▶ Following double page spread: Aleksandra, Abakan, Russia.
Canon EOS 5D MkII with 35mm f1.4 L lens. © Pavel Lipeshev



Alina, Achinsk, Russia. Canon EOS 50D with 85mm f1.8 lens. © Pavel Lipeshev



▶▶ Following double page spread: Elena, Krasnoyarsk, Russia. Canon EOS 5D MkII with 85mm f1.8 lens. © Pavel Lipeshev



Darya, Krasnoyarsk, Russia. Canon EOS 5D MkII with 135mm 2.0 L lens. © Pavel Lepeshev



▶▶ Following double page spread: Yana, Achinsk, Russia. Canon EOS 5D MkII with 85mm f1.8 lens. © Pavel Lepeshev





Alena and Ksehiya, Abakan, Russia. Canon EOS 5D MkII with 35mm f1.4 L lens. © Pavel Lipeshev



Alina, Krasnoyarsk, Russia. Canon EOS 5D MkII with 135mm f2.0 L lens. © Pavel Lipeshev

'Photography is my element, my life, my style, my true love.'

▶▶ *Following double page spread: Alina, Krasnoyarsk, Russia. Canon EOS 5D MkII with 135mm 2.0 L lens. © Pavel Lipeshev*





▲ *Alina, Abakan, Russia. Canon EOS 5D MkII with 135mm 2.0 L lens.*
© Pavel Lepeshev

▶▶ *Following double page spread: Olga, Abakan, Russia. Canon EOS 5D MkII with 85mm f1.8 lens. © Pavel Lepeshev*



Ricardo DA CUNHA

Space to breathe

Ricardo Da Cunha is the current AIPP Australian Landscape Photographer of the Year. You may recall seeing a couple of his images in our APPA Awards coverage in a previous issue of this magazine. He is based in Melbourne, Australia.

Born in Portugal, he arrived in Australia as a child and over the ensuing years developed a growing fascination with seeing and sharing his adopted country. From here it was a natural progression into photography, and this slowly grew into an obsession.

He describes that obsession, and the journey he is on:

‘Today I still very much feel that I’m at the start of a long journey where I’m trying to find my voice in photography. My images portray a world that I seek; one that is simple and devoid of the clutter and noise that increasingly dominates our lives. Photography gives me the silence that I increasingly desire. I like my images to speak quietly and to evoke a calming emotion within the viewer.

I like to give my subjects space for them to breathe; just like I need to find space so that my soul can breathe. ▶



*Colours of Lake Pukaki aerial, Aoraki, South Island, New Zealand
Fujifilm XT-1 with 18-55mm lens. © Ricardo Da Cunha*

My images are often not true renditions of what my camera sees but more importantly they are true representations of what I felt, or thought I was seeing. To me this is more important as it enables the photographer to become a part of the photograph, and therefore adds the personality that helps make images unique.

The tools available to us today mean that our imagination is the only limit to creating whatever we want and we should embrace this and not let any outside noise restrict bringing our visions to life.

I aim to produce images with a vision to inspire people to simplify their lives and appreciate the very few things that truly matter. Therefore my images portray a more simplistic style. As long as I can remember, I've subconsciously tried to simplify everything in my life, largely due to the anxiety that I suffer from, and as a result, constant thoughts of feeling overwhelmed. Through anxiety I also have an excessive need to keep things symmetrical and orderly and I think this is evident in my imagery.

Photography is a way for me to relax and restore the balance in my life, and for a moment, to dispel all my worries that can otherwise bury me.

Whilst I am inspired by many local Australian landscape and fine art photographers, my images are more strongly influenced by minimalistic and surreal photographers from Europe and North America. Andy Lee and Michael Levin are big influencing names in this respect, and so too is the incredible imagination and skill of Michal Karcz. In an environment today where it is so easy to view imagery on a worldwide scale, I think it's important to source inspiration outside your backyard.

My plan for 2015 is to travel around the South American continent in search of further developing my voice and to try and take my images in a more surrealistic direction and instil more meaning behind them.'

We took up the conversation long distance as Ricardo was travelling abroad when this issue was in production:

f11: Welcome to the magazine Ricardo, thanks for joining us.

RDC: Thank you for inviting me to contribute to your great publication – it's a real honour.

f11: Tell us a bit more about your new project in South America. Why did you choose that continent, what are your plans, and which are the key destinations for the early stages of the endeavour? In fact, you're there right now?

RDC: Yes, but I'm not in South America with any specific project in mind, its just that this continent has appealed to me for a long time because of its incredible diversity in landscapes. There is literally every form of landscape here, from the driest deserts in the world to the most dense jungles, and the world's biggest glaciers and most impressive mountain peaks. The urge in me slowly grew to the point that I made it happen and now I'll be travelling around for the first 6 months of 2015. Having said this, I am anticipating that these 6 months will allow me to better connect with photography and all this extra time will allow me to delve deeper into my craft and allow me to better define my vision. My plans are to travel around this continent starting with a month in the Patagonia region of southern Argentina and Chile and then cover Bolivia, Peru, Ecuador, Columbia, and Brazil finally finishing in Uruguay. The key destinations for me will be the San Pedro de Atacama Desert in northern Chile and the Salar de Uyuni Salt Flats in southern Bolivia where space is the connecting element in both landscapes, and what I'm most seeking here. ▶

*Playful Autumn – part of a project titled 'Synergy'.
Composited image. Canon EOS 1Ds MkIII with Carl
Zeiss ZE 50mm f1.4 lens. © Ricardo Da Cunha*



f11: What was your earliest exposure to photography, and at what age did the bug really bite?

RDC: My earliest exposures to photography were with film using simple point and shoot cameras. Later, whilst I was studying Multimedia at University, a fellow student lent me his SLR to photograph some images I needed for a project I was working on. I recall spending the weekend making images liberally and carefree. I was then instantly hooked after patiently waiting with great anticipation for the developed film, and then seeing the mounted transparencies on the light box. The bug really bit a little later, at the age of 24, when I quickly transitioned to digital as I began to take photography seriously.

f11: Is there any formal photographic training in your background? Did you study, or assist, or are you largely self-taught?

RDC: I know this is going to sound very cliché but I am mostly self-taught. Whilst I've received some structured classroom style training, none of this is formally recognised.

f11: Do you attend workshops or lectures by other photographers, and if so, which is the most valuable one you've attended?

RDC: Not so much these days as I currently rely more heavily on specialised books but in the past I have attended numerous workshops by Christian Fletcher and Les Walkling. I've found that Christian's workshops have provided the most value towards helping me to build my skills, particularly in the area of post processing.

f11: We're focusing on your landscape work, but what other work do you do, day to day?

RDC: I do no other work apart from landscape. I'm only interested in photographing subjects ▶



*Stark Dead tree, Central Northern Territory, Australia. Composited image
Canon EOS 1Ds MkIII with 70-300mm f4-5.6 L lens. © Ricardo Da Cunha*

that I'm passionate about, and this gives me the deepest fulfilment.

f11: Your caption list primarily evidences the use of Canon equipment, have you always used the EOS system or did you start out with something else?

RDC: Ever since taking photography seriously, I've always used Canon's EOS system, until now, where I'm now exclusively using the Sony A7r mirror-less camera system. Canon EOS DSLR cameras have served me very well in the past, however I like the appeal of smaller and therefore more portable cameras; especially when it comes to long-term travel like I am doing at present. I also really like the electronic viewfinder when it comes to reviewing image sharpness as it allows me to completely block-out all of the surrounding ambient light. When using a DSLR in bright conditions you need a loupe to achieve the same result using the LCD on the DSLR and I always seem to lose these loupes!

f11: What equipment do you normally carry as your standard kit?

RDC: These days my standard kit is small in comparison to what I used to carry in the past. Currently I have the Sony A7r as my main camera, the Sony Carl Zeiss 24-70mm f4 lens and the Canon 70-300mm and 16-35mm L series lenses. As for filters, I only really use the 2 and 3 stop LEE Pro ND filters, the 10 stop LEE Big Stopper ND, and a Hoya HD Polariser. As for tripods I use a bulky Manfrotto tripod at home and a lighter version when I'm on the road. I no longer use graduated ND filters, instead these days preferring to blend multiple exposures in Photoshop. I also have a few other bits and pieces in my bag but the equipment I've mentioned here represents the main items.

f11: Is there one item in there that we'd be unlikely to find in another photographer's bag?

RDC: I think this would definitely be a laser measurer that tradesmen typically use to

measure the size of rooms inside a house. I sometimes use this when out in the field to accurately determine the distance to subject in order to determine the hyperfocal distance for critical focusing. These days I tend to rely more on the focus stacking technique, or guessing the distance and then reviewing the sharpness through the electronic view finder.

f11: What's the next piece of your photographic or computer equipment scheduled for replacement?

RDC: Most definitely my out-dated iMac. Given that I don't produce images in big volumes I can get by with the slower performance but it would be nice to have a faster machine.

f11: So you're not gazing longingly at anything shiny and new in terms of camera equipment?

RDC: No, I'm not one to get caught-up in the gear trap as I think the most important thing is to have strong vision and the key is to invest more time and energy to find your unique vision. Good gear is excellent, and definitely assists towards achieving technically sound images but I much prefer an image that has strong emotion, feeling and story over the technical aspects. In this respect, a quote from David DuChemin resonates strongly with me: 'The world doesn't need sharper images. The world needs deeper images'.

f11: How much work do you generally do in post-processing your images?

RDC: In my opinion, and when I compare myself to other photographers who I admire, I think I would perform a moderate amount of ▶

The twin trunk tree, Macedon, Australia. Multiple exposures blended together. Canon EOS 1Ds MkIII with 70-300mm f/4-5.6 L lens. © Ricardo Da Cunha



post-processing on my images. In my post processing workflow I typically use Capture One to make some basic adjustments to the RAW file before taking the file into Photoshop where I perform the bulk of my processing work using a combination of adjustment layers and blending mode adjustments using masks. In this respect, most of my work is performed using the curve adjustment functionality. At times, I also use Nik's excellent software suite as a plugin in Photoshop.

f11: What are you looking for when you shoot, how do you see beyond the superficial first impression of a landscape?

RDC: Above all else, I'm looking for simplicity, light and space. When I visit a location I am careful to take my time in order to be fully present in that moment and therefore more observant. I'm always looking, and allowing time for the subtle elements of the landscape to reveal themselves to me.

f11: Do you print your own images, or rely on a lab or printer for your final paper output?

RDC: I completely outsource all of my printing needs to a professional lab. I do this because I'm yet to cut my teeth on that process, instead preferring to focus my energy and available time towards photography. I like to leave printing to people who have a much better understanding of it than I do.

f11: You're an active member of the AIPP, what do you value most about membership of a professional organisation?

RDC: What I enjoy the most is the exposure that you receive to helpful information within the industry and how the AIPP becomes an excellent conduit to meeting other photographers and then benefiting from relationships formed as a result. ▶



*Fiordland's Fairytale, Fiordland National Park, South Island, New Zealand.
Composited image. Canon EOS 1Ds MkIII with 16-35mm f2.8 L lens.
© Ricardo Da Cunha*

f11: What's the best advice you've ever been given by another photographer, or by anyone else, about photography?

RDC: It would have to be to make a photograph that is truly you, and an expression of you. Another is that everyone is unique and interesting in their own way, and bringing that to your art is what separates you from everyone else. Don't try to be anyone but yourself.

f11: What are the best and worst aspects of photography as a profession in 2015?

RDC: I don't rely on photography as my sole source of income but for someone who does I would imagine that the worst aspect is how competitive it is and how difficult it can be to earn a sustainable income. As for the best, I would say how much easier it is today than it ever has been to share your imagery with the public thanks to the proliferation of online image sharing platforms.

f11: Are you actively marketing your photography, and if you are, do you sell through a stock library, or galleries or online?

RDC: I sell prints exclusively online through my personal website although I don't actively market them. I typically make much of my income from photography by passing my knowledge onto others.

f11: If you don't mind us asking, what income producing occupation or business do you combine with photography and how do the two activities work in with each other day to day?

RDC: I combine a part-time occupation in the IT field with photography which certainly helps to take some pressure off and can sometimes act as a nice distraction from photography. I also own a small web based business (www.OneStopPhotoWorkshops.com.au) that specialises in teaching photography on a one-on-one basis Australia wide. A number of photographers are affiliated with this. I typically

spend time on my photography in my down time away from my part-time IT work.

f11: Do you spend much time with other photographers, or largely keep a social circle outside of the profession?

RDC: Most of my social life is spent outside of the photography profession, although I do like to catch-up with a few photography friends in my home city; whether it be for a shoot or a drink. I am a lot more social with other photographers online, where I have made many friendships with fellow photographers who I always enjoy chatting with.

f11: If for some reason you could no longer be a photographer, what would you do with your life?

RDC: I think I would work in a profession that is associated with animal welfare. I have a deep affection for animals, having previously aspired to become a Veterinarian and I'm a vegetarian. As you can tell I have a strong passion for nature, and animals, and together they represent a big part of my life.

f11: Thanks Ricardo, our great pleasure having you here.

RDC: The same goes for me, and I thank the team at *f11* again for inviting me to contribute my images and thoughts on photography. ■

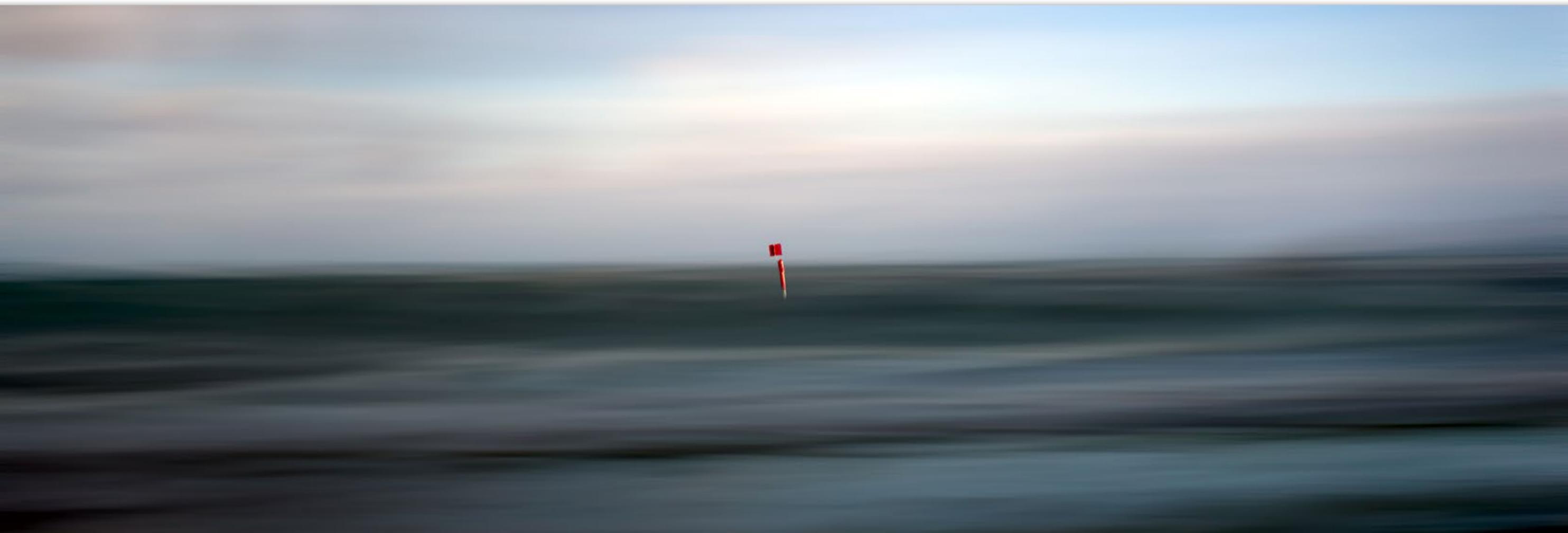
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<http://ricardodacunha.com.au/>

Ancient Mungo Land, Walls of China, Australia. Focus stacked and composited image. Canon EOS 1Ds MkIII with 16-35mm f2.8 L lens. © Ricardo Da Cunha







*Sorrento ocean textures, Sorrento, Australia. Captured using intentional in-camera movement and composited with a separate exposure. Canon EOS 1Ds MkIII with Carl Zeiss ZE 50mm f1.4 lens.
© Ricardo Da Cunha*

◀◀ *Previous double page spread: Lone Falcon, Alice Springs, Australia
Canon EOS 1Ds MkIII with 70-300mm f4-5.6 L lens. © Ricardo Da Cunha*

*Trentham Light Show, Trentham, Australia.
Canon EOS 1Ds MkIII with 16-35mm f2.8 L lens.
© Ricardo Da Cunha*

'I like to give my subjects space for them to breathe; just like I need to find space so that my soul can breathe.'

▶▶ *Following double page spread: Solitude at the Big Drift, Wilsons Promontory, Australia. Captured using a 10 stop ND filter. Canon EOS 1Ds MkIII with 16-35mm f2.8 L lens. © Ricardo Da Cunha*





Leaving the refuge. Composited image. Canon EOS 1Ds MkIII with 70-300mm f4-5.6 L lens. © Ricardo Da Cunha

'I do no other work apart from landscape. I'm only interested in photographing subjects that I'm passionate about, and this gives me the deepest fulfilment.'

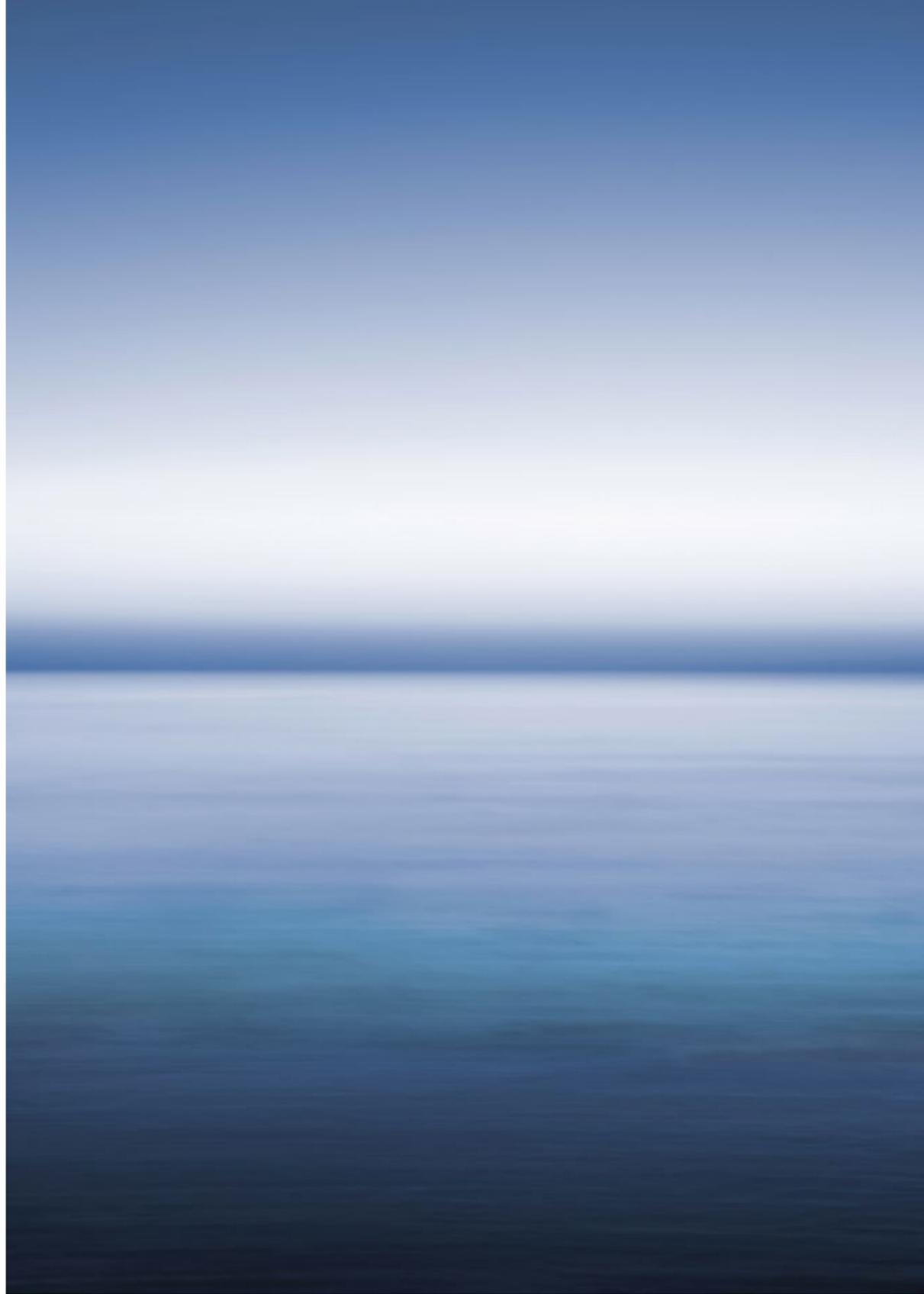
▶▶ *Following double page spread: Nature and human's sorrow, Mornington Peninsula, Australia. Sony A7r with Carl Zeiss 24-70mm f4 lens. © Ricardo Da Cunha*





*Wait for me! – part of a project titled 'Synergy'.
Composited image. Canon EOS 1Ds MkIII with
70-300mm f4-5.6 L lens. © Ricardo Da Cunha*





▲ *Colours of Ningaloo, Exmouth, Australia. Long exposure hand-held pan.
Canon EOS 1Ds MkIII with Carl Zeiss ZE 50mm f1.4 lens © Ricardo Da Cunha*

▶ *Castle Hill Light, South Island, New Zealand. Canon EOS 1Ds MkIII with 70-300mm f4-5.6 L lens. © Ricardo Da Cunha*





▲ *Nugget Point Minimalism, Catlins, South Island, New Zealand. Converted to B&W in Nik Silver Efex Pro software. Fujifilm XT-1 with 18-55mm lens. © Ricardo Da Cunha*

▶ *Lone snow covered tree, Mt Buller, Australia. Composite. Sony A7r with Carl Zeiss 24-70mm f4 lens. © Ricardo Da Cunha*

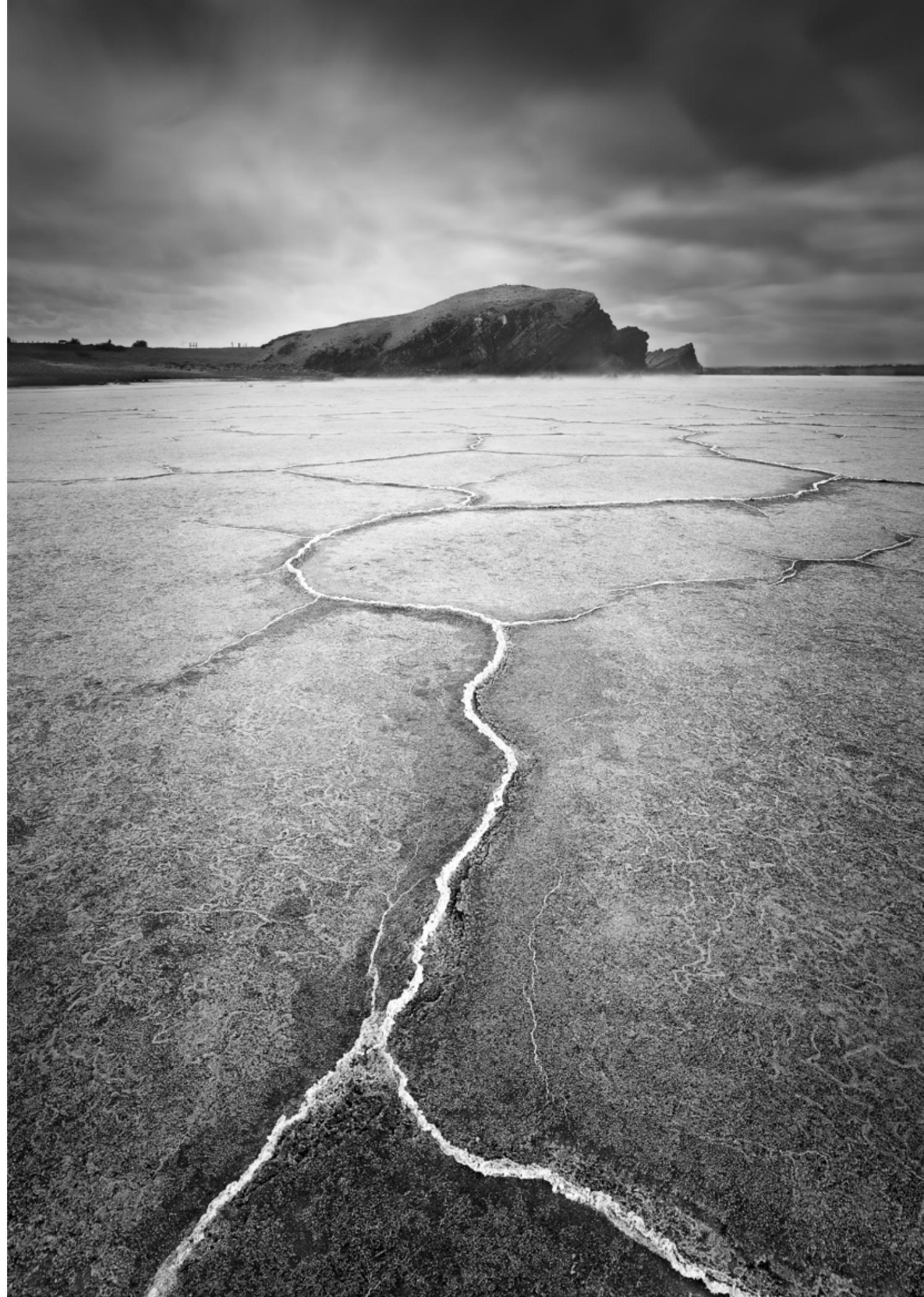






▲ Lone Apostle, Port Campbell National Park, Australia. Converted to B&W in Nik Silver Efex Pro software. Canon EOS 1Ds MkIII with Carl Zeiss ZE 50mm f1.4 lens. © Ricardo Da Cunha

◀◀ Previous double page spread: Wind Swept, Lake Tekapo, South Island, New Zealand. Converted to B&W in Nik Silver Efex Pro software. Canon EOS 1Ds MkIII with Carl Zeiss ZE 50mm f1.4 lens. © Ricardo Da Cunha



◀◀ *Previous page: Murray Sunset Salt, Murray Sunset National Park. Composited image and focus stacked. Canon EOS 1Ds MkIII with 16-35mm f2.8 L lens. © Ricardo Da Cunha*

'Above all else, I'm looking for simplicity, light and space.'

▶ *Retreat from the snowstorm. Composited image. Canon EOS 1Ds MkIII with 16-35mm f2.8 L lens. © Ricardo Da Cunha*



Andrew PEACOCK

Medicinal value

Andrew Peacock is a doctor of medicine, and he works in a field I'd certainly never heard of before, something called expedition medicine. His role, to accompany those involved in daring dashes to far flung and inhospitable locales and to ensure that no matter how silly their activities, that they stay in the land of the living – and ideally hale and hearty.

It's adventure travel alright, but not as we know it.

That's a necessary backgrounder, the reason he's here is that he has been able to combine his profession with a passion for photography, a field which is in many ways similar, requiring planning and management skills. He backgrounds the experience in detail: ▶



Eclipse Sound, Nunavut, Canada. Opportunities to join a super yacht like this one don't come along very often. The ship's captain was very keen for me to document the landscapes we passed through. Canon EOS 5D with 24-105mm f4 L IS lens. © Andrew Peacock.

'I was interested in photography at high school in Adelaide, South Australia where I grew up and I always had photography posters on my bedroom wall, but I was far too busy training for flat water kayak racing and studying to get into medical school to allow any creative endeavours so these were largely sidelined. I certainly never had an idea of photography as a possible career that's for sure. When I travelled to Europe as a teenager for the Junior World Kayak Championships I took my first camera with me, a Canon T70 and some rolls of print film. I was very interested in photographing all the places I visited, in contrast with not taking many photos at home. Being in a new place and wanting to share what I saw with others back home sparked my interest I guess. I was always seeking out camera stores there and I remember being excited about buying a Tokina zoom lens (my first) in Germany. That trip sowed the seed of a wanderlust for travel and photography but the latter pursuit was a slow burner because medical school and then my work as a doctor distracted me for many years.

While working as a surgical resident in California in the early 90's I started using transparency film. It was a really transforming moment when I reviewed my first slides from a trip to Hawaii on a light table, they were very average pictures but the unforgiving nature of transparency film, and the almost magical 3-D quality of the image when viewed through a loupe, really grabbed my attention and I wanted to learn more, and get better at photography.

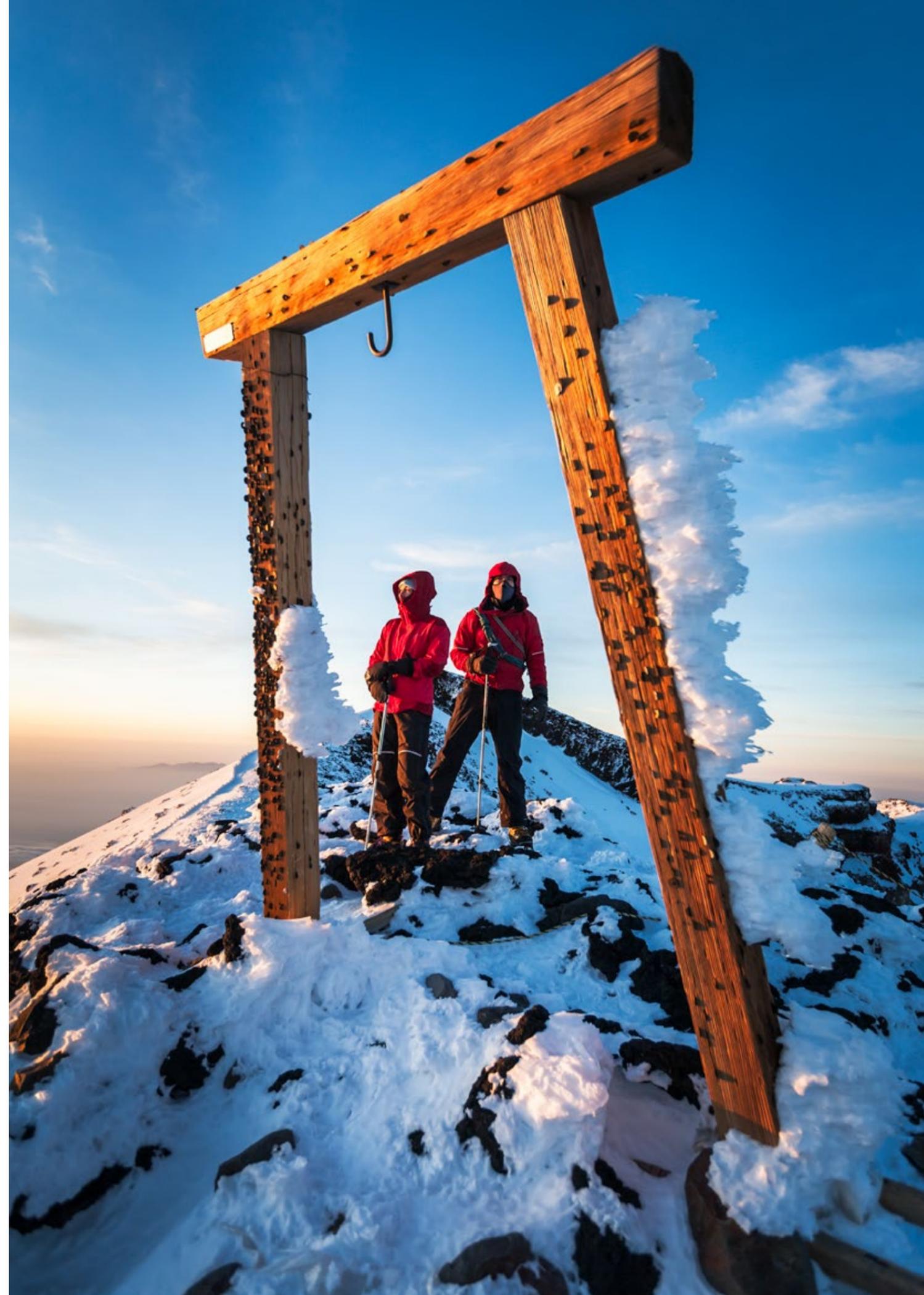
Around then I started rock climbing and the Sierra Range in California was my proving ground. I wasn't very good at it but I loved the physical and mental challenge it provided and I started meeting and reading about climbers who I found inspiring. Any hope of a traditional medical 'career' was doomed from then on as the life of a nomad climber appealed more and I've never gone on to complete training in a medical speciality. Instead I have built up an extensive amount of experience in general and

emergency medicine combining traditional hospital contract work with remote area and expedition work in Australia and overseas, aiming, where I could, to find ways of combining climbing, paddling and photography with medical work, both paid and voluntary.

Now, as the medical director of 'Expedition and Wilderness Medicine Australia' I deliver educational courses in places like the Blue Mountains in Australia, Queenstown in New Zealand and on National Geographic/Lindblad Expedition ships to the Antarctic Peninsula and to the Galapagos Islands in 2015.

Given my climbing interest I think it was only natural that the photographer I followed closely and admired was **Galen Rowell** and I really enjoyed learning from his excellent books. Later, back living in California with a lovely ballerina I had met in San Francisco (now my wife), I decided to volunteer and work as a doctor for the Tibetan Government-in-exile in Dharamsala, India. I contacted Kodak and they kindly gave me fifty rolls of film to take with me. Galen had written about his connection with the Dalai Lama so I called to ask him about photographing there. It was just a quick phone call but Galen was very friendly and encouraging. Sadly I never actually met him before his untimely death, along with his wife Barbara, in a light plane crash in 2002. ▶

Torri gate, Mount Fuji summit crater in winter. We had a very narrow window of good weather to take advantage of and had the mountain to ourselves, it was delightful. Climbers have placed coins in the split wood of the gate for good luck. Canon EOS 5D with 16-35mm f2.8 L II lens. © Andrew Peacock



After India I went on to volunteer with the Himalayan Rescue Association in Nepal and when I got back to Australia I thought I had a lot of great images to show. Yeah, right! They were all pretty average, my exposure was off more often than not and I had no clue about how to tell a story with a photo. Still, I did have enough photos from the subcontinent, combined with those from the U.S., to get a foot in the door with Lonely Planet Images in Australia – this stock library has now been sold to Getty. The discipline of submitting regularly to LPI and the realisation that I wanted to style myself as an ‘adventure travel photographer’ meant that I persisted with photography but it was only when the digital era really got underway that my photography skills and output improved. Clearly it’s an easier craft to get ‘right’ now because of the immediacy of feedback from the LCD screen but for me it was all about a new sense of freedom if I can put it that way. I don’t mean that I’m happy now to just fire away at everything and anything, in fact I have a fairly circumspect approach to pressing the shutter and that was only compounded by my sense that everything had to be ‘just right’ before I would take a photo with slide film. I had always been constrained by a desire to conserve film and not waste shots, and probably by the years in a medical environment where any creative thought I might have had was dulled.

The combination of digital cameras – and less formal medical work – have freed me up a lot more, although my friend, experienced adventure sports photographer **Corey Rich**, tells me I’m still very parsimonious when it comes to shooting. I was lucky to be invited by him to work as his assistant on a project in the Karakoram mountain range in Pakistan in 2012 and it was really the first time I had stood next to Corey taking pictures. I don’t think he could understand why my frame rate was so slow when photographing busy scenes! Oh well, there’s always something and someone to learn from in photography which is one of the great things about it.

I contribute images to Corey’s agency Aurora Photos in the US now as well as to Tandem Stills+Motion and occasionally to the Lonely Planet collection at Getty Images. I enjoy that process but the pickings are slim and getting more so it seems. Still there is an attraction in getting images out of my hard drive and into a database from where they can be found and used by others. After all, any image is only one click away from a \$5000 advertising usage! But of course it’s far more common now to be getting paid in the tens of dollars for editorial online use.

I’m not sure if being a doctor affects how and what I photograph. I know that I am relatively comfortable in performing tasks in a pressured situation so perhaps that helps me somewhat but that comes with repetition and experience anyway. I’d like to focus on a health related project sometime and often when I’m at work I see many stories happening around me that could be told through imagery but there is a conflict for me in doing so and I haven’t ever crossed that line in a clinical environment. ▶

*Ice fishing, Panguitch Lake, Utah, USA.
My wife and I ventured onto the ice with trepidation but were reassured by Albert, a long time fisherman at this spot, whether frozen over or not. He was delighted to help Sabina reel in a trout. Canon EOS 5D MkIII with 16-35mm f2.8 L II lens. © Andrew Peacock*



In an expedition setting some people do need time to adjust to the idea of the doctor focusing a lot of energy and time on photography. As long as the relevant medical infrastructure – strategies, plans, equipment and so on – has been put in place then I feel I can allow time for photography (both for myself and in helping others) and I know that if need to I can easily put aside any photography pursuit or ambition and turn my attention completely to the assistance of an injured or sick person. I have never, and would not, compromise the medical care of an individual for the sake of taking photos.'

We caught up with Andrew between trips at his Noosa, Australia base for a long distance interview:

f11: Welcome and thanks for the opportunity to learn more about your work.

AP: Thanks Tim, I'm delighted for my images to appear in *f11* Magazine as I've always enjoyed learning about the work of others here.

f11: After so many years of medical training did you ever contemplate, or undertake any photographic training?

AP: I have done a few short courses over the years but have not been formally taught. I did attempt a diploma course while continuing with medical work but the two didn't marry well and I was an early drop out!

f11: Have other photographers been influential on your work, either directly or indirectly?

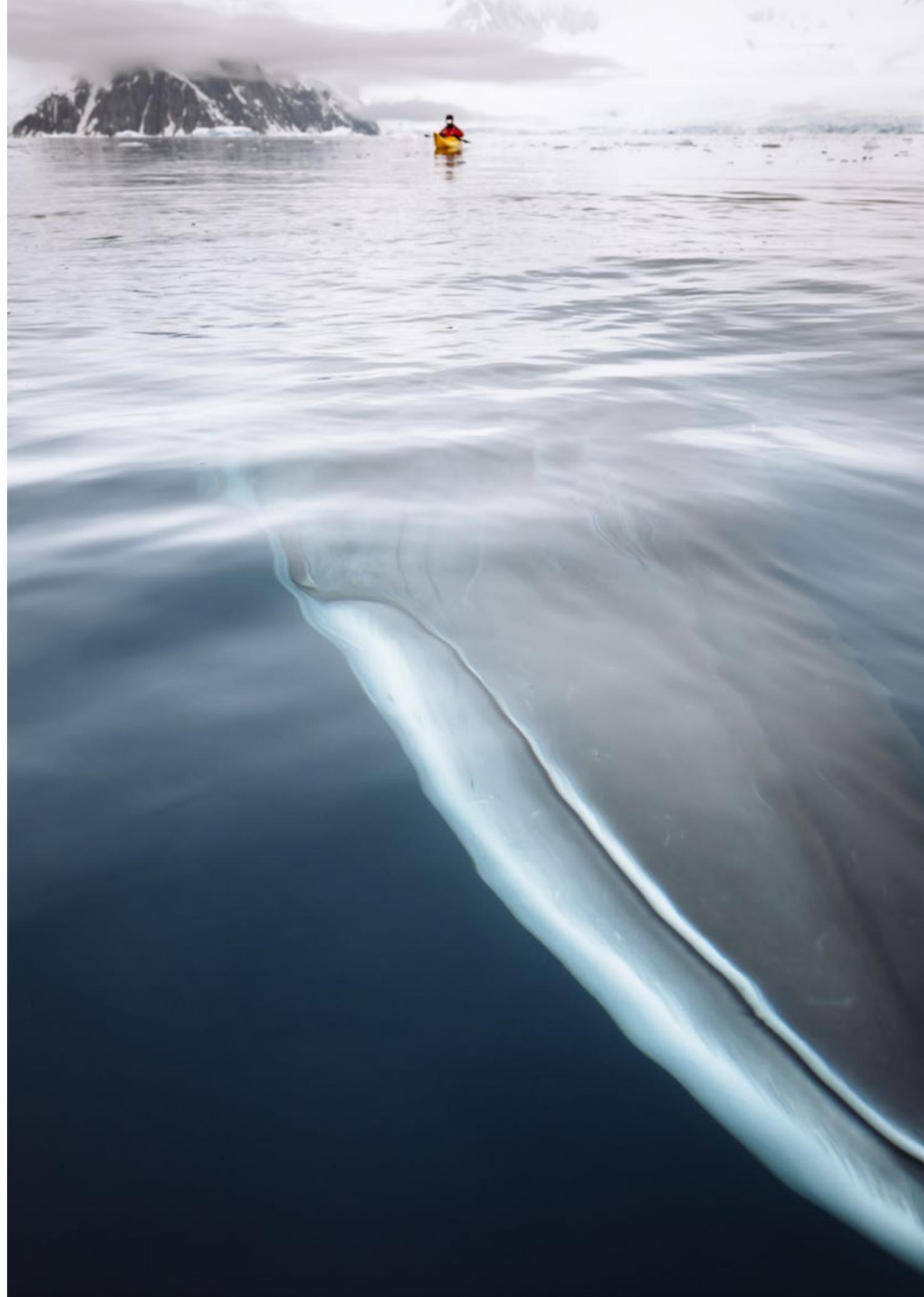
AP: In regard to getting inspiration from other adventure travel photographers I blur the lines in the sense that most of those I follow and learn from tend to work more in the adventure 'sport' arena where I don't really. I've already mentioned Galen Rowell and Corey Rich. I've known Corey since he was travelling the US in a van shooting awesome climbing pics on Velvia. Greg Epperson, Simon Carter and other dedicated climbing photographers have always impressed me with their work ethic. You only

have to look at finalists in the Red Bull Illume contests to find other great image makers for creative inspiration. Krystle Wright, a fellow Aussie from that group is a good friend and great photographer just making her mark and Michael Clark and Keith Ladzinski are also sources of inspiration. I should also mention Frank Hurley, an Australian who surely should be considered the original adventure travel photographer on the basis of his amazing photos taken in very difficult conditions while on the first Australasian Antarctic Expedition with Sir Douglas Mawson 100 years ago. Finally there is a Kiwi, Colin Monteath, who has been off the beaten track pursuing adventure and documenting the mountain and polar regions with great pictures for a long time.

f11: What are your current equipment preferences and have you developed your own formula for travelling light? Presumably you're dragging two lots of kit everywhere – medical and photographic?

AP: I've always used Canon SLR cameras. I have the 5D MkIII and an old 5D as well as a number of their L series lenses and I rely on Clik Elite camera bags. I try to travel light when heading to places like Antarctica or the Himalaya and it's important that everything does what it's ▶

Minke whale encounter, Neko Harbour, Antarctic Peninsula. Without a water housing for my DSLR and sitting in my kayak in freezing waters I felt very vulnerable as this inquisitive mammal approached and passed barely below the kayak hull. Canon EOS 5D MkIII with 24-105mm f4 L IS lens. © Andrew Peacock



meant to do as there are no backup options when gear malfunctions or breaks. In Australia I have useful support through Canon Professional Services. My personal medical kit is not extensive, any major expeditions require a group kit tailored specially for that trip and is sourced separately each time.

f11: Weight notwithstanding, any plans to add gear to your equipment arsenal?

AP: I like to tell stories of people moving, travelling and living in interesting and remote landscapes but recently I've realised that wildlife in those environments is something I'd like to spend more time on. With that in mind, and with two more Antarctic trips coming up in 2015, I've just invested in an Aquatech water housing set up and will be purchasing the new Canon 7D MkII and the new Canon 100-400 f4.5-5.6L lens.

f11: Let's talk post-production, what's your approach here?

AP: This is not a super strong area of mine, I find I don't have the time and lose interest quickly if I find myself working for very long on a single image. That's one thing I really miss about shooting slide film where click and you're done for better or worse! I use Adobe Lightroom and rarely edit in Photoshop but that's probably because I've never taken the time to really master it. I use an Eizo colour calibrated monitor and VSCO Lightroom presets on occasion as these emulate some of the slide emulsion looks that I've always liked and, for some images I will drop into one of the components of the Nik suite. ▶



*Climbers at Mount Arapiles, Victoria, Australia. A number of lighting elements were needed to bring this impromptu shot together. The moon rising behind the rock outcrop, a head torch placed at the feet of the top climber and a spotlight held by an assistant flashed briefly onto the rock face. Canon EOS 5D MkIII with 16-35mm f2.8 L II lens.
© Andrew Peacock*

f11: Any aspirations to do more in post when time permits?

AP: Yes, for sure, but I have little hope of finding that time. Peter Eastway in Australia is a good example of an educator whose landscape work demonstrates how digital files can become fine art. I'll never forget seeking out the exact spot from where he shot a landscape in Italy only to find another old building in the scene I had memorised. He'd edited it out! This is something I'm not brave enough to fully embrace, but from which an approach can be learned. I don't think I do anything very special, I try to keep things pretty real, aiming to get clean, nice looking files up on my website which is hosted by the excellent Zenfolio platform.

f11: Do you enter photographic competitions?

Yes, a few. Objective peer review is useful I think, the ANZANG Nature Photographer of the Year Award I see as important for instance, but they are so ubiquitous now and some are less relevant than before. In 2008 I won the 'Call of the Wild' portfolio in the Travel Photographer of the Year competition which was a nice validation of my work.

f11: Any plans for new expeditions of your own?

AP: I lead treks in India and Nepal occasionally and also on those journeys adopt the role of expedition photographer when I can. I've recently been approached to lead a photographic ship based trip to the Antarctic Peninsula which will be a first for me, and after watching the excellent photographic team at work a few weeks ago on a Lindblad Expeditions Antarctic trip I am now in equal parts looking forward to it, and feeling anxious about it. There's a lot to deliver for clients who are all different in their backgrounds and requirements. But then that's what being a good doctor is all about too, in terms of relating to people who have different concerns and needs, as at the end of the day it's all about communication.

f11: You seem to have a foot in each camp – medicine and photography – but can you envisage a fork in the road where you part company with one of these pursuits?

AP: At the moment medical work is what pays the travel bills most easily but there is always the chance this will change. I'm excited about a new Pro Ambassador role with Ted's Cameras in Australia that could bring new opportunities. I also now have a permanent immigrant visa for the US, as my wife is a US citizen. The rub is that working in clinical medicine in the US would entail a long process of re-qualification and so pursuing photography more seriously there is something I am working on. I lack a lot of experience on the motion side of things which is another area with a big learning curve and requiring even more computer time if editing as well, yet it's part and parcel of digital story telling now.

Clearly it's not an easy time in the industry for making a transition into photography full time. I'm well aware of that, and to do so would require a more business-like approach, some realistic goal setting, the warm embrace of all social ▶

Polar medicine course, mid winter, South Island, New Zealand. The students were given the afternoon to improvise a sleeping shelter in poor snow conditions, a team of five worked hard to create this igloo...of sorts. Canon EOS 5D MkIII with 15mm f2.8 fisheye lens © Andrew Peacock



media, and some damn hard work to succeed – but of course it's possible. As for leaving medicine behind completely, I doubt that will happen. I'm lucky that I can utilise my skills and experience in that field to travel to some very cool spots on the globe and to work with, and educate, interesting motivated people. I'll always be a 'doc' and I'm proud to be one, I can make an important contribution to others by practicing that profession, it just won't be five days a week within the confines of four walls. I'll stay registered to practice in Australia, and I will continue to educate and work in expedition and wilderness medicine whenever possible.

f11: Thanks Andrew, it's been a pleasure.

AP: It's great to be invited to contribute, thanks for having me. ■

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<http://www.footloosefotography.com/>
<http://www.antarcticaunfiltered.com.au>
<http://instagram.com/footloosefotography>
<https://www.facebook.com/footloosefotography>

► *Ice climbers, Wye Creek basin, Otago, South Island, New Zealand. These young guys were camped in the 'cave' formed by the overhanging ice and when I showed up they were very happy to be kept active while waiting for the weather to improve as I directed them for this shot. Canon EOS 5D MkIII with 15mm f2.8 fisheye lens. © Andrew Peacock*

►► *Following double page spread: Ship's doctor, Antarctic Peninsula. I was onboard the National Geographic Explorer delivering a medical education course in Antarctica when the ship's doctor, Cary, and I, were asked to visit an injured skier on a nearby sailboat. Cary's piercing aqua blue eyes grabbed my attention as we sat on the Zodiac. Canon EOS 5D MkIII with 70-200mm f4 L lens. © Andrew Peacock*







▲ Street wedding celebration, Hanhowuz, Turkmenistan. Panasonic Lumix DMC-LX5 © Andrew Peacock

▶ Relaxing on the slopes of Aconcagua, Argentina. Canon EOS 1D MkII with 16-35mm f2.8 L lens. © Andrew Peacock







◀◀ *Previous double page spread: Base Camp, Trango Glacier, Karakorum Himalaya, Pakistan. I was on assignment with my friend Corey Rich on a documentary production and I have to say I was only an average assistant. Shooting with Nikon equipment felt strange and I had a full on immersion into the world of DSLR video work. It was a fantastic experience. Nikon D800 with 24-70mm f2.8 lens.*
© Andrew Peacock

'At the moment medical work is what pays the travel bills most easily but there is always the chance this will change.'

◀ *Ice climbing, South Island, New Zealand. A difficult activity to photograph well. It's cold, it's technically difficult to get in position for an interesting angle or composition and conditions have to be right. It's nice when the ice itself becomes almost an architectural feature as in this image. Canon EOS 5D MkIII with 70-200mm f4 L lens.* © Andrew Peacock

▶▶ *Following double page spread: Cierva Cove, Antarctic Peninsula. I was the doctor, sea kayak guide and photographer on a luxury expedition motor yacht. With many big boys toys like this submersible on board for the clients it was a bit like 'Club Med' Antarctica. Canon EOS 5D with 24-105mm f4 L IS lens.*
© Andrew Peacock



Rock climbing, Blue Mountains, Australia. I don't consider myself a true 'adventure sports' photographer; others do that much better than me. On this occasion Canon had loaned me the 1DX and I found myself hanging from a rope testing it out shooting my friend Julie as she worked on trying to climb the very difficult crack you see here. Canon EOS 1DX with 16-35mm f4 L IS lens. © Andrew Peacock



▶▶ Following double page spread: Frozen waterfall in Sounkyo Gorge, Daisetsuzan National Park, Hokkaido, Japan. I like to introduce a human presence in many of my landscape type images, what interests me is trying to show a sense of scale, not so much of size but of significance. Canon EOS 5D with 24-105mm f4 L IS lens. © Andrew Peacock



Outrigger paddling, Noosa, Australia. I've raced across the Molokai channel in Hawaii with an outrigger team a few times, it is a fantastic sport. Patagonia, a well known outdoor clothing company have used a few photos of mine and when they asked for some of outrigger paddling I jumped in with a local crew for a training session. Canon EOS 5D with 24mm f2.8 lens. © Andrew Peacock



▶▶ *Following double page spread: Fluted iceberg, Paradise Harbour, Antarctic Peninsula. Kayaking in Antarctica is a real treat and a fabulous way to get up close to photograph interesting ice formations like this one. Canon EOS 5D MkIII with 15mm f2.8 fisheye lens. © Andrew Peacock*



*Blue Mountains, Sydney, Australia. This world heritage listed area is an incredible place for adventure activities, and for photography. The orange rock escarpments make for a great backdrop to images like this one. It helps with composition if your model can rock climb! Canon EOS 5D MkIII with 16-35mm f2.8 L II lens.
© Andrew Peacock*



▶▶ Following double page spread: *Yellow-billed Choughs in a Khumbu sky, Nepal, Himalaya. Canon EOS 5D MkIII with 70-200mm f4 L IS lens. © Andrew Peacock*

▶▶▶▶ Second following double page spread: *Bylot Island, Sirmilik National Park, Nunavut, Canada. This is a favourite landscape photo, of a braided glacial stream from above. Canon EOS 5D with 70-200mm f4 L IS lens + 1.4x converter. © Andrew Peacock*





Jiuzhaigou offers so much more than your normal lake views. Stunning scenery, colour and creative options make for superb imagery. 24-70mm lens at 24mm, f8 at 1/125 sec, 200 ISO, hand held. © Darran Leal

On location

CHINA'S UNIQUE LANDSCAPES

China is known for many things – its huge population, its different culture to the western world and most recently, its modernisation. Most of us would not be aware of the amazing and unique landscapes and the varied seasonal changes and weather conditions, from high rain and humidity, to subzero and snow.

Far too often, we are perhaps put off visiting this fascinating country because of the stereotype media information. Let's change that ... Like Australia and New Zealand, it would take a lifetime to shoot the many landscapes offered and I want to share with you a few of my favourite landscape locations.

THE GREAT WALL

One of the most amazing landscapes on earth is The Great Wall. It is an icon of China that most of us have heard about. One thing to understand is that the Wall is very long (some say 21,000 kilometers), and has sections that are in reasonable or good condition, and sections that can only just be seen. I was so excited to see it for the first time! What made the visit even

more special was that we visited off season, in the afternoon, and our local expert operator targeted a section of the Wall on a road less travelled – Jinshanling. The result was a fantastic shoot opportunity with very few people in the frame. Yes it is true, you can shoot in China and have no people in your frame. The wall flows like a serpent across a mountain ridge. At Jinshanling, it runs in both directions as far as the eye can see. This opens up several shoot options from panoramas, to medium and long telephoto lens use. The next morning the Wall was covered in a shroud of foggy cloud. Wow, this only made it better! Again, few people, stunning scenery and an experience that we will all remember forever.

HUANGSHAN

Huangshan meaning Yellow Mountain, has been a well-known destination for Chinese scholars, poets and the occasional recluse, all seeking personal inspiration and enlightenment. The drive from the local city is enjoyable, however, it is the short gondola trip higher up the ▶



mountain that gets you excited. Looking through the coloured glass of the gondola, you can easily appreciate why it is so famous. Situated in the southern portion of the agriculturally rich Anhui Province and bordering Jiangxi and Zhejiang provinces, the picturesque Huangshan region has long been described as awesome, a wonderland and 'Heaven on Earth.' The different lookouts, including one named 'Cloud Disappearing Pavilion', offer simply amazing scenes of weirdly rugged peaks. On our visit, clouds were racing through the peaks, so the scene was changing regularly, which was great for time-lapse enthusiasts.

JIUZHAIYOU

Jiuzhaigou is located in the north of Sichuan Province. It is famous for its different coloured waters due to calcium carbonated in the waters. It offers some of the prettiest small waterfalls in China. Jiuzhaigou literally means 'Nine Tibetan Villages Valley'. It was listed by UNESCO as a World Natural Heritage site in 1992. It is the sister park of Yellowstone National Park in the US. The elevation of Jiuzhaigou Park is from 2,000 to 3,100 meters above sea level. Cut into the mountain in the shape of a 'Y' three valleys, Shuzheng, Rize and Zechawa, extend over 50 km into three main zones, totaling 114 lakes and 17 waterfalls. Try not to visit this location in the peak Chinese holiday period as it can get very busy and at least two days are needed to explore and enjoy the many creative options available. My son, Pearce, and I loved the colours, but we also really enjoyed the black and white creative options with the contrasts of light, water and mountains.

YANGSHUO & REGION

The Li River is considered by many as one of the most beautiful rivers in China. Cruising along the river, you may feel as though you are idling along a corridor of landscape paintings of limestone pinnacles set against terraced rice fields and picturesque villages. Not only is this

location famous for its spectacular towering limestone formations, but also for photographing iconic cormorant fishermen. There's a stunning image around every bend.

A tripod is a 'must have' for a few reasons. As mentioned, time-lapse photography opportunities are outstanding in China. Canon users would be smart to buy a wireless trigger, with interval timer. In the mountains, a neutral density filter will also be handy. I carry 4 stop and 9 stop versions. A polarising filter (2 stops) is used to a lesser degree.

The best timing for visiting all these locations in China is personal. Our last visit was hot and humid, you could say tough at times. However, this opened up unique atmospheric conditions, especially for the landscapes. This year we are visiting in November, the start of winter, so at some locations the temperatures will be sub zero. Our goal, is to have varied conditions, opening up more creative options, and ideally to encounter snow at a couple of the places we visit. China offers so many incredible destinations that we will be working on promoting them through our travel company well after I retire, or leave the planet, and Pearce continues the adventures into the future. If you are thinking of visiting China, do it soon, it's a revelation.

Enjoy your photography ... ■

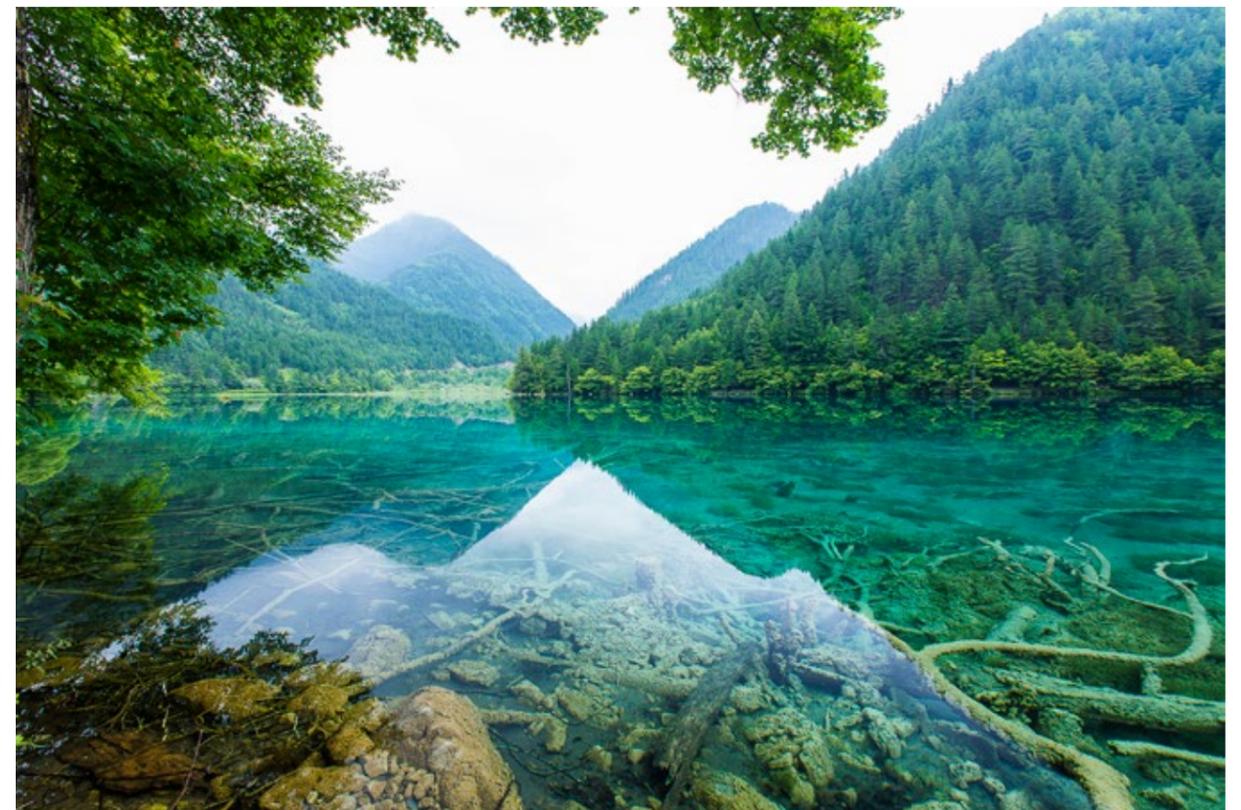
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Darran is the owner of World Photo Adventures, a professional tour company that started offering adventures to photographers in 1989. From local workshops and tours, to extended expeditions on every continent, they are famous for offering unique travel and photography experiences. For more information visit – www.worldphotoadventures.com.au



Visiting the Jinshanling section of the Great Wall. 24-70mm lens at 24mm, f11 at 1/250 sec, 200 ISO hand held. © Darran Leal



Jiuzhaigou. © Darran Leal



Print Division

People join the Australian Photographic Society for a variety of reasons. Some are involved for a specific purpose – such as obtaining their photographic skill honours and, thereby, having the right to display particular letters after their names. Others join simply for the opportunity to interact with other people who share their passion for photography. Personally, I love opportunities to share my photographs with others and to see some of their prints. Perhaps we just like to have our egos stroked by having other people tell us publicly that they like one or other of our images? I also enjoy the opportunity to socialise with a large group of members who have become good friends over the years as a result of regularly attending the annual conventions, APSCONS.

One excellent reason for joining is that the Society has six different specialist Divisions with which members can be involved. You can be a member of as many of those Divisions as you wish and enjoy the different methods they each make available to show and display your images.

Print Division (PD) aims to promote and encourage the photographic image in the form of prints on paper or canvas or some other tangible surface.

Joining a PD folio is of major benefit, particularly for those photographers in the earlier stages of their photographic journeys and wanting to learn and develop their skills. Most print folios

are small, with a maximum of 10 members. Members in each folio group send their prints to each other by post for comment. Some folios have a voting system used for each round to select the 'best' image of those shared. To join this folio service, or to find out more about it, members simply need to contact the Director of Print Folio Services, currently James Camplin: junglejim@westnet.com.au

Entry into PD's Kit Goninon Memorial Quarterly Competitions is free. Notices and forms for these appear in the Society's e-News regularly as well as on its website, along with details of numerous other print competitions and exhibitions – including those international competitions and displays where you can be a part of the APS exhibit.

PD offers a monthly newsletter that contains all the information about the Division, members' images, and tips and tricks for printing your images.

PD also arranges non-competitive exhibitions of members' images. Once you have become a member of the Division watch The Printer newsletter for details regarding opportunities to have your prints exhibited.

If you would like to be part of Print Division you can join at any time by contacting the APS Office.

To contact members of the PD Council [click here](#).

Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS Chair, PSA Liaison Sub-Committee

PSNZ calls for entries in Canon National Exhibition

The Photographic Society of New Zealand (PSNZ) is now accepting entries for selection in the Canon National Exhibition (Natex) which is held in conjunction with the Society's annual National Convention.

Natex is comprised of four categories and photographers residing in New Zealand and PSNZ members residing overseas can enter up to four entries per category in: Open Prints, Open Projected Images: Nature Prints and Nature Projected Images.

All the award winning and accepted images selected will be exhibited during the PSNZ National Convention 'Exploring Pixels' being hosted in Tauranga from 29th April to 3rd May 2015.

A number of important changes have been made to the definitions of Landscape, Photojournalism, Nature and Wildlife categories to bring them in line with International Salons, and are described in detail on the dedicated Natex website.

The Canon National Exhibition is considered to be one of the most prestigious photographic Salons in New Zealand and is highly sought after by a wide range of photographers.

Over the past three years the number of entries has risen with over 1700 photographs entered by nearly 260 photographers in 2014.

'If a photographer's image meets the standard and is selected then they know their work will stand up against any image in the world,' said Murry Cave, PSNZ President.



An expert panel of selectors makes the selection of images from both print and digital entries over two weekends and every year the standard of photography increases, says Murry. In 2014 a record number of 500 world-class images made up the exhibition.

'With hundreds of photographs to get through in a day, a photograph has to have an instant WOW factor – something that will make the selector want to look at it again, and again,' explained Murry.

'A team of volunteers assists the selectors to ensure they move at pace to ensure the selection process is completed in the allocated timeframe. However with the definitions having been redefined this year, we are expecting even more entries as many photographers who have submitted images to International Salons can use their existing work' said Murry.

The National Exhibition, which is being held at the Tauranga Racecourse in Greerton, Tauranga will be open to the public on Saturday 2 May from 10.30am to 3.00pm with a nominal \$2.00 entry fee.

If you are a seasoned photographer and want to make a submission [click here](#).

Entries close at midnight on **Friday, 27 February**.

For more information about PSNZ or to become a member [click here](#).

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity

Must have been a silly question

Why's that? Because the answer isn't what I need yet.

My quest for my next simple take everywhere rangefinder has a continuing stream of 'ultimate answers' from a plethora of manufacturers who, in addressing the simple needs, keep wanting to add the killer app that supposedly will tip me into a decision to buy theirs instead of their competitor's.

I still use a Canon G9, of 2008 vintage, which has accompanied me around the region numerous times and around the world twice. Its images have been published, projected and made into large prints. But after almost 7 years it is probably well past its 'use by' date and well past the point at which the manufacturer expected me to cast it aside for a new playmate.

My needs are simple and the challenge has been to find a simple camera that is almost as dumb as my only surviving 35mm film camera – a Konica Hexar AF with a fixed 35mm f2 lens of indescribable sharpness. Auto focus, auto advance, very – very quiet – a discrete stealth camera quieter than the legendary Leica M cameras.

I look over many of the new offers and I am in awe of what can be crammed into such tiny spaces. Although I shouldn't be that surprised when I know what my iPhone does within it's tiny solid state being.

The offers out there are amazing and complex. Functions built in that are almost full blown Hollywood, full-scale broadband transmission enabled, massive storage, lenses of amazing range and enough pixels to cover the side of a barn.

All I really want is what my Konica did, but with digital. No compromises – anywhere.

I recently bought another car. It's solid, comfortable, gets me from A to B and C, and carries all I need. It has all the normal stuff. It has a few modern bonuses like multiple USB charge points, integrated Bluetooth for my phone and I added a tow-bar – for when I'm parking!

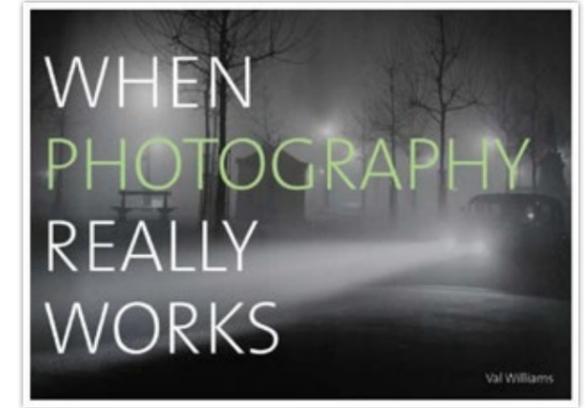
It's the sort of the proposition I look for in my next camera. I will let you know how I get on...

(FFS Malcolm, get on board with half of the rest of our tribe and choose an X100 (of any vintage) – it is the digital personification of your Hexar and does everything you say you're after – ED)

I did buy a little book though while I was in Canberra in early January. It suited my needs at that moment – very compact for travelling, simple, comprehensive and packed with 80 great photographs from many great photographers. Most I knew of, but the unique value was that it presented a simple essence of each photo, each photographer – and placed them within a context or category alongside other great photographs. Each one included a quotation by the featured photographer.

The author, Val Williams, is Professor of History and Culture of Photography at London's University of Arts. She is well recognised for her writing and curating on photography and I liken this gem of a book to a finely curated published exhibition.

With chapters (or categories) including Work, Story, Movement, Conflict and Relationships it



When Photography Really Works

Paperback: 224 pages

Val Williams

A Quintessence Book

Murdoch books Pty Limited

ISBN: 9781742669663

is a starting point for lots of investigation and discussion. From her opening proposition that 'all photographs are made for an audience of some definition', it's clear to me that the success of this little book lies in the fact that it should trigger a wide and appreciative audience.

One quotation in particular seemed to sum up the ethos:

'Taking pictures is savouring life intensely, every hundredth of a second.' – Marc Riboud

A book for your camera bag, not the bookshelf at home. ■

MS

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IAN POOLE does PHOTOGRAPHY

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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:

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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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Reflections

An AIPP Community Service Project Honouring Our WW11 Veterans

The AIPP is proud to announce that in 2015 we will undertake one of the most ambitious photography projects ever undertaken in Australia, photographing as many remaining veterans of WW11 as possible.

The project will provide a unique pictorial record of returned servicemen and women for the purpose of creating a national archive.

We realise the ANZAC veterans from World War I are no longer with us, but many of their sons and daughters, those who served in World War II, are still in the community and immensely proud of their service.

By documenting our veteran population in their elderly years, knowing that in future years our WWII veterans will no longer

be with us, we hope to create a sensitive portrayal of their lives that will provide a pictorial comparison to wartime footage of young, active men and women.

The project will be managed by the AIPP and will involve suitable AIPP members creating on a pro bono basis a comprehensive body of work to be ultimately gifted to the nation via the RSL and hopefully the Australian War Memorial.

The AIPP believes that the professional image has a permanent and relevant place in society, and this project is a powerful way to demonstrate that value to society.

More details of this project can be found on the AIPP website at www.aipp.com.au

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No 'Busman's Holiday' for me this year

Is a rest as good as a change?

Well here we are, another silly season has passed and I swear it goes more quickly every year. It feels like only a couple of weeks have elapsed since I was running around making last minute Christmas purchases and all of a sudden here I am delivering jobs, planning shoots and generally knee deep in it all over again.

Don't get me wrong, I'm certainly not complaining! It wasn't so very long ago that I had the dubious luxury of having pretty much all of my Januaries as unpaid leave. (Cry me a river – ED). This was due, in the main, to my clients spending the first half of the month at the beach and then taking the rest of it to get back into the swing of things. A slightly different mix of clients in recent years has seen this change for the better.

In past years I've waxed lyrical in these very pages on the subject of turning this downtime into something more productive by getting all

of your business ducks in a row and getting into some totally non commercial personal work to flush out the toxins of a year spent shooting to someone else's briefs and re-ignite your creativity for the year ahead. Well this time round it didn't happen for me and, touch wood, I don't think I'm any the worse for it.

I did intend to move forward on a couple of personal projects but just never seemed to find the time. In my defence, the combination of a year-long mounting list of domestic tasks, a major January motor racing event to prepare for, and a crazy December (work-wise) left me something of a time pauper over the break. Put the violins away now though, as I will admit I did manage to find some time for a bit of high-end lethargy and laziness.

My point (oh good, there is one rambling man – ED) is that sometimes a clean break from the day-to-day tussle of making a living out of

recording moments in time can have quite a therapeutic effect on the producer.

As the time to leap into action again loomed, I did wonder if I could shake off my newly relaxed condition and become enthusiastic and productive again. Like too much of anything, one can quickly become accustomed to the new routine and need to be dragged kicking and screaming back into reality at the end of it.

When the first job of the year came around, ironically it was a shoot on a busy beach full of people very obviously still on holiday. Now, was I feeling hard done by watching them enjoying themselves apparently without a collective care in the world while I was working up a sweat viewing my frames in a nylon pop-up, trying not to get burned and struggling to keep the sand out of everything? Strangely I wasn't, I was in fact calm, focussed and on very good form. The same thing happened on the next job, and the next one...



© Gary Baildon

Then it occurred to me, in summers past I've been putting too much pressure on myself to keep moving and not waste any precious time when a good old fashioned waste of time was, quite possibly, exactly what I needed!

So, on that basis I formally rescind any previous recommendations on how one should regroup and recharge and if I have one piece of advice to offer it would be to simply find what works best for you and do that!

All the best for a great 2015! ■

Buzz

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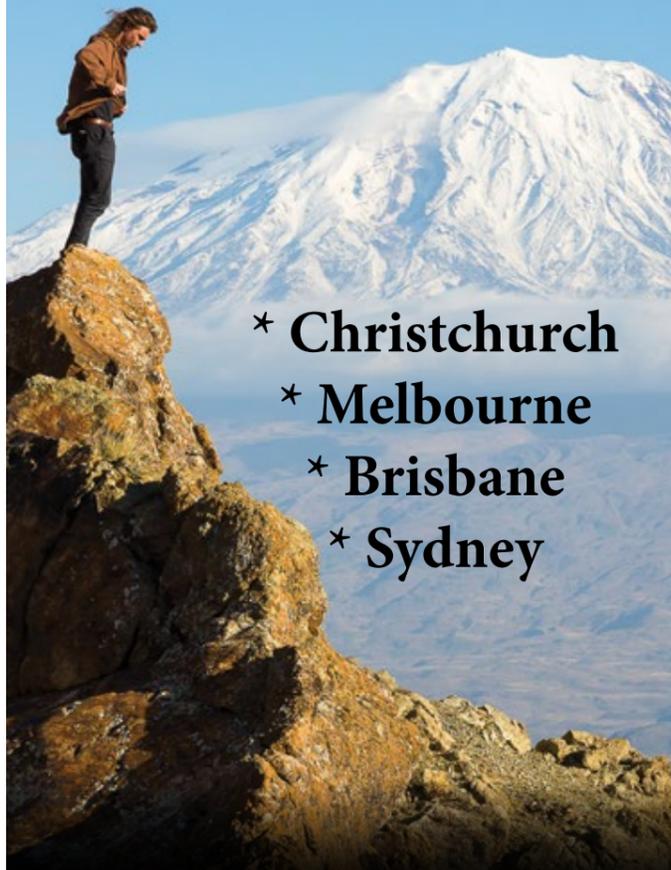
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Anywhere you see an image of a computer screen contains a link, usually to video content.

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.

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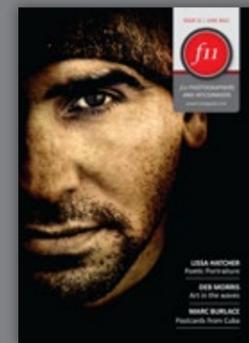
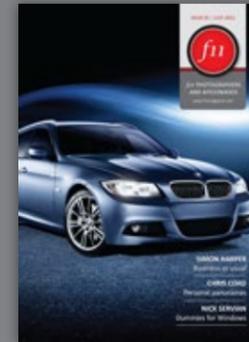
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Available enlightenment...

I am now, and long have been, though not exclusively, an available light photographer.

So this is an apt and accurate description of my current style of portrait photography. A descriptor that I value and respect, as it embraces a lifetime of study and experimentation with the nuances of lighting portrait subjects.

But wait a moment, didn't I spend a large period of that time working with the best and most powerful of studio electronic flash units that money could buy? Well yes, I did, but as I did so, I worked very hard to replicate the light that I saw around me. Daylight that is.

To claim to be a skilled photographic practitioner in available light requires either years of experience or a high degree of visual education – rather than reflecting either the lack of a studio or the requisite equipment!

My concern about the misuse of the term, 'available light photographer' is based on the proliferation of photographers claiming such miraculous abilities.

A more forensic research effort into their advertising shows that they live on a mobile telephone and communicate via an obscure website or free email address service.

I accept the fact that the day of the photographic studio carefully placed in the high street of every major city is now all but over. This misuse of the available light term often indicates a lack of facility and equipment. More importantly to me, it indicates a lack of photographic knowledge.

When I review the photographic output of master photographers like Kiwi Tony Carter and Australian Rob Heyman, I observe the skills that a photographer with a deep and intimate

knowledge of light brings to the topic of portrait photography. It has nothing to do with the presence of either a studio or a raft of equipment. It is more a way of life, and a desire to make their images look real and lifelike. Carter in recent correspondence said 'give me a window and a sheet of polystyrene any day'. This is neither affectation nor laziness – it represents the skill set of a practitioner who is supremely comfortable with his ability to replicate a natural environment in order to record a sublime portrait.

I haven't always been such a devotee of natural light – my first commercial photographic assignments were photographing weddings and functions with portable flash units. The Metz 502 and the Braun equivalents were chunky because of the wet cell battery, and very heavy to carry. There were even photographers who strapped a motor cycle battery to their units to give extended performance. Until I learnt the refinement of bounce flash, this style of unnatural lighting was about as subtle as a virtual shotgun round full into the face. Available light, of the canned variety. Always on hand, seldom subtle.

Whilst I no longer possess large floor packs of electronic flash, nor own a 400 square metre studio, I am proud of my skill in working with, and seeing, light.

Yes, today I do work from a mobile phone and an email address, but I like to think that I do so with a degree of prowess that has taken a lifetime to finesse and an age to express. ■

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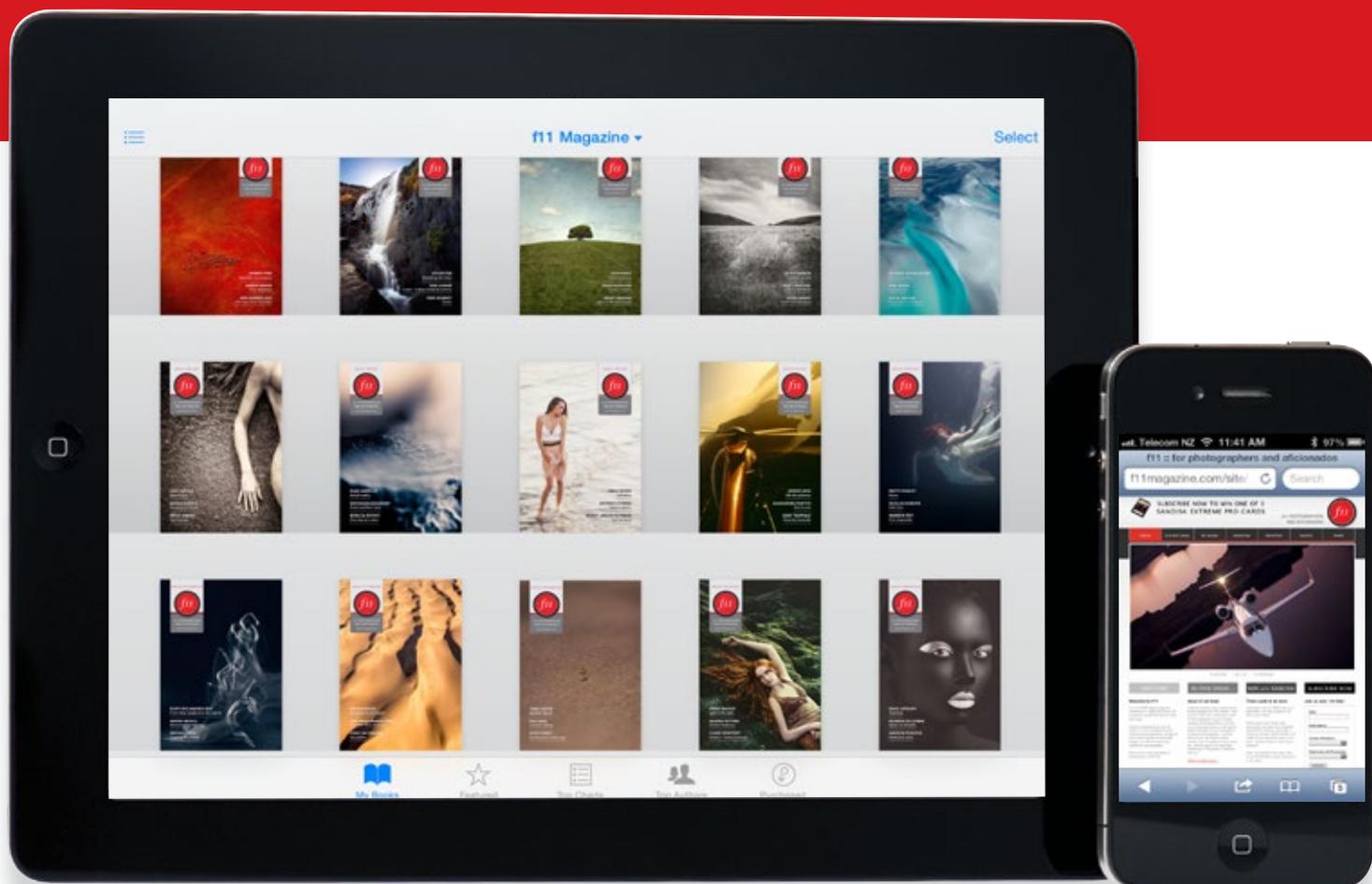
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