

ISSUE 48 | OCTOBER 2015



*for* PHOTOGRAPHERS  
AND AFICIONADOS

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**ALISTAIR GUTHRIE**

Son of a gun

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**HENGKI KOENTJORO**

Monohydra

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**KOMKRIT THUSANAPANONT**

Light, Land and Love

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**Manfrotto**

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WELCOME TO *f11* MAGAZINE

48 issues, where does the time go?

With a frequency of 11 issues each year, it always feels like we've only just stepped off the roller-coaster ride that defined the previous month's production process when the next one comes screaming out of the blue, promising a similar high speed ride into the unknown. Of course we leap aboard, still dizzy but willing to have another crack at riding the beast.

It's a south Pacific and south east Asian affair with photographers from New Zealand, Indonesia and Thailand featuring in this issue.

Alistair Guthrie is a second generation professional photographer, a chip off a very well known old block, the son of a 'gun' Kiwi photographer, the legendary Rowan Guthrie. Based in Auckland, Alistair shoots advertising, corporate, fashion and editorial – that's one of his images on our cover.

It's Indonesian photographer Hengki Koentjoro's second appearance on our virtual pages, this time showing images from his new book, 'Monohydra'. It's a collection of monochrome underwater images from the Indonesian archipelago, each one more stylish than the one before. Hengki's first appearance in this magazine was in 2012.

Finally, Komkrit Thusanapanont is a chef and a Thai national, now resident in Las Vegas, Nevada. He went for a couple of weeks, fell in love with the south western landscape and 15 years later, he's still shooting medium and large format images, many of them using the 6x17 cm panoramic format. Komkrit is a film guy, no apologies for that, and none needed, as he's achieved mastery of that medium.

Before we go, if you've previously submitted a portfolio for potential inclusion in the magazine then please keep an eye on your inbox over the next couple of weeks. We've been inundated with interest and burning the midnight oil to review these and get back to their creators with some feedback. Thanks for your patience. If you've been thinking of throwing your hat into the ring, now's a good time as we've almost worked our way through a bit of a backlog and we're open to new ideas. Check out the Submissions page on our website.

Enjoy this issue of *f11*, see you in a month's time. ■

**Tim**

tim@f11magazine.com

**Issue 48 | October 2015**

*f11* Magazine  
P O Box 37-233, Parnell  
Auckland 1151, New Zealand  
www.f11magazine.com

**Publisher/Creative Director:**

Tim Steele  
tim@f11magazine.com

**Editorial:**

editor@f11magazine.com

**Advertising Sales:**

sales@f11magazine.com

**Design/Layout:**

Donna Hoyle and Sara Nixon  
of Donna Hoyle Design

**Web Developer:**

David MacLeod

**Contributors:**

Gary Baildon :: Tony Bridge ::  
Darran Leal :: Ian Poole ::  
Malcolm Somerville

**Featured In This Issue:**

Alistair Guthrie :: Hengki Koentjoro  
:: Komkrit Thusanapanont

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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 – sometimes performing all of these minor miracles on the same day. When not hosting seminars or workshops or messing with someone's mind, this wandering nomad is usually to be found somewhere around New Zealand, four wheel driving up hill and down dale in search of new images and true meaning. Like any modern day guru, 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 that he has now constructed the 'ultimate PC' – poor deluded man. As far as we can tell, this is his only flaw...



**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 almost 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, 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, outstanding images to share with *f11* readers.



*'Inspiration does exist but it must find you working' – Pablo Picasso*

**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 157** of this issue.



## Alistair GUTHRIE

Son of a gun

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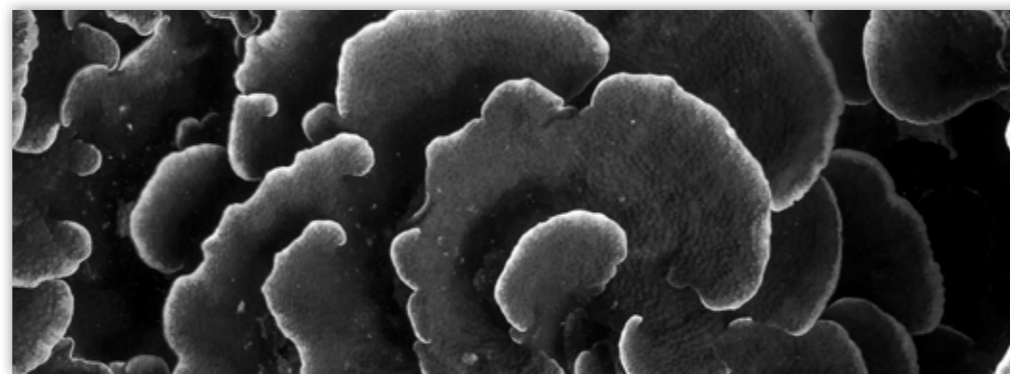
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## Hengki KOENTJORO

Monohydra

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© Hengki Koentjoro



## Komkrit THUSANAPANONT

Light, Land and Love

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© Komkrit Thusanapanont



COVER IMAGE Steve Kane, ad man.  
© Alistair Guthrie  
<http://alistairguthrie.com>

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*'I consider myself to be an artist who uses photography. Therefore my standpoint is about making an expressive work unselfconsciously and instinctively.'* – Komkrit Thusanapanont

### ROCKET WARS

A war to keep the peace. In the small village of Vrontados on the Greek island of Chios, there is unrest. For over a century, parishioners of two Greek Orthodox churches have engaged in a battle on Holy Saturday, firing more than 100,000 homemade rockets at each other's churches once the sun goes down.

Production Company: Variable / Director: Salomon Ligthelm / Cinematographer: Khalid Mohtaseb

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



### NATURE IS SPEAKING – HARRISON FORD IS THE OCEAN

In addition to Harrison Ford, who voices this video, Julia Roberts, Kevin Spacey, Edward Norton, Penélope Cruz, Robert Redford and Ian Somerhalder all join forces to give nature a voice. Watch the other films in the series and take action here.

Conservation International via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



### DUFFY : THE MAN WHO SHOT THE SIXTIES

Brian Duffy, together with David Bailey and Terence Donovan, is recognised as one of the innovators of documentary fashion photography, a style which revolutionised fashion imagery and furthermore the fashion industry. In the 1970s Duffy disappeared from view and burned all his negatives... This is the full length film, and it's wonderful.

YouTube

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Image by Chris McLennan

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### How to get on our radar, and how to avoid beginners' mistakes...

I've previously offered a few clues on what it takes to attract our attention. This time I'm suggesting a few tips on what not to do if you're trying to join the likes of the photographers we feature here. Ready?

Recapping on previous advice, if you're a budding photographer and you're out to make a good first impression on us, or on future clients, then in my opinion, don't try to do it from a Gmail email account. Get yourself a domain name, build a basic website, or set up a blog using one of the many well designed WordPress themes available. Then set up an email account linked to your own domain, it's a much better first impression.

No more excuses, you owe it to yourself to package yourself as well as you can.

Presentation, like personality and punctuality, is a stand out attribute.

If you're about to pitch us your pictures, here are some potential pitfalls to avoid.

Don't send us 2 or 3 images and expect us to imagine what the rest of the set might look like. We have great imaginations, but that's not what we use them for.

No matter how beautiful your muse might be, don't send us 50 pictures of him or her as a submission. Even if your muse looks like Heidi

Klum or George Clooney, we're probably not going to run a comprehensive feature if there's only one face involved.

If you shoot stuff a lot like the stuff we've just featured, now is probably not the right time to pitch yours. We'll feel like its déjà vu, and so will our readers, so why not wait awhile before sharing your work from those very recently exposed genres?

The same goes for work that's highly derivative, you'd be amazed how easy it is to link recent work we've shown with a flood of imitations, right down to props, locations and lighting. Try to channel that inspiration in your own direction, rather than trying to replicate stuff we've shared with you. We'll spot that in a heartbeat.

If you've emailed us a submission, remember that good things take time and we only get to these in a carefully planned fashion. We don't review submissions each day, and resending the same submission six times does not increase your odds, or speed up the process one little bit.

Finally, if you've been thinking about submitting for as long as we've been publishing this magazine then get off the couch, back yourself and have a crack at it.

In spite of everything you've just read here, we don't bite...

Honestly. ■

**TS**

[tim@f11magazine.com](mailto:tim@f11magazine.com)

[feedback@f11magazine.com](mailto:feedback@f11magazine.com)

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## Photography for yourself or to yourself

It is a simple proposition, but it changes everything.

I read a lot of suggestions online for avoiding photographic burnout, especially for professionals, who may be over the continual editing of weddings, which can be a chore, especially if you are on your 40th one for the season.

Pros are exhorted to make time for personal projects, in other words to go out and shoot for themselves, on a topic which interests them. This can be a much-needed tonic if you have just spent the last few years grinding out a living, and being enmeshed in all of the intricacies of running a business, including such creative activities as filing tax returns, paying personal insurance levies, and invoicing of clients, along with chasing them up for payment.

It is easy to get lost in the business of photography and for the passion to wane. After all, most of us do it because we are passionate about the ▶



*Cloud and weather, Cape Reinga © Tony Bridge*

medium, and would probably like to be remembered for the originality and creativity of our work rather than for our ability to file paperwork on time.

So, in order to remain photographically fresh, we are exhorted to pick up a personal project, to make pictures for ourselves, to work on it, and then perhaps to exhibit it. It might be a series of studio portraits of transgender people, or a documentary project, documenting the people and/or place where we live, or indeed it may be shooting one personal picture every day for a year.

But why would you bother?

As a professional, our work is about meeting the client's needs. They like it, it meets the brief and we get paid, which means we get to eat for another day. It is about pleasing our audience. Assuming that our personal project is going to be shared with others, through an exhibition or e-book or something similar, and not left to rot in a filing cabinet or on our hard drives, then there is not a great deal of difference. In undertaking a personal project, we are surely only shifting the audience. A personal project of this type is really only a professional assignment for which we are unlikely to be paid. So what is the point? Reaching for fame and glory will almost certainly ensure that neither comes our way.

What then, when we change the proposition and begin making photographs to ourselves? Look at the work of any of the great photographers and artists, and then you will find that the work they made was really a conversation each was having with himself, and a way to document where he/she was at, be it technically, personally or spiritually. It is a record of a conversation they were having with themselves. It was a cycle of exploration, expression and then self-reflection.

Questions to consider might include: why do I photograph anyway? Who am I? What matters to me? What do I hold dear? What do I value? What photographic genre resonates most with

me? What photographs would I like to leave behind as a memory of me and my journey? How do I see the world? There are many such questions and your choice of question(s) will say a lot about you. In so doing you may find out a lot about yourself and grow from the experience. Now that is a reason to bother.

A confession. If the measure of a great photographer is in the number of sales of work, then my personal work has been spectacularly unsuccessful. However as British artist Damien Hirst puts it: you don't stop making art just because no-one is buying it.

I make landscape photographs because I am fascinated by what I see and what these images will tell me about where I am at the time I make them.

My processes and my relationship to those processes are equally to be considered. Doing it this way is not being self-indulgent. It frees me from the needs of others and enables me to develop a modus operandi that is my own. It gives me markers for my own journey and its authenticity. I make photographs to myself, not for myself.

And that is reason enough.

This image came from a personal journey to Cape Reinga, the northernmost tip of New Zealand, where the Tasman Sea and Pacific Ocean are no longer separated, and the two currents flowing up the island mingle and greet each other.

Here the ocean becomes the highway to everywhere. I wanted to explore how I felt, and how I felt about being there. I made postcards to myself.

And that is reason enough. ■

**TB**

tony@f11magazine.com  
www.thistonybridge.com  
www.hurunuiproject.com

## 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 workshops, 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.

[www.thistonybridge.com](http://www.thistonybridge.com)

[tony@thistonybridge.com](mailto:tony@thistonybridge.com)

+64 21 227 3985



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# Alistair GUTHRIE

## Son of a gun

Alistair Guthrie is a second-generation photographer based in Auckland, New Zealand. Alistair's father, Rowan, together with his friend and colleague Roy Charters, were a highly respected creative duo operating as photographers in New Plymouth, Taranaki for decades.

Their collaboration, Charters and Guthrie & Associates, covered a wide spectrum of genres, starting with people photography and moving with the times to become well known commercial photographers working in specialised areas such as oil and gas exploration. Charters and Guthrie & Associates fostered the careers of some well-known New Zealand photographers.

It was hardly pre-ordained that Alistair would follow in his father's footsteps, although he worked in the business after school as a teenager, printing and helping in the studio. His father Rowan, neither actively encouraged nor discouraged Alistair to follow in his footsteps, but was always very encouraging, offering him ▶

*Steve Kane, ad man. Nikon D800 camera with Zeiss 85mm f1.4 lens. © Alistair Guthrie*



and his sisters the use of the cameras and studio at any time. The mark of a wise man, as even though no family member took over the business, all eventually ended up behind the lens in one way or another. Perhaps fate, as they say, intervened.

Eventually, photography did come into focus as a potential career. Alistair attended Wellington Polytechnic in 1976 where various lecturers would impact on the young man and his fellow students would fill in the gaps. A wonderful time, resulting in some long lasting friendships.

Graduating with a Diploma in Photography, but uncertain as to quite what to do with it, Alistair took time out, surfed, worked as a driver, a storeman, a welder and surfed some more (although not very well, he admits) before moving to Auckland and finding employment as an assistant with Vahrey Photography, a successful business in Parnell. There he worked for the owners, Peter, Paul and their father Doug Vahrey.

‘Formality was the order of the day, I remember that Doug (who was by chance my father’s commanding officer in the photographic section of the RNZAF during WW2) was known as D.H., his first initials, and he was always addressed standing to attention, a salute was optional.’

At the time, the other employee – his newfound colleague and fellow assistant – was Tony Drayton, who would go on to become a high profile fashion/advertising photographer. It was a full on year of employment with a lot learned, but Alistair had itchy feet.

So in 1980, he signed on as a steward for a one month stint aboard a dive support ship, a 300 foot vessel with a 100 man crew working at the Maui oil and gas platform off the Taranaki coastline. The ship had a photographic element, with an engineering support team charged with taking care of the inspection of the rig and imaging needs of the professional divers operating from the vessel. As luck would have

it, an opportunity arose to exchange his apron and mop for a photo technician’s role on board. The international dive company, SSI, ran the operation and the work of a technician involved supporting the Nikonos and housed SLR cameras which were used to document the inspection and construction work being done by divers on the platform. These cameras would be hauled up from the depths, unloaded and reloaded with film, resealed and sent back down to the divers for their next usage. Alistair was charged with developing the film and making 8x10 inch work prints processed in a small roller transport Durst RCP print processing machine, weather permitting. This was photography as simple documentation of processes that industry needed to keep the rig standing and operational.

He spent 4 years there, indulging his love of photography and reading voraciously in his spare time at sea. Rolling Stone, The New Musical Express (NME), Face, and Camera were some of his preferred magazines. Alistair said that as just another crew member, he and his camera were everywhere, shooting every aspect of life on board, to the point where his camera had become invisible to the crew. By being everywhere, the crew came to see him, and accept his work, as part of shipboard life. A love for documentary and editorial shooting blossomed and he would leave the ship after the usual 2 week stint with boxes of images depicting a life at sea.

‘No one seemed to question the extremely large consumption of photographic materials during my 2 week stints on board.’

With money saved by time at sea he went travelling, the classic OE. The money ran out after two years and as he was in the U.K. at ▶

*Kiwi kid. Client: Kiwi Bank. Nikon D800 camera with Carl Zeiss Planar T\* 85mm f1.4 ZF lens.  
© Alistair Guthrie*



the time, he decided to get in touch with his former employers, SSI. Luck was with him, and he spent 3 seasons working for their North Sea operation, once again a life at sea on a plethora of rigs and support vessels. He realised that this was leading nowhere in a photographic way and he was really only a technician, so it was time to move on again.

He returned to New Zealand, and his native Taranaki, in 1990 after a one year stint as second photographer in a commercial studio in Perth, Western Australia.

‘Perth was an interesting place to end up, and on reflection, not the right place or time. But like all experiences good and bad you take the positives and I realised a jobbing studio shooter’s life was not my thing.’

So in 1990, armed with a small loan from his parents and the confidence that can only be found in the young, he moved to Auckland to establish his own business. He was keen to pursue work as an editorial photographer, doing the rounds of the magazines operating at the time.

‘I was armed with a couple of old Nikon F3 cameras, three lenses, and a temperamental old Rolleiflex that was originally my father’s camera – I kidded myself that this would meet the need for any medium format requirements...’

One of his first calls was to Metro Magazine. A relationship began, and other doors would open.

Editorial work, each new magazine a visible ambassador for his photography, together with persistence and a real interest in meeting new people, would lead to advertising, ▶



*Client: Air New Zealand; Agency: FCB. Nikon D800 camera with 70-200mm f2.8 VR II lens. © Alistair Guthrie*

commercial and annual report photography and business grew, leading to more new relationships, new opportunities.

‘While I’ve used an agent in the past, I just don’t see the need for representation in the NZ market now. Our market is small, and the way it operates means I can target and get around to meet and greet most folk easily.’

‘This may not be the way for all shooters, but it’s the way I like to do it. To secure work overseas, and to succeed in those markets, that may be the way, but I really think you have to be there, live there and dance to the beat of their drum, before you can effect change.’

Alistair does work with a freelance producer, enjoying the collaboration and support they can lend each other.

Presence, passion and energy are his watchwords, and a willingness to network and self promote seems to be a natural part of daily life – rather than a planned and contrived infrequent activity. These qualities, and methods, certainly explain some of his success.

He still enjoys the meet and greet, and keeping in touch with a large cast of contacts across the advertising, publishing and design disciplines. Amazingly, it’s all in his head, all ready for access and retrieval. He scoffs at my question about his database, contact management software and methods of direct marketing.

‘I think to myself, who haven’t I spoken to in a while? Wonder what they’re up to? So I send them an email with some recent pictures I’ve taken...’

He has some interesting ideas, for sure. That seemingly casual approach to business networking obviously pays dividends or it would not have endured as his way of prospecting.

**On personal projects:**

‘Life is all about personal shooting, I do it all the time. I might travel with a 500 series Hasselblad

and just one lens, or I might shoot with my iPhone. What I use doesn’t matter, it’s what I see.’

**On influences:**

‘I enjoy other photographers work, I love what they’re doing, or what they’ve done.

I am genuinely interested in what others are up to, it’s inspiring but I don’t want to be like them, I don’t want to be them. I just want to be the next Alistair Guthrie, the best one I can be...

I think I’m influenced by osmosis, I don’t hero worship anyone, but I do respect their passion and work.’

**On competition, and competitors:**

‘I don’t have any rivals, I prefer colleagues, to me it’s not a competition, and that’s the reason I do not enter competitions. Who judges? Just do your best and follow your heart, you be the judge.’

A long term AIPA member, and a big believer in using their terms and conditions, he uses assistants wherever possible, valuing their contribution and input.

We followed up on a face-to-face meeting with a series of questions, allowing Alistair more time for reflection.

**f11: Welcome to f11 Alistair, what have you been working on over the last week or two?**

AG: I’ve just snapped a portrait (for a magazine) of a dude who is taking on NASA by shooting rockets into space. An intense bloke, a classic Kiwi, he had that ‘I can do that, so I will, surely it can’t be that hard?’ attitude. He had no ▶

*Ray Henwood, actor. Client: Auckland Theatre Company; Agency: Saatchi and Saatchi Design. Nikon D800E camera with Carl Zeiss Planar T\* 85mm f1.4 ZF lens. © Alistair Guthrie*



time to spare of course, but you get that, ‘...you only need one photograph of me, don’t you?’

I’ve also just done a lovely job for Auckland University getting to meet some inspiring folk. Plus, I’m working on a self-funded project about refugees which I hope will come to light, in one way or another, soon.

**f11: You started out with Nikon gear, what are your preferences now, and what’s in your working kit?**

AG: I still use Nikon, all digital now of course. It’s still just a black box with glass at the pointy end, I try not to get too geared up, but they are the tools, so I have to know what’s current and what will work for me. My iPhone is pretty cool, keep it simple I say.

**f11: It’s been a long career and you have a pretty solid archive of work on hand, how do you file and then efficiently retrieve images when an opportunity like this comes along?**

AG: From the 90’s through to 2007 I had a wonderful filing and catalog system provided by my labs, Labtec and Prism, who processed all my negatives and transparencies. So a filing system existed by default. When I transitioned to digital I didn’t keep up with their immaculate system and have left it to the grey matter to remember when it was, and where it is on the multitude of hard drives. Amazingly, I kind of know where it all is. When the time comes that I can no longer remember where things are then I suppose it will not matter, and then it will be for others to discover my images. What fun. ▶

*Geoff Ross, entrepreneur and founder of 42 Below Vodka. Client: Idealog Magazine. Hasselblad 553 ELX camera with Carl Zeiss 80mm f2.8 Planar T\* lens. Fuji Professional NPH 400 colour negative film.*  
© Alistair Guthrie



**f11:** I know you're an admirer of photojournalists like Sebastiao Salgado, do you find yourself wishing for the opportunity to truly immerse yourself in a story as he has always done?

AG: To have something to offer, to contribute to humanity, to start a discussion, to open eyes, all of which are more difficult in this saturated medium, would be a fine thing. To have the opportunity, made possible by financial freedom, and to be so passionate that it is the overriding driver is the dream. To achieve this is my dream, and hopefully I will get there.

**f11:** How does a working photographer with two feet firmly planted in the commercial world ever manage to devote quality time to personal projects dear to their heart?

AG: Work harder...

**f11:** Most of your work is location based, on the rare occasions when a studio is required do you find the atmosphere challenging or limiting when compared to the whole world as your studio?

AG: I never think of it like that. To me the studio is just another location.

**f11:** On location, are you a strong advocate for location lighting or is it your preference to work primarily with available light?

AG: Often I take lights and never use them as the natural illumination is so right. Some things you just have to light, but more often than not it is my simple white bounce board reflector. Nothing is set in stone in advance, it depends on the mood and timing. Just be prepared, I say. ▶

*Steve Price, former Warriors rugby league player.  
Client: Sky Sport Magazine. Hasselblad 553 ELX  
camera with Carl Zeiss 80mm f2.8 Planar T\* lens. Fuji  
Reala 100 colour negative film. © Alistair Guthrie*



**f11:** Do you genuinely enjoy post production or find this to be absolute drudgery after a day on location? Tell us about your typical postproduction workflow?

AG: It's just part of the process, I don't dislike it at all. I definitely do not miss processing in darkrooms with the horrible chemicals that entailed. I love working with a good screen and seeing the shots coming alive on that screen. I think the potential power of post production can lead us into a less considered way of shooting, a scatter gun approach. I have to be careful not to fall into that way of shooting as the post is so quick and easy, especially with a fine assistant processing the images and outputting the jpegs.

**f11:** I know some of your long standing commercial clients have brought you some far ranging overseas travel when shooting for them, can you tell us a bit about this?

AG: One of the great things about this thing we call a job is the travel. I've been fortunate to visit some amazing places here and around the world. It's really interesting to visit new places when you are not a tourist. This year I had an absolutely amazing trip around New Zealand snapping a Tourism NZ campaign. Truly epic flights up the spine of the South Island and that was just getting to locations. I dealt with challenging weather and great people. Sometimes you have to pinch yourself, I've never taken that sort of quality work for granted. ▶

*Katie Wolfe, actress. Hasselblad 553 ELX camera with Carl Zeiss 80mm f2.8 Planar T\* lens. Fuji Reala 100 colour negative film. © Alistair Guthrie*



**f11:** You're genuinely engaged with the editorial work that some photographers treat pretty lightly, is that about your passion for magazines, or your enjoyment of the people you get to meet in the process?

AG: Well there aren't many publications left here in NZ and with the big players trying to foist crap terms and conditions on snappers it's hardly surprising that many take it lightly – or don't take it at all. Magazines were the main source of creativity for me before the internet, and it just seemed natural to want to shoot for them. I loved getting great magazines delivered, even though they were 3 months old by the time the ship got them across the world. My Dad's studio used to get fruity (racy) photo and art magazines from Europe, so even though we were at the bottom of the world we were pretty well informed about what was going on. Even today, I still like my printed fodder to augment my digital addictions.

**f11:** What are the two magazines you would most like to see your photo credit featured in – the absolute holy grail titles for Alistair Guthrie? And why?

AG: No holy grails, but when I eventually have something to say maybe Aperture, Foam, Blind Spot. I would have loved to have shot for Face.

**f11:** After a long career, what's the one shoot that sticks in your mind, the one that you'll never forget – and why?

AG: That would be the next one, right around the corner somewhere... ▶



*Advertising image. Client: Joe Black Clothing; Agency: Give It Heaps. Nikon D800E camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*





**f11: Two weeks paid vacation, no pressure, all expenses paid and return airfares to any destination in the world – where would you gravitate towards, and why?**

AG: To see the earth from outer space – not in a flash Harry Richard Branson toy, but while in orbit – from the space station perhaps? To see the blue planet like that has to be the greatest leveler, showing us our place in this infinite universe from above this oh so fragile planet we call home. Or Antarctica, because it's as close to outer space as I will get without leaving Earth!

**f11: Is this the best or the worst time to be plying your trade as a professional photographer? Are these the good old days, or do you hanker for a simpler time?**

AG: Of course it's the best time, because it is our time, it's a funny old thing this photography business, I don't really know how it all works, but it does. I have met some wonderful creative and inspirational folk, been to some amazing places. I despair at what is happening to our planet and how it will all impact on us eventually. What this has to do with me plying my 'trade', I have no idea. Maybe my chosen profession is contributing to it.

I do not think there was ever a simpler time. You do tend to look back with the old rose coloured lens in place. I am sure there were plenty of struggles, and history has well documented this, back when Penn, Brandt, McCallum, Lange, Arbus et al were creating their art and plying their trade. Life's never been easy for a snapper.

**f11: What's the single most important lesson you've ever learnt in this profession?**

AG: You cannot do anything about the weather – and don't get complacent, this thing is spinning along faster and faster but it's unpredictable, busy today, quiet tomorrow, what a ride.

**f11: Thanks for being here Alistair, and for sharing your images and your thoughts with our readers. Seems to me like you're truly the son of a gun, your Dad would be well pleased.**

AG: Thanks, he was a good man, a real giver not a taker. I miss him. ■

**TS**

<http://alistaiguthrie.com>

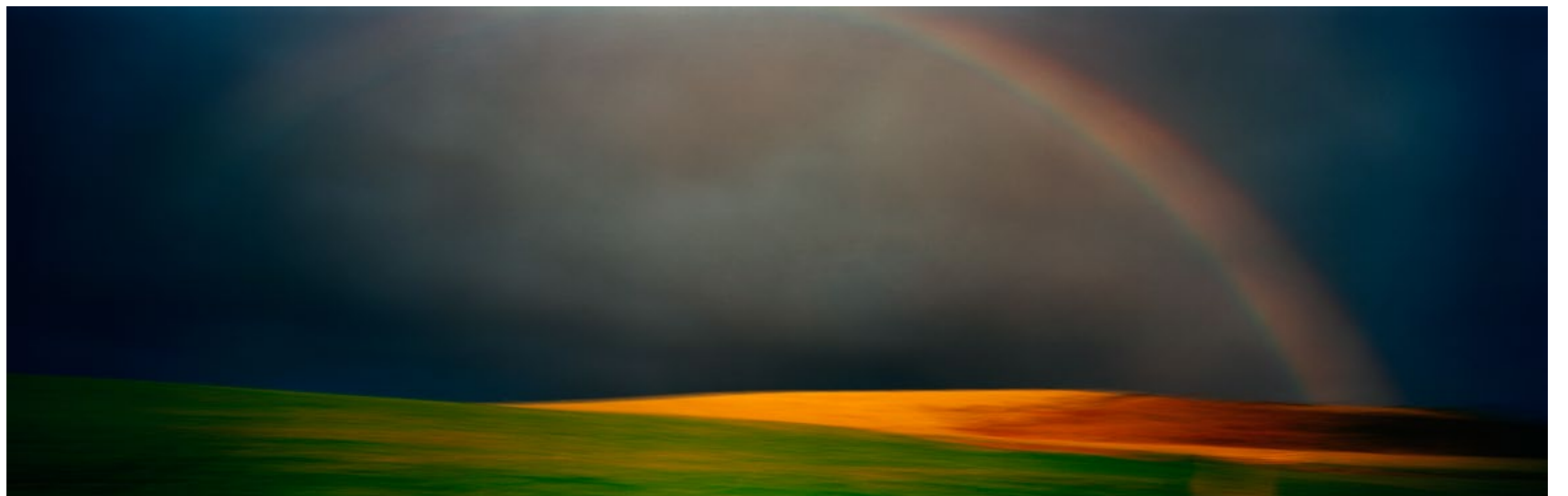
◀◀ *Previous double page spread: Advertising image. Client: Joe Black Clothing; Agency: Give It Heaps. Nikon D800E camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*

▶ *Jools Topp, comedienne and television personality. Agency: FCB. Nikon D3 camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*





▲ Personal work. Desert Road, North Island, NZ.  
Art Panorama 617 camera with Schneider 90mm  
lens on Fujichrome Professional Velvia 50 film.  
© Alistair Guthrie



▶ Personal work. Rainbow, Muriwai, Auckland, NZ.  
Art Panorama 617 camera with Schneider 90mm lens on  
Fujichrome Professional Velvia 50 film.  
© Alistair Guthrie

▶ Client: NZ Trade and Enterprise; Agency: Alt Design.  
Nikon D800 camera with 24-70mm f2.8G ED lens.  
© Alistair Guthrie

*'I think to myself, who haven't I spoken to in a while? Wonder what they're up to? So I send them an email with some recent pictures I've taken..'*

▶▶ Following double page spread: 'Be Good With Money' ad campaign. Client: Bank of New Zealand; Agency: Colenso BBDO. Nikon D800 camera with 24-70mm f2.8G ED lens. © Alistair Guthrie





Advertising image, view from the pitch inside an All Blacks scrum. Client: Unilever; Agency: The Works. Nikon D800 camera with 24-70mm f2.8G ED lens. © Alistair Guthrie



Advertising image, professional rugby player and All Black Ma'a Nonu. Client: Unilever; Agency: The Works. Nikon D800 camera with 24-70mm f2.8G ED lens. © Alistair Guthrie

*'To have something to offer, to contribute to humanity, to start a discussion, to open eyes, all of which are more difficult in this saturated medium, would be a fine thing.'*





*Personal work. Nikon D3 camera with 85mm f1.4 Nikkor lens. © Alistair Guthrie*

► *Campbell Smith, promoter. Client: Metro Magazine. Nikon D800 camera with Carl Zeiss Planar T\* 85mm f1.4 ZF lens. © Alistair Guthrie*



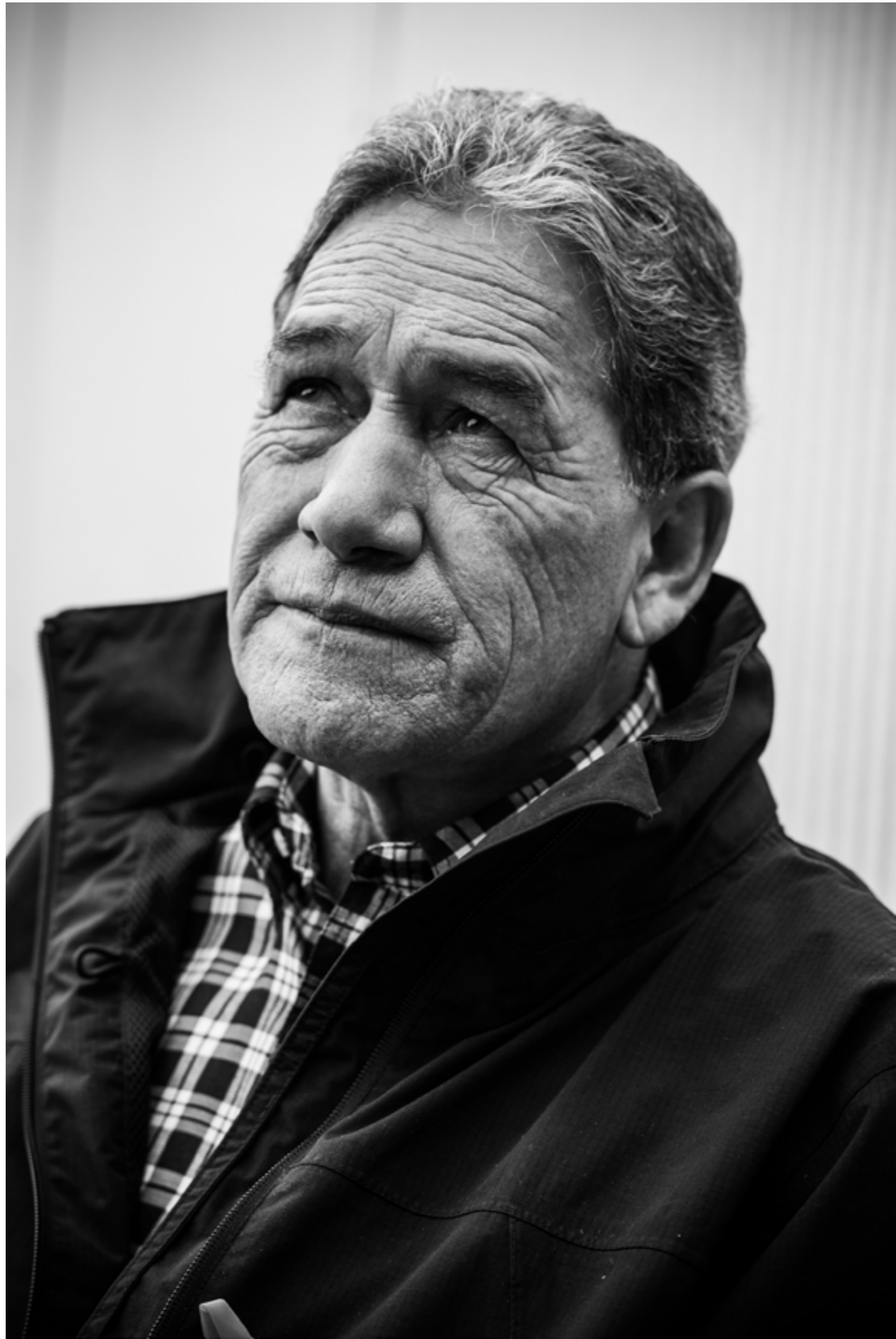




Personal work. Colin 'Pine Tree' Meads, farmer and former All Black rugby player.  
Hasselblad 553 ELX camera with Carl Zeiss 80mm f2.8 Planar T\* lens. © Alistair Guthrie

► Peter Beck, Rocket Man. Client: Idealog Magazine. Nikon D800E  
camera with 24-70mm f2.8G ED lens. © Alistair Guthrie





Winston Peters, politician. Client: Metro Magazine. Nikon D800 camera with 24-70mm f2.8G ED lens.  
© Alistair Guthrie

► Pouroto Ngaropo of Te Runanga o Ngati Awa, Kawerau, NZ.  
Nikon D3x camera with 24-70mm f2.8G ED lens. © Alistair Guthrie





Personal work. Nikon D3 camera with 85mm f1.4 Nikkor lens. © Alistair Guthrie



► Executive Chef Volker Marecek from The Langham Hotel. Client: Vittoria Coffee. Nikon D3 camera with 24-70mm f2.8G ED lens. © Alistair Guthrie



Mr Paul Davison QC. Client: Metro Magazine. Nikon D800E camera with 24-70mm f2.8G ED lens.  
© Alistair Guthrie

▶ Douglas Wright, dancer. Client: Metro Magazine. Nikon D800 camera with 24-70mm f2.8G ED lens. © Alistair Guthrie





*Rawiri Paratene, actor. Client: Auckland Theatre Company; Agency: Saatchi and Saatchi Design.  
Nikon D800E camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*



*▶ Duncan Garner, radio and television journalist. Client: Metro Magazine.  
Nikon D800E camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*



◀◀ *Previous double page spread: Personal work. Tom, a sailor returned from the sea. Nikon D800E camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*

▶ *Client: Air New Zealand; Agency: FCB. Nikon D800 camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*

▶▶ *Following double page spread: Personal work. Nikon D3x camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*







# Hengki KOENTJORO

## Monohydra

We first featured Indonesian fine art photographer Hengki Koentjoro in this magazine in issue 12, July 2012. This feature is a sneak preview of his new book, *Monohydra*, which is being launched at the Frankfurt Book Fair this month. *Monohydra*, published by Afterhours Books, sets out to expose the beauty of the underwater world of Indonesia in a striking black and white treatment.

Bob Tobin, co-director of the Tobin Ohashi Gallery in Tokyo Japan, which represents Hengki's work, introduces the artist in this foreword. This is an excerpt from a more complete introduction found in the book:

'Show me something I've never seen before.'

This is what we ask from all artists when we meet them. And this is what the photographer Hengki Koentjoro does continuously. He pushes himself and all of us outside of our comfort zone. He takes us to unfamiliar places we may never get to on our own. In fact, it was his curiosity about the more than 17,000 islands that make up Indonesia that encouraged him to do more exploration. And as he explores, we explore with him. We are witnesses to one of the last frontiers of great diving, rich with ▶

© Hengki Koentjoro



marine biodiversity. In this book, he shares some of what he has seen.

He also has the ability to show us familiar landmarks and images that we have seen many times before but never as magnificent as the way he captures them. Many of the photographers who see his work want to know more about his technique, his shutter speed, the type of camera that he uses, the distance from his subjects. But I am most interested in his eye and his heart, for these are the keys to his greatness. He has a unique perspective, and a passion for his art.

With his eyes, he sees like no-one else sees. The patterns, the texture, the details, have always been there, but Hengki is the one that can bring them to our attention. His heart is evident in every one of his photographs. He has a love for his subjects, a passion for perfection, and is able to capture that love in his work.

Hengki has been represented by our gallery, the Tobin Ohashi Gallery, for three years and as you can tell, we are great fans of this artist and his work. It is quite common for people to be visibly moved by his work. Visitors come and stare, often transfixed by his work. It has been a joy for us to share his work with people throughout the world.

I congratulate Hengki Koentjoro and the publisher Lans Brahmantyo of Afterhours Books on the publication of this magnificent book of underwater photography.

And I extend to you an invitation to spend time with each of the images in this book. Stop on every page, stay awhile, look and enjoy, and think deeply about the beauty that Hengki brings to our attention. Feel the passion that is there.

Think deeply about the beauty that is everywhere if we all just take the time to stop and see.

- Bob Tobin, 2015 ▶

*Ethereal* © Hengki Koentjoro



English photographer Michael Kenna, someone regarded by Hengki as a great influence, introduces *Monohydra*:

‘The profound wonder of slow moments.’

I derive enormous personal pleasure in exploring our wondrous world through the medium of photography. I have been very fortunate to travel far and wide, and have experienced many different countries, landscapes, oceans and skies. However, my camera has never been intentionally submerged under the waves and taken far down into the sea, to wait, watch, and document a whole other amazing domain of extraordinary beauty. For this, I sincerely thank Hengki Koentjoro who has indeed wandered the ocean floor to make this startling book of deliciously serene images.

In our modern, high-tech, fast-paced, sensory-overloaded society, it is certainly most beneficial to occasionally part ways with the packed mainstream and follow a softer, slower, more solitary course. This is exactly what Hengki has done. He spends time underwater in the Indo-Pacific Ocean, an encapsulated space where existence becomes calm, peaceful and silent. He dives in numerous locations for there are 17,000 islands in the archipelago of Indonesia. No scene is ever the same. Hengki’s activity could be considered a form of therapeutic meditation where time stands still, stretches out, becomes abundant and abstract. We are fortunate to be given the opportunity to follow and accompany him into those deep, calm waters where he photographs the miracle of life.

As viewers of Hengki’s images, we are privileged to calmly observe a myriad of miraculous, minuscule phenomena, which would be ▶

*Garden* © Hengki Koentjoro



almost impossible for the naked eye to see. We are the beneficiaries of minute moments pregnant with enchanting magnificence. In one image, a water bubble forms a perfect ring. In another, balls of air burst open to create double translucent mushrooms. Some photographs depict small fish shoaling through the water as if they were gliding through air. Others portray bouquets of sea-plants and algae waving to us in delicate patterned configurations. Some of these moments might seem familiar to us, perhaps we have seen them before? No, we most certainly have not! There is danger in taking these events for granted, for we could easily miss out on spectacularly exquisite, unique moments. This would be our great loss.

Hengki Koentjoro provides a vital service to all of us by presenting these photographs in this book. He visually preserves significant and important fleeting events. He offers to us an almost irresistible invitation to stop and stare, to be involved, to appreciate and engage in the profound wonders of slow moments. He provides us with a perfect antidote for our constantly accelerating modern lives.

- Michael Kenna June 2015 ▶

*Rhythmic © Hengki Koentjoro*



Afterhours Books is Indonesia's leading independent book publisher for art, culture, photography, architecture, design and wisdom.

[www.afterhoursbooks.com](http://www.afterhoursbooks.com)

Indonesia will be a guest of honour at the Frankfurt Book Fair 2015, exposing Monohydra as well as a host of other published titles.

<http://islandsofimagination.id/home>

You can learn more about Hengki's work here.

He is also represented by galleries in The Netherlands and the USA.

It's a real pleasure to feature our friend Hengki's work once again, in this sneak preview of *Monohydra*. ■

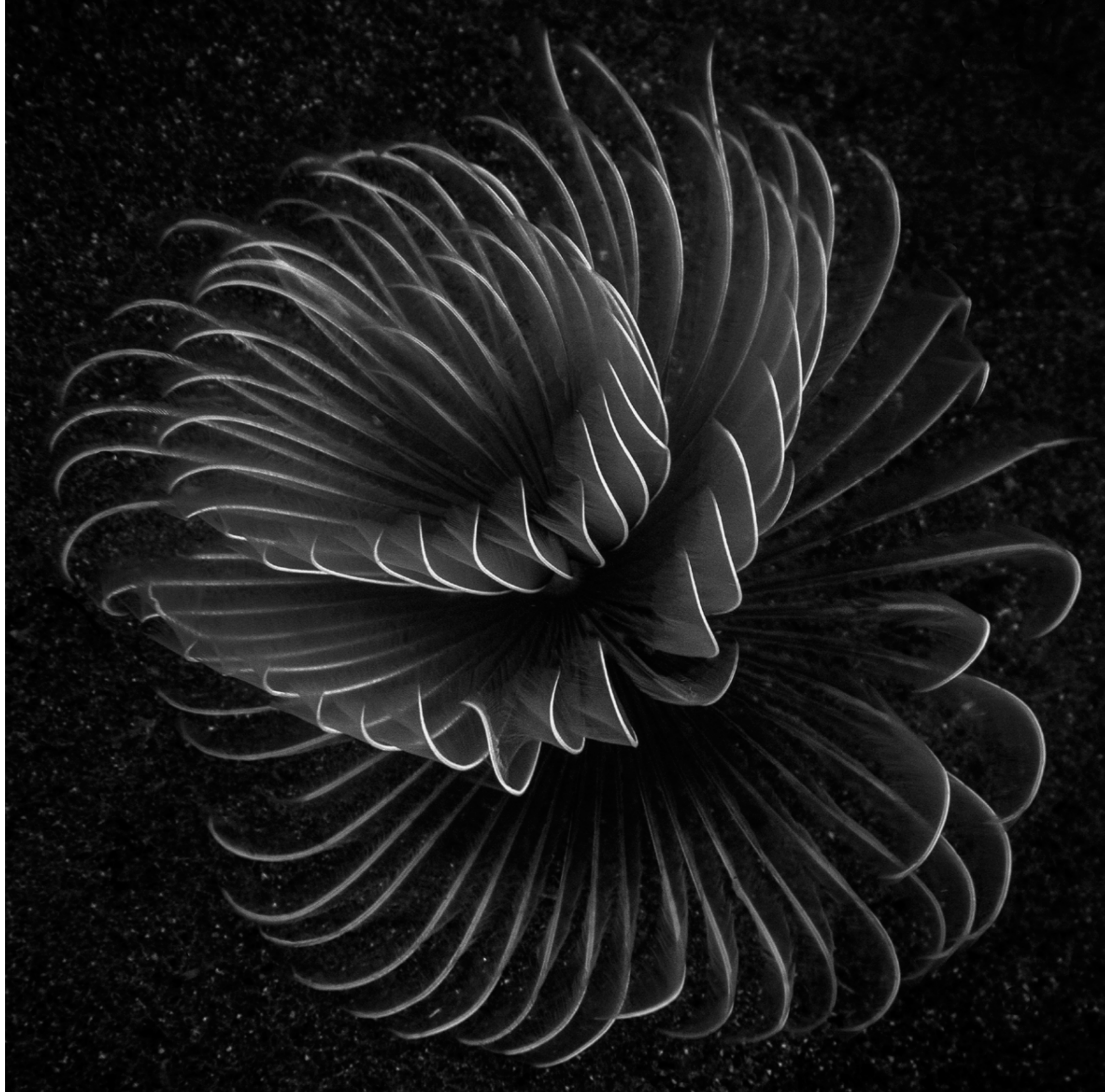
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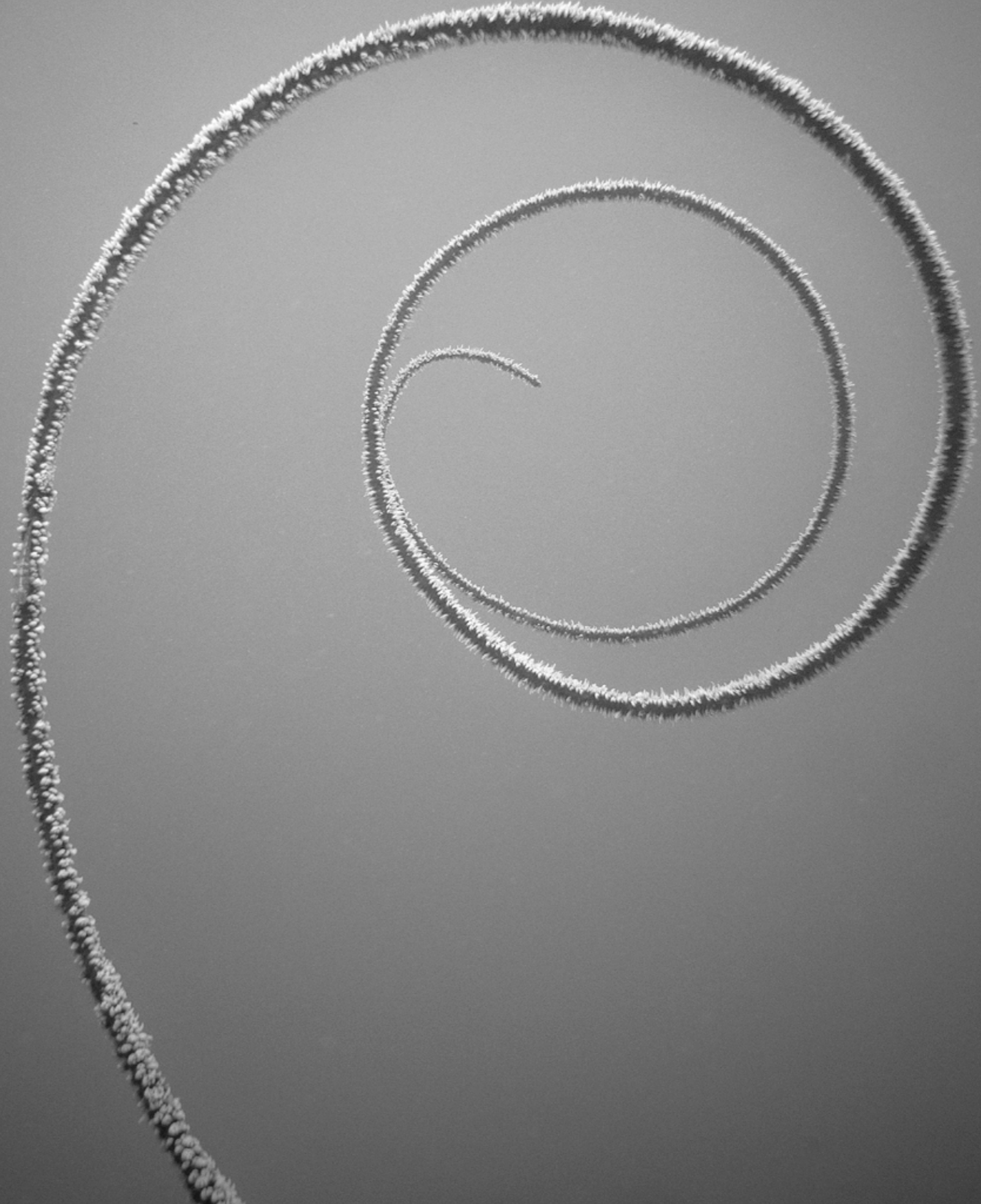
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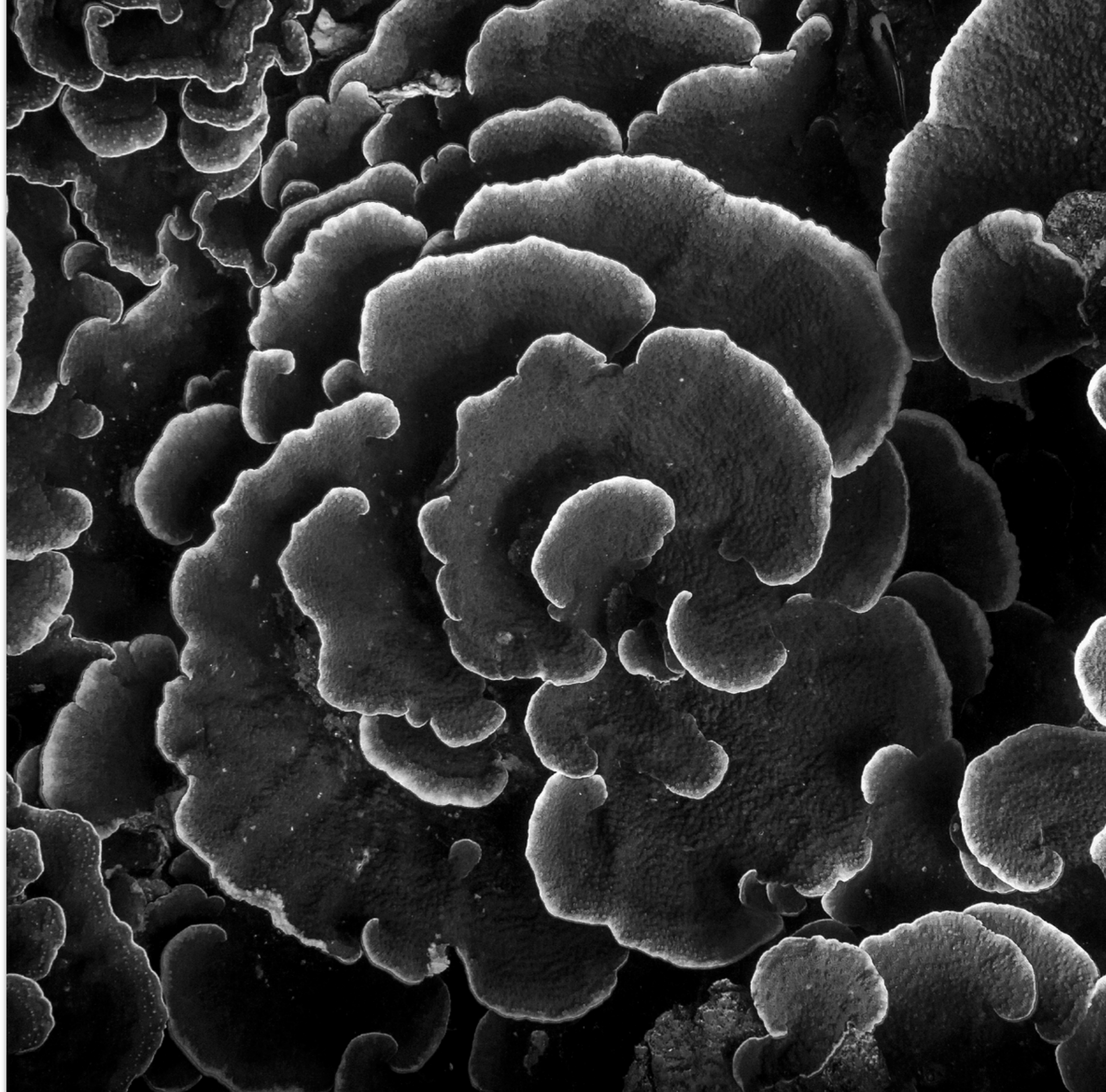


*Sacred* © Hengki Koentjoro

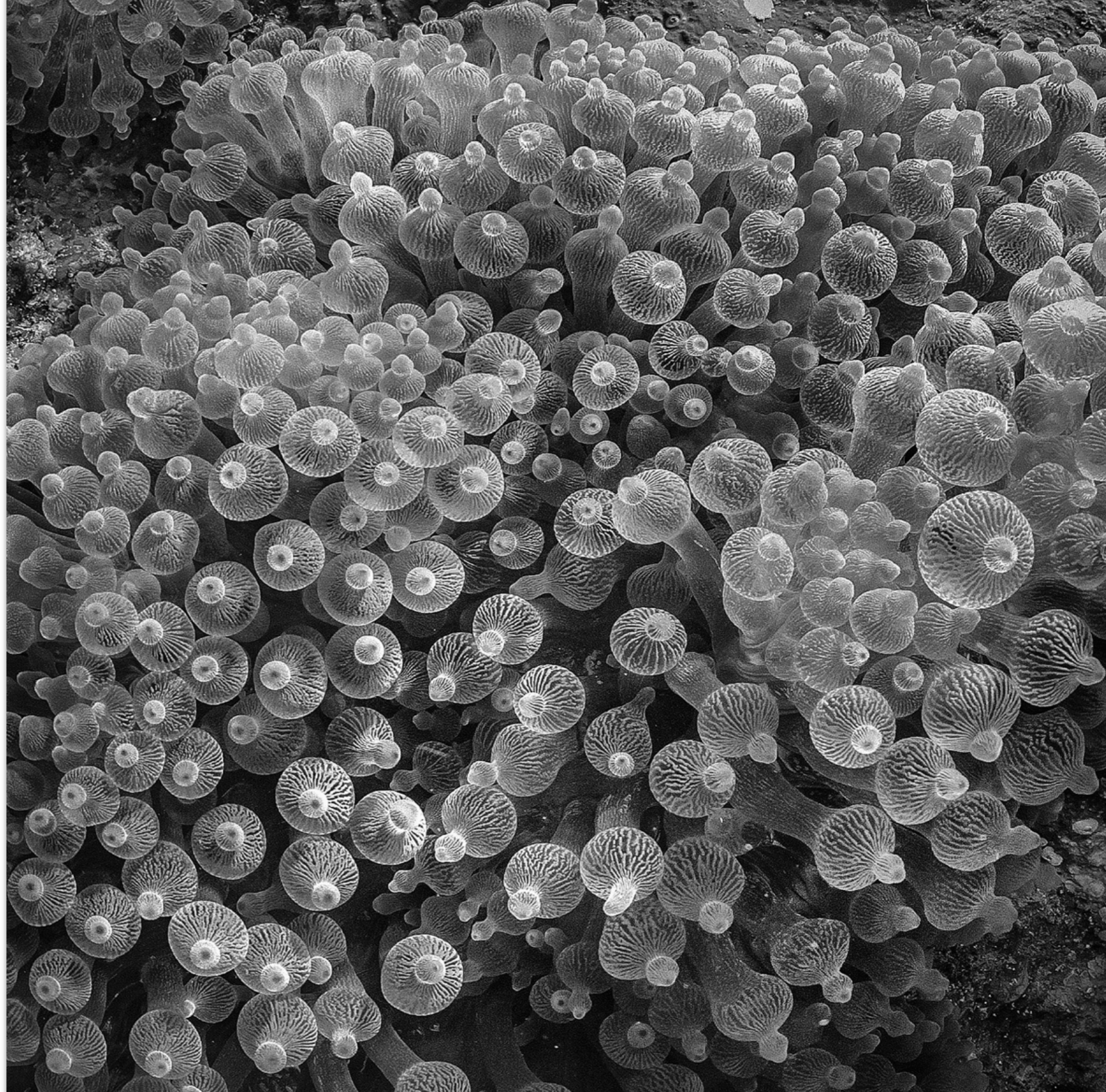


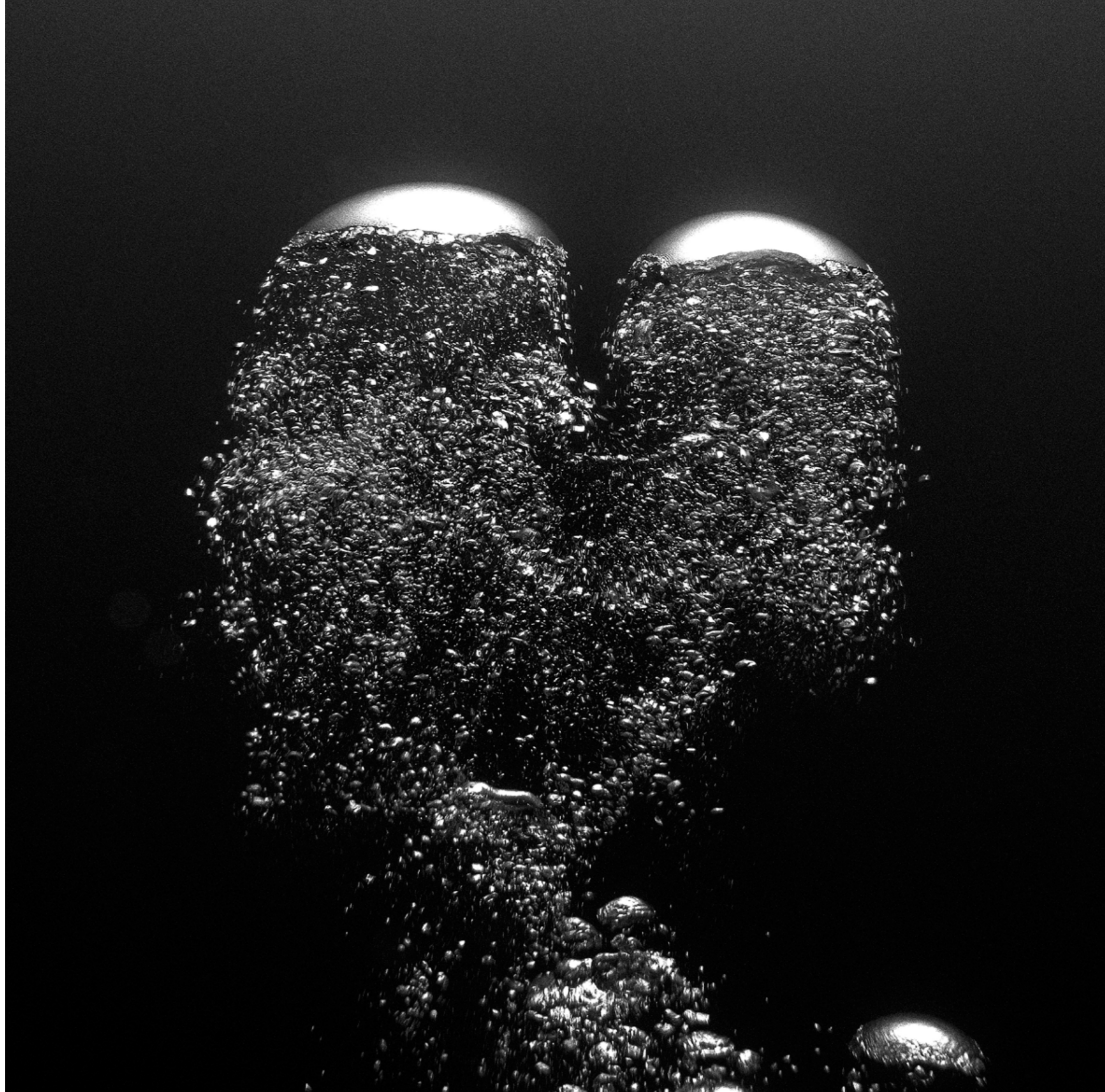




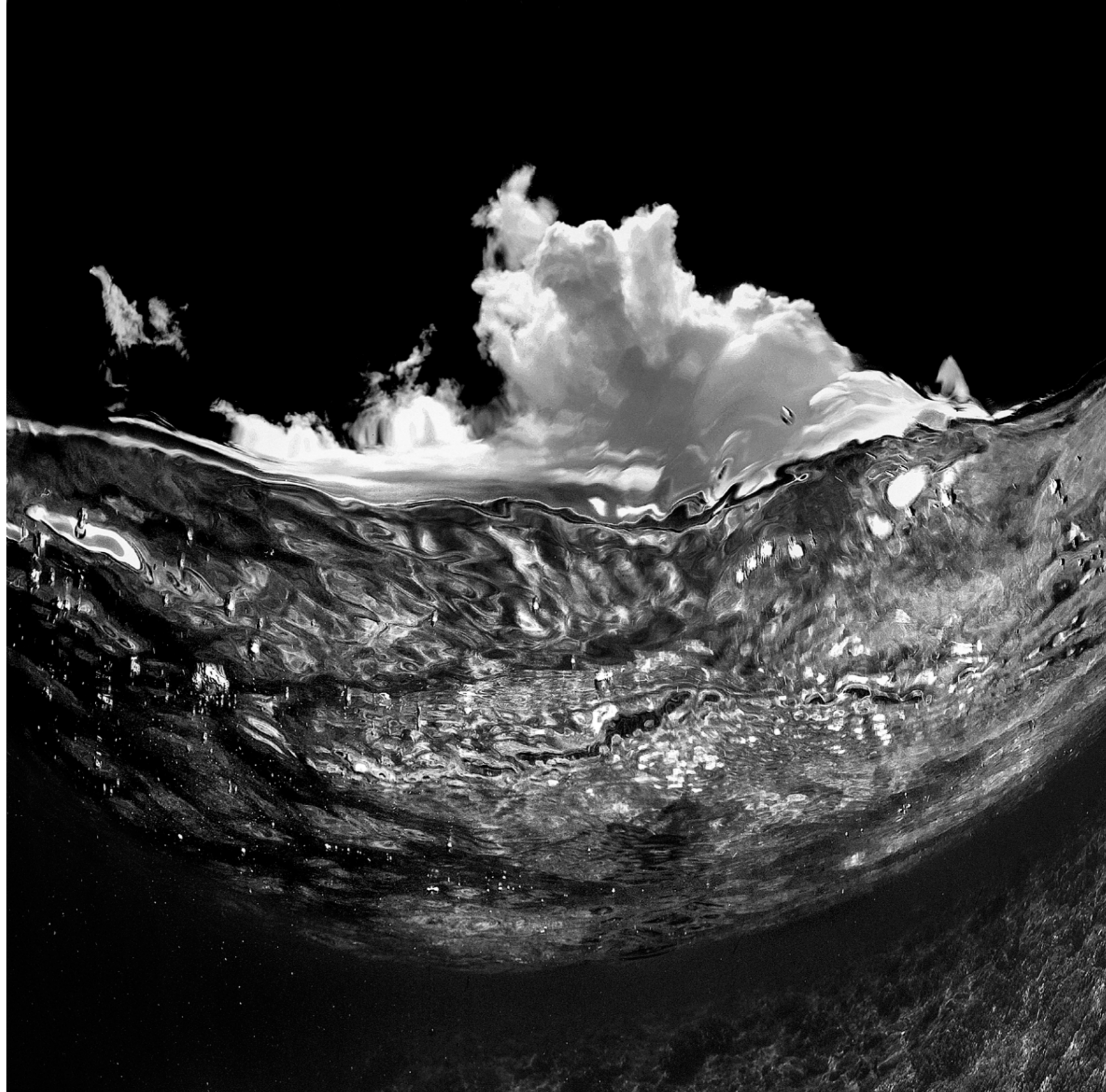














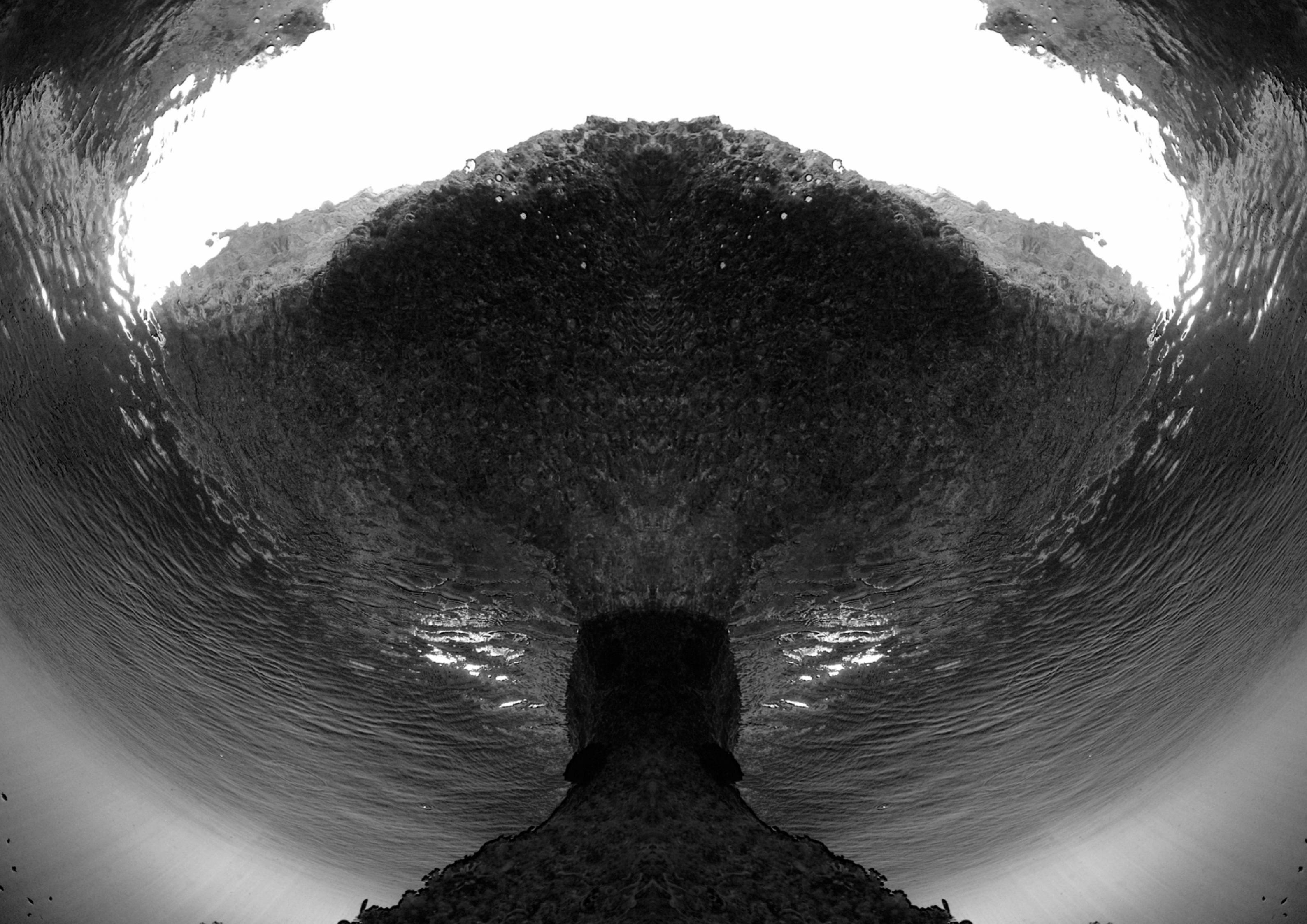












# Komkrit

## THUSANAPANONT

### Light, Land and Love

A native of Thailand, Komkrit Thusanapanont was born in the Saraburi province. Saraburi is one of the country's central provinces, and is believed to have been constructed in 1548.

The elder of two sons, Komkrit attributes his love of the natural world to his father, who would tell the boys bedtime stories about the forest, the animals and the people dwelling there. In addition to fostering this appreciation for nature, Komkrit recalls that his parents prepared him for the real world with the mantra, 'Be good, do good and care for others'.

At the age of 10, Komkrit was moved to Bangkok, the country's capital city, for his education, a process that would continue in that city until he reached the age of 25. He graduated from university with a BA, majoring in audio and visual arts and minoring in mass communications. Komkrit explains that the 4 photography classes on offer within that program completely determined his decisions, as that was where his primary interests lay. ▶

*First light. Death Valley National Park, California, USA, 2004. K B Canham 5x7" field camera with Fujinon W Malcolm360mm lens. Fujichrome Velvia 50 Professional film. © Komkrit Thusanapanont*





His strong love of art also began with his father. Komkrit recalls poring over the books in his father's library over the years, most of these were in English, a language foreign to him at the time, but the images fascinated him and sparked his imagination to draw and paint, pursuits he admits were not his strongest suits.

At 17, while browsing in his favourite bookstore, he came across a photography magazine which proved to be the discovery of an art form seemingly made for him. Although money was tight, and the magazine contained not one word in his native language, he returned a week later to buy it.

'I left the store feeling that I had the most valuable object in the world in my hand, I carried

it everywhere and it fired my imagination about what I could do with photography. My photographic journey had begun.'

Komkrit would go window shopping for his dream camera, it made him feel good. In one of the stores there was an Ansel Adams poster on the wall and this provided an early direction.

'That poster gave me the inspiration to fuel my journey as a landscape photographer. I call this the first period of my inspiration, also discovering the work of Art Wolfe, Frans Lanting, Galen Rowell, Thomas Mangelson, Jack Dykinga, Macduff Everton, Ken Duncan, Phillip Hyde, David Munch, Clyde Butcher, Eliot Porter, Paul Caponigro and Minor White. All are great artists, and I felt the energy, perspective and power in their work.' ▶

*Dawn. Canyonlands National Park, Utah, USA, 2005. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 72mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*

In 2000, he moved to North America, studying English as a second language during a year spent in Ontario, Canada. Just before leaving to return home to Thailand, he visited a family friend who lived in Las Vegas, Nevada. That friend had grown up with Komkrit's father and he had come to think of him as an uncle. What had begun as a planned short stay turned into something entirely different. Komkrit has now lived there for over 15 years.

This decision was inspired by an immediate affinity with the south western landscape. As someone from Asia, Komkrit was stimulated and excited by everything he saw in this harsh and unforgiving new environment. The landscape quickly became a place of refuge, somewhere to run to and identify with, quickly feeling like a new home to a boy from Thailand.

In his first week in the region, he visited Zion National Park in Utah and that was a formative experience. He vowed to return again and again, those experiences shaping the photo essay we're featuring here, the one Komkrit calls, 'Light, Land and Love'.

'That experience opened up a whole new world of thinking, feeling and learning. I thought to myself, mountains in Thailand never get this red...'

In addition to his response to the landscape, his time in America would provide other sources of inspiration.

'Living here has exposed me to photographic styles, and other mediums such as painting, film and music. I've spent countless hours studying artists, their work and their life stories trying to understand what made them world icons. Some of my favorite artists are Mark Rothko, Monet, Klimt, Van Gogh, Turner, Jackson Pollock, Edward Hopper, Andrew Wyeth, and Gerhard Richter. I also really admire the work of Joel Sternfeld, Stephen Shore, William Eggleston, Wim Wenders and many more contemporary artists.

It's in the nature of being an artist to grow and change over time. My interest has gone beyond analysing the techniques of my mentors, and I now find their lives are as interesting, if not more so, than their work.'

Komkrit continues to support his photography by working at his day job, where he's a chef. With the help and support of many people he has met during his time in the US, he has worked in many restaurants and hotels in Las Vegas. This has been a part of his education and the income allows him to cover his living expenses and invest in the tools needs for his photographic passion.

Once his career in food was better established, photography came to the fore in 2002. He has worked his way up from 35mm through to medium and large format capture, delighting in the quality available from larger pieces of film.

'I love film photography, and I'll continue to use film as long as I can find it.'

He is largely self-taught, claiming:

'I'm only partially self-taught, as I did do 4 classes at university, but everything since has been learnt by doing. I've learnt in the real world, making lots and lots of mistakes. Mistakes are the greatest teachers, these are an essential part of a better understanding of the art.'

His five day working week allows some time for planning his weekend escapes into the landscape with his cameras. This has been his routine for as long as he can remember.

Komkrit on the body of work we're showcasing here:

'Light, Land and Love was created on weekends, and during 7-10 day vacations away from work. There were also a couple of opportunities while I was in between jobs, days off between finishing at one employer and starting with another. I took every opportunity life presented, and the collection came together over 10 years.'

'Every time I'm in the middle of nowhere, I feel alive and I understand the reason for my own existence, my purpose.

I have always wanted to do something good, something that can make the world a better place, even just by a little. I want to create something bigger than me, it's how I repay the world for my good fortune.'

Komkrit continues to work on photography projects based in America, Thailand and Japan.

'I consider myself to be an artist who uses photography. Therefore my standpoint is about making an expressive work unselfconsciously and instinctively. I find it difficult to consider doing something I love in exchange for money. I'm creating my work because I love it, because it inspires me. Connecting to my subject from within feels like meditation. Although my images are documentary, there are more layers beyond that.

I was fortunate to grow up in the film era. Since the arrival of digital, so much has changed within photography. To me, digital seems to flatten everything out. I'm not for or against digital, and I'm not necessarily saying that film is better but I do clearly understand which is my medium, and what it can do. Many photographers lack that understanding and I'm not sure how anyone can produce finished work without comprehending the process as a whole.

It seems to me that as time goes by, confusion still exists and it's less about making pictures and more about taking pictures. That's just my opinion of course, and I accept that there is no right or wrong way of going about it. Essentially, I feel that we often focus on the tools we use rather than understanding what we need those tools to achieve. The best tools are useless in the hands of a lost soul. So why don't we as photographers look for ways to develop an understanding of what we're setting out to do before choosing our tools?

I feel that photography is in danger of losing some of its beauty today. I used to love looking at photo magazines when I was growing up, I'd save my money to buy magazines at a reduced price before they were returned as unsold. Even though they were in English, I felt a strong connection with the imagery. These were real photographs. I define real photographs as ones having true colours, perspective and a natural look.

Today, it seems to me that there is a separation, a disconnection between what I know as reality and what I'm seeing in many images. It happens so often that perhaps we're becoming convinced that this is the way it should be. I liken this to a child telling me that chicken comes from a store, seeing this as a product rather than something from a farm.

The tools we have are too good, too fast and we can easily be sidetracked from recognising why we want to make images in the first place. Point A is now far apart and disconnected from point B and so it appears to me that everything in between is blurred.

No wonder that in an age where millions of images are created every day, only a handful survive and come to mean anything. That's just my opinion, I don't mean to offend anyone.

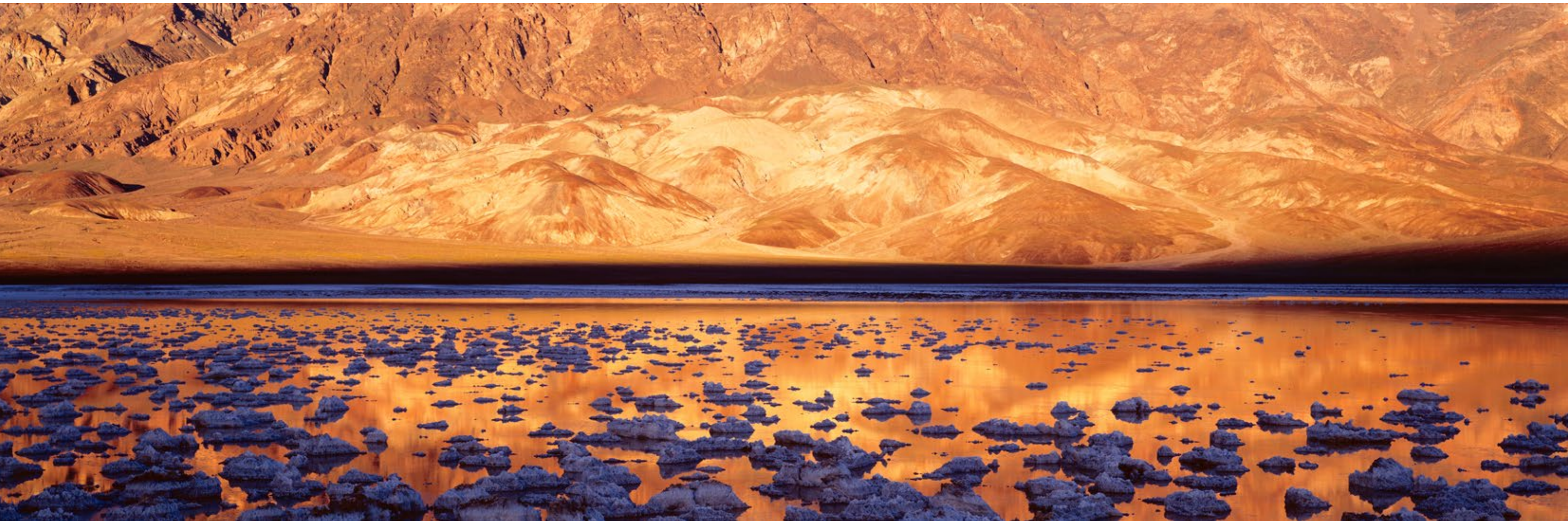
I live my life in a Buddhist way, in order to see what is at the core I must take out that which is unnecessary. That removes confusion, and allows me to have a clear vision.

It's a philosophy for life, but it's also useful in photography.' ■

**TS**

<http://komkrit.com>

Learn more about the K.B. Canham camera used by Komkrit:  
<http://www.canhamcameras.com>



*Desert water. Death Valley National Park, California, USA, 2005. K B Canham 5x7" field camera with Rodenstock Apo-Sironar S 210mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Desert life. Redrock Canyon, Nevada, USA 2005. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 72mm lens. © Komkrit Thusanapanont*

*'I love film photography, and I'll continue to use film as long as can find it.'*



*Among the tall trees. Redwood National Park, California, USA. 2007. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ultra Color 100UC film. © Komkrit Thusanapanont*





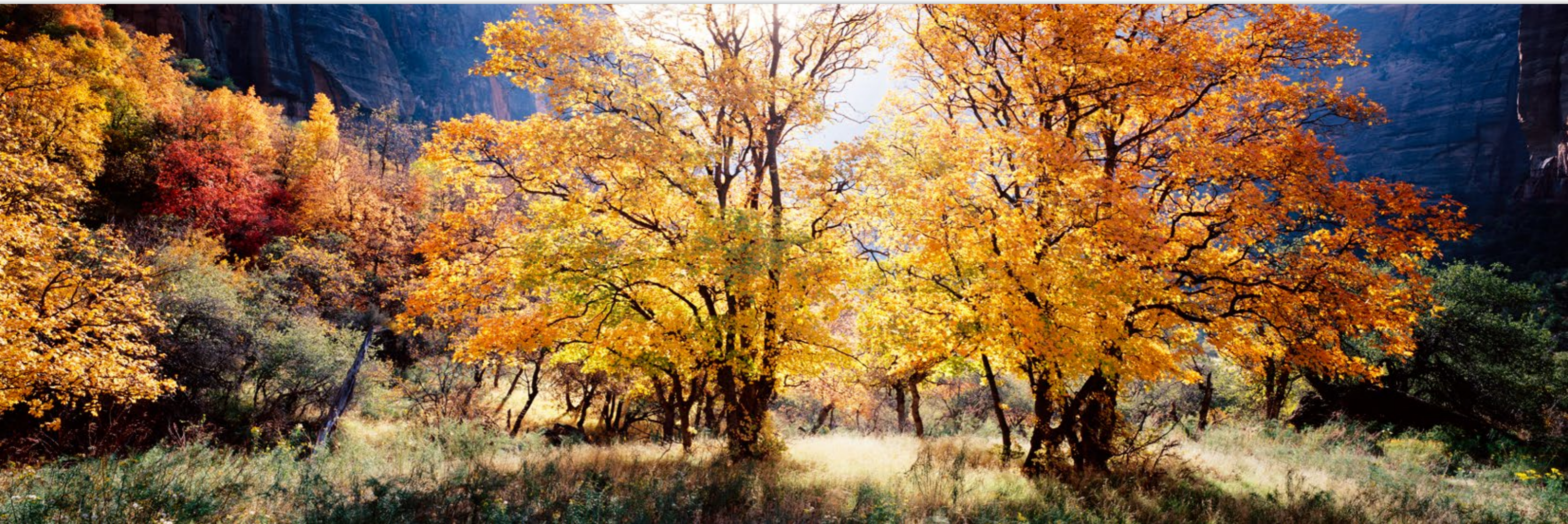
*Hidden spirit, Blackrock Desert, Nevada, USA, 2007. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Humanity. Zion National Park, Utah, USA. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 72mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Stars. Death Valley National Park, California, USA, 2008. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



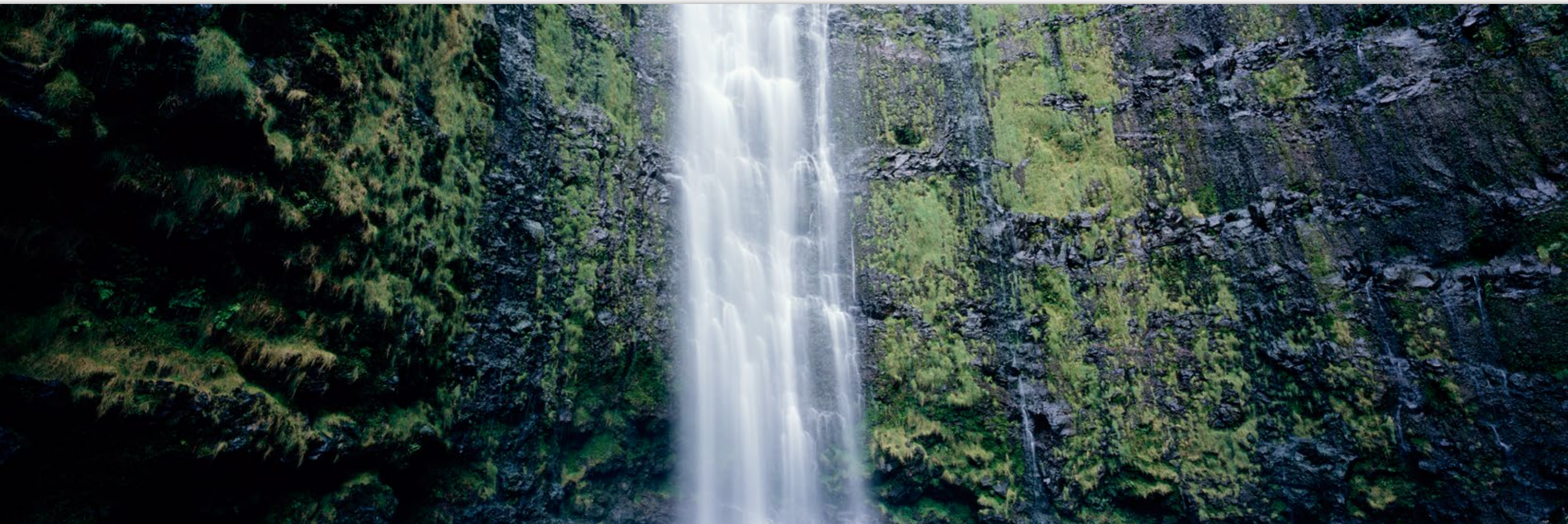
*Two Maples. Zion National Park, Utah, USA, 2007. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Land before time. Grand Canyon, Arizona, USA, 2007. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 72mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Reaching to light. Grand Teton, Wyoming, USA, 2007. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Water and life. Hana, Hawaii, USA, 2007. Linhof Technorama 6x17cm SIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Holy water. Zion National Park, Utah, USA, 2007. Linhof Technorama 6x17cm SIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*





*The beginning. Blackrock Desert, Nevada, USA, 2007. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 90mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*

*'Every time I'm in the middle of nowhere, I feel alive and I understand the reason for my own existence, my purpose.'*



*Lightning storm. Southern Nevada, USA, 2006. Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 72mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Sand dune. Death Valley National Park, California, USA, 2005. K B Canham 5x7" field camera with 6x17cm roll film back and Fujinon W 360mm lens. Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*



*Salt land. Death Valley National Park, California, USA, 2005. K B Canham 5x7" field camera with 6x17cm roll film back and Schneider Super Angulon XL 90mm lens. Fujichrome Velvia 50 Professional film. © Komkrit Thusanapanont*

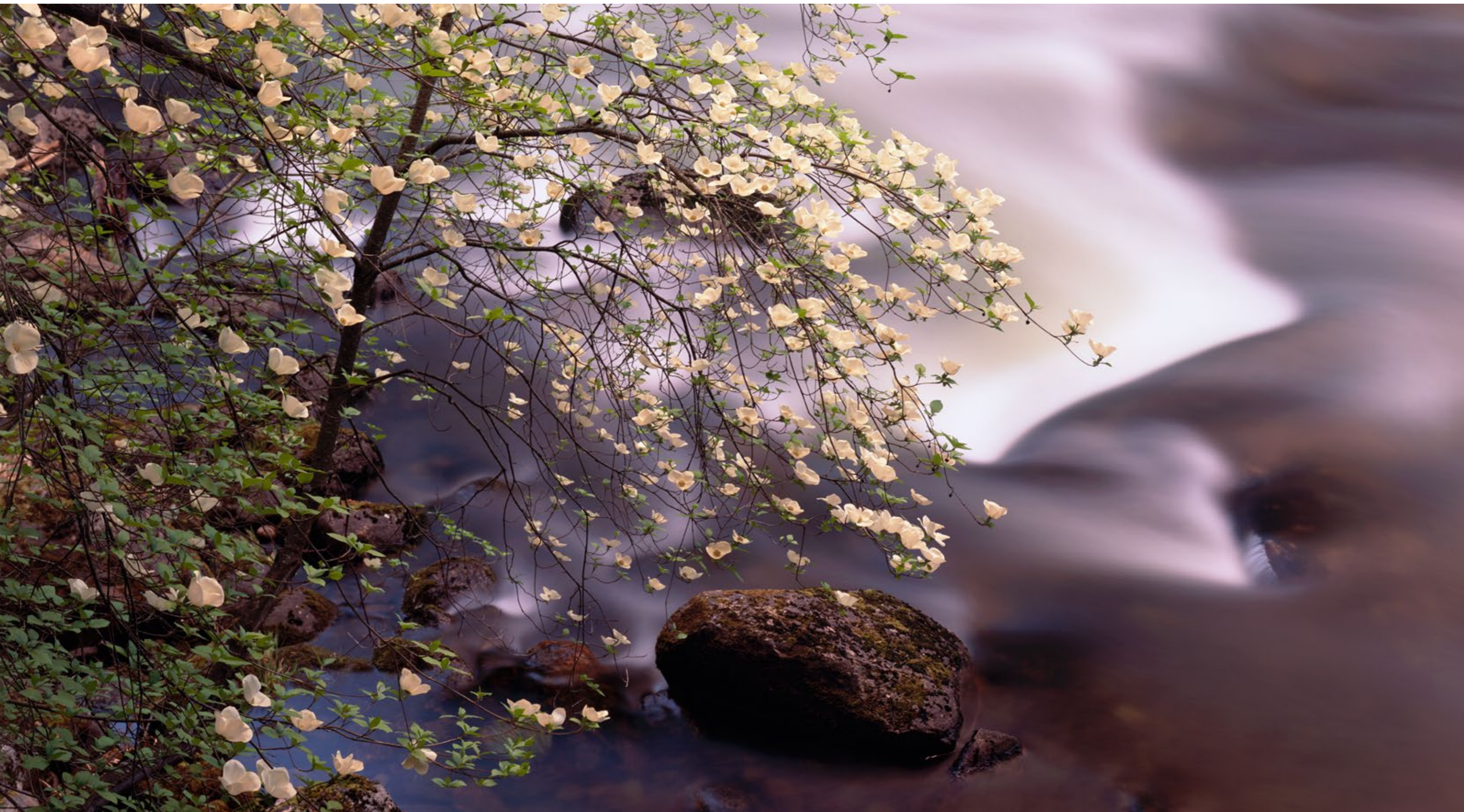


*Earth bone. Mono Lake, California, USA, 2004. K B Canham 5x7 field camera with 6x17cm roll film back and Schneider Super Angulon XL 72mm lens. Fujichrome Velvia 50 Professional film. © Komkrit Thusanapanont*



*Linhof Technorama 6x17cm sIII camera with Schneider Super Angulon XL 90mm lens.  
Kodak Ektachrome E100VS film. © Komkrit Thusanapanont*

*'I live my life in a Buddhist way, in order to see what is at  
the core I must take out that which is unnecessary. That  
removes confusion, and allows me to have a clear vision.'*



*K B Canham 5x7" field camera with Fujinon W 360mm lens.  
Fujichrome Velvia 50 Professional film. © Komkrit Thusanapanont*

► *These small rock wallabies can be hard to find at times. The Red Centre offers far more nature images than you might first think. Aperture Priority, f5.6 at 1/500 sec, 80-400mm lens. © Darran Leal*

## CENTRAL AUSTRALIA

If you have not been to the middle of Australia, then you have not been to one of the most diverse photographic locations on this planet. The 'Red Centre' is expansive with roads that are straight for hundreds of kilometers, and the region is home to very few people. You can lose yourself for days and not see another person on some of the 'off highway' vehicle tracks.

Fortunately, some of the best photographic locations in central Australia have good vehicle access. My favorite locations are the West McDonnell Ranges, and the Watarkka and Uluru Kata Tjuta National Parks. Other Red Centre options are Chambers Pillar and the East McDonnell Ranges. However, a lot of others can be found from The Devils Marbles in the north, to off road sand dunes that stretch for hundreds of kilometers.

I lived and worked at Uluru (more commonly known as Ayers Rock) in 1982. At that time the road in was a rough sand track with corrugations and no services along the way for the entire 400km trip from Alice Springs. Today, it is a modern road and if you are not keen to drive, you can fly right in to an airport that is also used as a base for scenic flights.

Yulara is the village that services the National Park with varying accommodation options and

shops to restock supplies. A few important points to remember are: Book early, as it can get busy, choose a time of year outside of holiday periods and be well aware of extreme temperatures. I have been exposed to minus 7 degrees in winter and well over 40 degrees in summer. Spring and autumn are milder.

At this stage I should also point out the limitations in the region. Some roads and areas are owned by native Aboriginal groups. You might need a permit to drive on the roads on their land, however these can often be obtained on line. Indigenous people are also not keen for photographers to simply arrive and start taking pictures. Without the right contacts, it could take you months or even years to organise specific photo shoots of their people and their culture.

All national parks and reserves in Australia now require that you obtain permits to take images for potential commercial use. So, if you are an enthusiast (shooting only for personal enjoyment, or camera club use) and will never (and have never) used your images in print, or as a product, you will not require a permit. For anyone else you will need to organise a permit well in advance. I would suggest you contact the Australian National Parks Service, at least 6 months before your trip. Uluru Kata Tjuta National Park is probably the most important and the most ►





'unique'. Their system has caused a lot of controversy and I must say, is the most difficult, as they want to approve all image use.

Moving on... Kata Tjuta has always been my favourite Red Centre location. Most visitors flock to Uluru, which is just over 20 kilometres away, and while you can have hundreds of people looking at the sunset at Ayers Rock, often it's just a few dozen people for the sunset at 'the domes' at Kata Tjuta. Why do I prefer Kata Tjuta? Mainly because of the more artistic domes, more pleasing shapes and as, to my mind, it is 'simply better'.

Watarkka National Park offers an outstanding day's walk and many photography options. Be prepared for a short but ruggedly tough walk to gain height and reach the ancient sandstone top. You need to arrive on top at sunrise, or be on top for sunset. Each corner offers a possible creative shot and the cliff's edge is out of this world. If you do not like heights, then stay well back! Take your time and explore all of the tracks right through to the end. Some creative surprises are certainly in store for you.

My sentimental favourite place is the West MacDonal Ranges. A short drive west of Alice Springs brings you to a series of gorges. Glen Helen Gorge offers a basic lodge that is a great base to explore the nearby photo hotspots of Ormiston Gorge and Mt Sonder. Other gorges are not too far away and Glen Helen Gorge is a great shoot in itself.

On our last visit, we really enjoyed our night shots of the stars and landscapes. The clarity and amount of heavenly bodies on display is outstanding! While there are some limitations to off-track and road access in the region, don't be scared to give it a go for a unique image.

The Red Centre is tough and unforgiving, so take lots of water with you no matter when you go, wear tough footwear, take a hat and travel light. Remember to always let someone know

where you are. Travelling in this way, you will have some incredible personal nature experiences in a land that time has forgotten.

Enjoy your photography ... ■

### Darran Leal

darran@f11magazine.com  
www.worldphotoadventures.com.au

Darran and Julia Leal are the owners of World Photo Adventures, Australasia's premier photo tour company. WPA is celebrating 26 years of amazing small group photo adventures. 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



▲ Mulla Mulla adds a splash of colour and creativity to the Australian outback.  
Aperture Priority, f11, 16-35mm lens, 400 ISO. © Darran Leal



► Our modern cameras allow for new techniques. A fun shot with one of our groups in central Australia.  
Manual Mode, f4 at 30 seconds. © Darran Leal



Once upon a time the Australian Photographic Society had a Colour Slide Division. Who remembers colour slides or transparencies? With the demise of transparencies, the Slide Division was replaced by a Projected Images Division which, later, was rebadged as the Digital Division (DD). Unsurprisingly, DD has the largest number of members of the six Divisions within the Society. For the same reason, it is also the most active of all the Divisions.

DD has the task of monitoring innovations in photography in relation to the interests and benefit of all APS members. DD's specific responsibilities include the management and running of the annual Australian Digital Photography Awards and the digital section of the annual APS National Exhibition. As well as managing those two major competitions, DD operates its own seasonal competitions.

Thanks to one energetic and skilled DD member, the Society has its own image upload system which is used for a growing number of competitions and, most recently, to gather members' images for display at this year's annual convention, APSCON 2015. Along with all other divisions, DD will present a one hour long session on the convention's Divisions Day.

DD operates an 'Image Coaching Room' folio specifically tailored to help beginners increase their skills and gain confidence. It is staffed by a group of very experienced photographers filling the role of 'coaches'. It provides a space

where beginners, or for that matter anyone who is struggling to gain acceptances in exhibitions, can show their photos and receive top notch advice in a supportive, secure environment.

Another DD service is the 'Critique Room' designed to operate as an image-based forum for constructive discussion of images and other relevant topics. It is open to anyone to view but only DD members can upload photos, vote and make comments. It is also an in-house alternative to external social media sites where showing and discussing images is so common place.

Last year DD also set up a Mobile Photography Showcase. Judging by the number of images uploaded, it would appear to be more popular than the Image Critique Room, although there is less commenting.

The Division's own Webpage is being used to advantage. The 'What's New' section is regularly updated with current news of DD's activities. This serves two purposes. It is good marketing for prospective members and it provides existing members with a quick reference to current activity. The welcome message is more static but is updated as necessary.

After a period where a new editor could not be found, the Division's newsletter 'Monitor' recently has triumphantly re-emerged. The first excellent issue can be read [here](#).

**Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS Chair, Marketing & Sponsorship Sub-Committee**

### **People, Wildlife, Landscapes and more – under Taranaki Skies**

All this and more is yours for the taking at the Photographic Society of New Zealand's (PSNZ) Central Regional Convention coming up in one of New Zealand's most scenic destinations – New Plymouth – from 13-15 November 2015.

Hosted by the New Plymouth Photography Club the organisers have assembled a lineup of outstanding photographers who will deliver a variety of presentations and workshops guaranteed to cover key genres of photography.

From capturing people to animals in the wild; from the deep blue seas of the Antarctica to the snowy peaks of Mt Egmont, to finding your way in the dark – some of New Zealand's most talented photographers will share their knowledge and technical skills with you.

Born and raised in Taranaki, Tony Carter was the first New Zealander to be awarded the title of Grand Master of Photography by the NZ Institute of Photography (NZIPP). Since then he has added numerous gold, silver and bronze medals to his collection. And as a consummate perfectionist, Tony is excited to be able to show and share his talents.

Trevor Penfold hails from England and fell in love with wildlife photography on his honeymoon in Kenya and Tanzania. He moved to New Zealand in 2005 and since then set about developing his photography skills and following his dream.

Trevor says he uses his skills to showcase the diversity of animals with which we share our



planet and to raise awareness of the important of using the environment in a sustainable way.

He runs regular workshops for groups and individuals and writes wildlife photography books and articles.

Anthony Powell will share his many years of living in Antarctica as well as show his award winning film: A Year on Ice, which he made while living and working there with his wife Christine. For anyone thinking of going to the Antarctica, this is one workshop not to be missed.

Landscape photographer Thomas Busby says he lives 'under Mt Egmont' and spends his time hiking, exploring and capturing the magnificent Taranaki landscapes and coastlines. He'll share his experiences and knowledge.

For Astrophotographers, Jeremy Beckers, David Sinclair and Leith Robertson will look at the theory of taking low light images and astrophotography and cover the equipment that is needed, as well as go over post-production techniques to make a good image.

Regional Conventions are a key component on the annual PSNZ calendar and are a time for photographers to come together with old and new friends to learn and expand their technical skills in a relaxed, fun and friendly environment.

Registration is open to all photographers – you don't have to be a PSNZ member – and is a very low \$140 for the full weekend. For more information and registration [click here](#).

**Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity**

## And who sponsors your underpants?

Currently, in our part of the world, and in Europe, a lot of attention is focused on the Rugby World Cup, cleverly aided and abetted by those who stand to make the most from it.

To many, it's an almost-religious, jingoistic, fanatical passion. For others it's a wonderful opportunity to direct eyes and ears to their product or service through the heroic endorsement of beer, airlines, under-arm protection and also – underwear.

As the coins of patronage trickle down through the hands of the many layers of media, lawyers, agencies and agents the leftovers are then distributed through to the players – the heroes actually delivering the goods.

I have just purchased Jay Maisel's new book, *'Light Gesture & Color'*.

I will always remember a comment he made at the end of a presentation made to photographers at a conference in Queenstown NZ in 1994. He was sponsored as a guest speaker by Kodak and at the end of his presentation someone asked, 'what film are you shooting?'

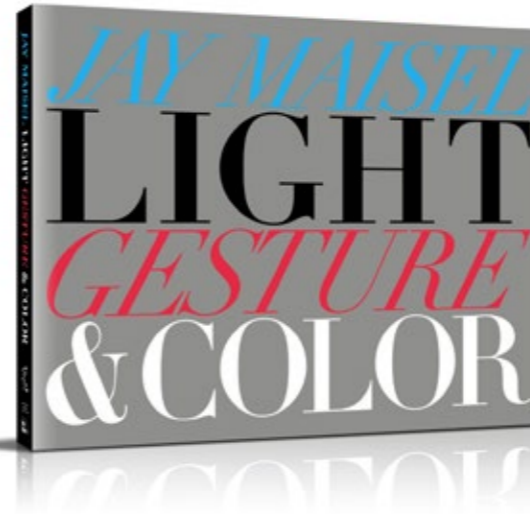
Eloquently, charmingly and in his direct very 'Brooklyn' way, Jay pointed out that he was not going to reveal that, as no one was sponsoring him to make a film endorsement!

Reading his new book is almost like listening to a presentation by Jay. It's conversational, it's direct, and it is succinct in showing and explaining. It's not written in the language of curators or academics, it explains concepts and why photographs work quite plainly.

One example? '...if this sounds too artsy fartsy, just think of it as a photo of what's there now as influenced by what ain't there now.'

There is no one interpreting, or embellishing, what lies between Jay and the reader. Simple, honest and richly layered with his years of experience – just buy it. Or check out a brief introduction here.

Which leads me to an example of art criticism that left me flummoxed, even taking into account the bad grammar. Imagine, in a comprehensive review of a photo exhibition reading, '... but it's their oneiric and eidetic qualities (that) are the most striking.'



*Light, Gesture & Color*  
Paperback: 264 pages  
Publisher: New Riders; 1 edition  
(November 7, 2014)  
Language: English  
ISBN-10: 0134032268  
ISBN-13: 978-0134032269

Perhaps the reviewer would have been better served by saying that the dreamlike and vividly recalled imagery are the most striking elements of the exhibition?

Unfortunately 'eidetic qualities' can suffer wide interpretations and don't really suit criticism without qualification. Were these words chosen by the art critic for clarity of communication or in the interests of one upmanship over his audience? We'll never know.

This in turn leads me to another book I recently bought, *'Artists Statements of the Old Masters'*.

It is researched and written by John Seed who is a professor of art and art history at Mt. San Jacinto College in Southern California.

From da Vinci to Rubens, Van Dyke to Van Ruisdael, Steed wonders how they might answer a hypothetical question: 'If the great European artists of the past were alive today, what kinds of statements would they need to write to explain and justify their work?'

A clever, funny and nicely illustrated little book that panders to my prejudices and sustains my



*Artist's Statements of the Old Masters*  
Paperback: 40 pages  
Publisher: CreateSpace Independent Publishing Platform (July 24, 2015)  
Language: English  
ISBN-10: 1515224031  
ISBN-13: 978-1515224037

rage. Imagine Leonardo da Vinci stating earnestly that:

'I originally proposed La Giaconda (the Mona Lisa) as non-specific vehicle to map coded and opposing systems of selfhood and gender that could be substantiated via an intertextual nexus. Through a personal discursive process, it then evolved through a self referential 'otherness' that overlays Neo-Platonic androgyny re-defined as an ontology of the unsaid.'

Wow, I recognise that sentiment, unfortunately I see ones just like it far too often – the language of confusion and inadequacy. Even Russell Brand recognised and called it out in economic and political forms in his book *'Revolution'* and his film, *'The Emperor's New Clothes'*.

So, what a fresh and honest book Jay has written, and illustrated – without needing unfathomable artist statements – or, for that matter, sponsored underpants. ■

**MS**  
malcolm@f11magazine.com



**aipp**<sup>TM</sup>  
ACCREDITED  
PROFESSIONAL  
PHOTOGRAPHER

**Reflections**  
Honouring our WWII Veterans

The AIPP are proud to announce that the hugely successful Reflections Project will come to an end on that most significant of dates the 11th of the 11th. Having successfully made contact with over 5000 veterans since the start of April the AIPP will register the last group of veterans on the 11th of November 2015. We thank all veterans for their participation and our Accredited Pro Photographers for their commitment to the project.

These AIPP pages are sponsored by *f11* Magazine.

# THE 2016 AIPP EPSON PROFESSIONAL PHOTOGRAPHY AWARDS

## SAVE THE DATE

### VICTORIA

Judging - 23rd & 24th February  
Presentation - 25th February

### NEW SOUTH WALES

Judging - 21st & 22nd March  
Presentation - 23rd March

### AUSTRALIAN CAPITAL TERRITORY

Judging - 21st & 22nd March  
Presentation - 24th March

### TASMANIAN

Judging - 9 & 10th April  
Presentation - 10th April

### NORTHERN TERRITORY

Judging - 16th & 17th May  
Presentation - 17th May

### QUEENSLAND

Judging - 30th April & 1st May  
Presentation - 2nd May

### WESTERN AUSTRALIAN

Judging - 31st May & 1st June  
Presentation - 2nd June

### SOUTH AUSTRALIAN

Judging - 20th & 21st June  
Presentation - 22nd June

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#### Elite Studio Photography Workshops

- Workshops and mentoring to develop your photography, lighting and business.

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#### IAN POOLE does PHOTOGRAPHY

- Ian writes about photography, offers assistance on portfolio selection, and curates exhibitions.

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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:

*'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 workshops, designed to get you thinking in new ways about photography.'*

#### Bridge on mentoring photographers:

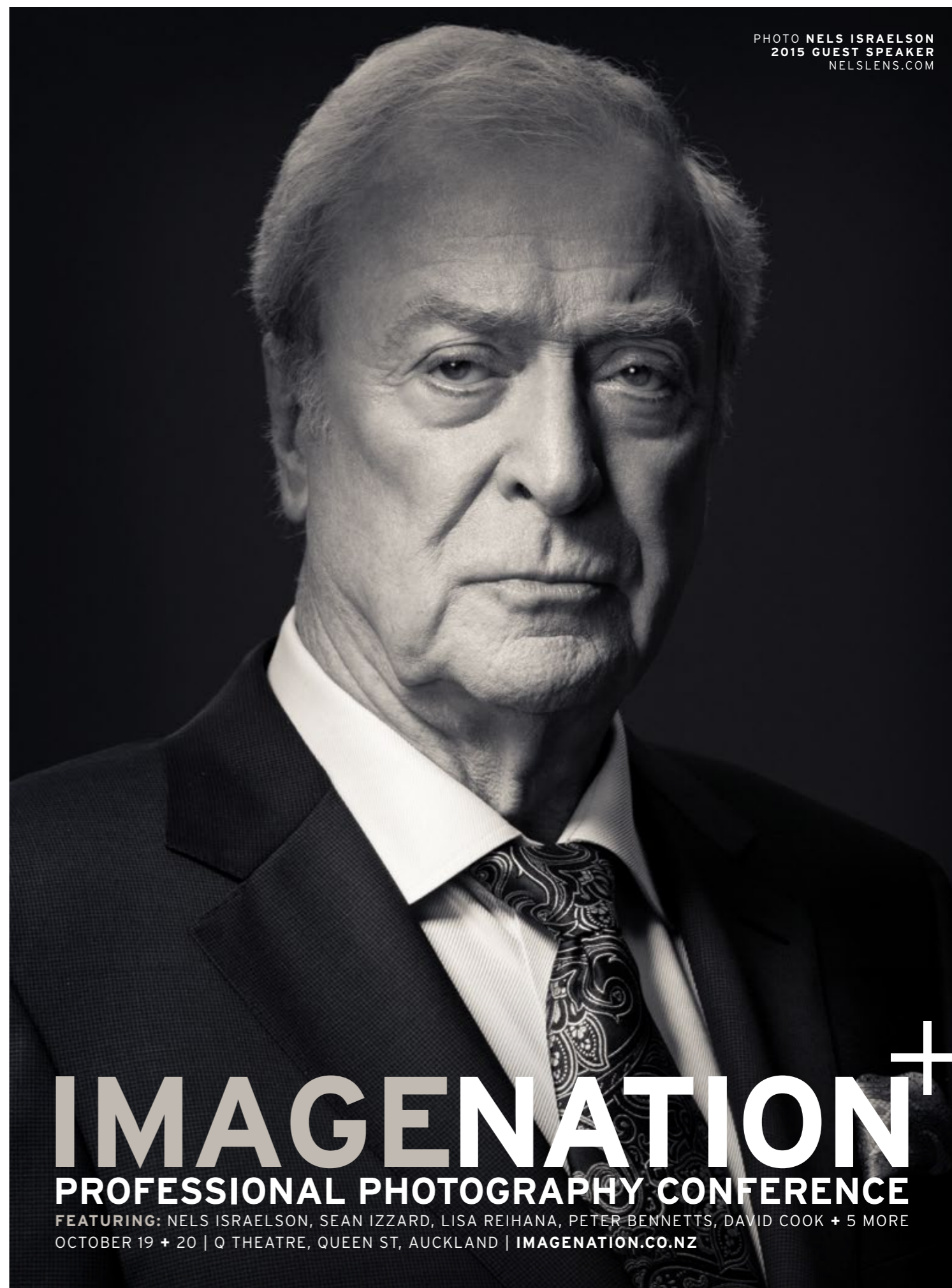
*'Make a friend and become part of my strictly limited mentoring programme, a one-on-one journey, working towards your own goal and developing your own vision.'*

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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### Change is in the air

It's an exciting time at the NZIPP with a new look Board for the coming year. Russell Hamlet will be greatly missed and the NZIPP appreciates his commitment and dedication over the past year. Russell has handed over the reigns to the turbo-charged Katherine Williams from Tandem Photography who is excited about doing some awesome things for photography in New Zealand.

'In truth what excites me most about being here is what is possible in a team, and I believe in NZIPP we have a pretty amazing team. We have plenty to do and with what I'd say is the youngest NZIPP Board ever (thanks Clinton for bringing the average age way down), it's the perfect time to get back to the root of why we exist and look at re-evaluating what our vision and values will be for Professional Photography in NZ 2015 and beyond.'

Ball of energy Tracy Stamatakos from One Black Sheep in Tauranga steps up to the new Vice President role. Auckland's Gino Demeer from Cactus Photography and Christchurch's Clinton Lloyd from Lovelight are newly appointed to the Board. Kaye Davis rounds off the team and continues to tirelessly contribute hugely to the board as Chair of Honours.

This is the perfect time for those of you teetering on the edge of joining the NZIPP to jump aboard. As a member of the NZIPP you have the support, networking opportunities, and camaraderie of

your peers within your industry. It also adds credibility for you in the eyes of your clients, recognising that you are a professional photographer. By belonging to an institute that represents all areas of professional photography in New Zealand, and through our focus on education, advice, and a wide range of membership benefits, we will help you improve the success and vitality of your business.

Your provisional member benefits will include (but in no way are limited to):

- Epson NZIPP Iris Awards
- Infocus Conference
- Meeting and Networking opportunities
- Professional Development
- Membership Discounts
- PRO Report eMagazine
- Scholarships

Come along to the next NZIPP regional meeting in your area to check out what becoming a member is all about!

Contact [info@nzipp.org.nz](mailto:info@nzipp.org.nz) to be put in contact with your Regional Chair.

Another great way to keep in-touch with happenings in the New Zealand's photographic industry and the NZIPP is to sign up to our monthly PRO Report.

Contact [marketing@nzipp.org.nz](mailto:marketing@nzipp.org.nz) to be added to the list.

# Queenstown Centre for Creative Photography



## New Zealand Photographic Workshop Specialists – 2015/2016

Jackie Ranken and Mike Langford, both internationally award winning photographers, judges and lecturers based in Queenstown, New Zealand.

**Mike Langford** Canon Master, Grand Master NZIPP, Australian Travel Photographer of the Year 2013, NZ Travel Photographer of the Year 2012.

**Jackie Ranken** Canon Master, Grand Master NZIPP, NZ Landscape Photographer of the Year 2013 & 2014, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.

Join us for hands-on, practical workshops, where you can use our CANON EOS 700D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future. We always run small groups of eight students with two tutors.

### Our 2015/2016 event schedule:

August 20-24	Mt Cook 'Winter Landscape 2', NZ
September 17 - 21	West Coast/Haast 'Seascapes', NZ
October 8-12	Fiordland 'World Heritage Landscape', NZ
October 30 – Nov 10	Japan 'Autumn Colours' <b>FULL</b>
Nov 12-24	Japan 'Autumn Colours' <b>FULL</b>
Dec 3-10	Queenstown 'Luminous Landscapes', NZ
Mar 17-21	Central Otago, NZ
April 15-18	Autumn Colours 1, NZ
April 25-28	Autumn Colours 2, NZ



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# Being an observer

## Discovering, or reconnecting with, your internal camera

We take our eyes largely for granted. They guide us through life and the millions upon millions of images they capture at an impossibly high frame rate are recorded to our internal storage device (also called the brain) in real time. We access this device constantly and seamlessly and these 'image files' – or 'footage' – make up our memories, and ultimately who we are.

Of course it's not all kittens, mermaids and beer gardens, the images are not always pleasant, we've all seen things we'd rather not have and they're all recorded in the same fidelity regardless.

I think we tend to sort our internal libraries in order of preference though, and even the most unpleasant images eventually get pushed back to the dark recesses while the more pleasant and uplifting ones stay closer to hand. This internal 'workflow' is miraculous really, and if properly tapped it can be a photographer's best friend. How to tap it? Read on...

Early in my photographic career I found myself in a lecture theatre watching and listening intently (despite a raging hangover – long story...) to a highflying American corporate and advertising photographer who was then at the height of his powers.

There was much valuable information discoursed that morning but the one piece of advice that has never left me was that to become a good photographer you must first become a good observer. This means the observation of everything going on around you at any one time. Not so much noting the hair colour and facial scar of the dark stranger in the bar that a CIA agent would observe, but more like constantly framing up little scenes – wide, tight and everywhere in-between – whilst noticing how the light plays over the people and objects in these 'shots' as you pass through the world. Sometimes I even take it a step further and

mentally add, move or subtract lights to make things more appealing.

This technique can be practised anywhere you happen to be and when you are doing almost anything, and if practised often enough will quickly become second nature. I find this way of looking at the world adds to that image library in my head, filling it with scenarios that can be drawn on – for instance, when a client is throwing around ideas in the formative stages of a brief. I find I can often pull one of these scenes from the 'archive' and I already have a basic idea of how it's going to be staged or posed and lit.

I guess what I'm describing here is a discipline, and as with all disciplines some work is required to keep it up and it's easy to wake up one day and realise that you've lost the vision. This is not a disaster though because like all good diets, all you have to do is focus once more on what's going on

and you'll be back in the zone in no time at all.

If all of this sounds a little obscure to you then why not give it a try for an hour, a day or even a week and see if the idea grows on you?

You've got nothing to lose and you never know it might unexpectedly give you the answer to that tricky client request or provide inspiration for that personal work you keep meaning to get started on.

I can assure you that this way of seeing has provided me with much enjoyment, has greatly helped develop my photographic eye and has most definitely given birth to some of my best visual ideas. ■

### Buzz

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## BUT WAIT – THERE'S MORE...



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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

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mutual client's products. Team work usually enhances creativity and close collaboration does tend to prevent unpleasant surprises later on in the process.

Would I approach this same assignment differently today? I would ask for more money – I deserve it! I would still shoot the same variety of images. I would be forced to pay for access to the same botanic gardens. Probably I would direct some model expressions differently, but then I am still surprised that a couple of the poses still hold up – even if the clothes indicate historic images. I would direct the models to wear helmets – but that is a bureaucratic imposition. While I feel that my skill-sets and techniques have dramatically improved over the years, my instincts tell me that when it comes to directing talent, setting a scene and then recording what takes place, nothing very much has changed. I used the best materials, and the best processing laboratory available at the time – as is evidenced by the fact that I was able to scan the results easily today. My data asset management (DAM) is good, as I can identify, date and retrieve the assignment.

Questioning one's own style is a difficult proposition, but probably should be done on a regular basis if we are to stay ahead of the photographic pack. Revisiting work from days gone by can at first be excruciating with props, clothing and hairstyles immediately dating the images and shortly thereafter calling their instructive usefulness into question.

However, looking beyond this, looking a layer or two below the surface can deliver a revelation or two – so I recommend it. ■

**Ian Poole**

[Poolefoto.wordpress.com](http://Poolefoto.wordpress.com)  
[www.fotofrenzy.com.au](http://www.fotofrenzy.com.au)  
[ian@f11magazine.com](mailto:ian@f11magazine.com)



## Blasts of the past

In another life well away from this august magazine, I express my thoughts in blog form. Recently I showed a set of photographs taken for a commercial client some forty years ago. These were mostly Ektachrome colour transparencies, processed properly in Kodak approved chemistry and then stored in conditions appropriate for the extremes of sub-tropical Brisbane. They had fared well over the decades.

In the course of laying out the blog I had cause to wonder whether my photographic style had changed over the years. The assignment was to illustrate a range of bicycles and an equivalent range of riders showing diversity in age and gender. It was interesting to note that I had shot a good mix of close-up and long shots, utilising my wide and telephoto lenses. What did surprise me was the fact that the framing of the shots was not dissimilar to work that I have done recently. I guess that our craft is a moving feast, and that stylistic treatments will roll in and out of use over time so is this mere coincidence or a constant?

One would assume that a lifetime of experience, the influence of all those lecturers at conventions, and the comments of judges about my images in competitions, might result in a gradual change in style, if not technique.

Having spent vast amounts of money stocking a library with photographic books by people such as Sam Haskins, Helmut Newton, Herb Ritts, Jeanloup Sieff, and Guy Bourdin; and only replicating their influences in my private work,

not my commercial output, there surely must have been other influences along the way.

A mid life crisis driven foray into academic study left me with a visual arts postgraduate degree. Probably the most life changing point in my photographic career. Good lecturers had pointed me to other genres of fine art as well as towards obscure photographic practitioners. I was reading books about photography that did NOT contain photographs, and the photographers mentioned above became slightly less relevant to me. My ability to assess, evaluate, appraise and critique became more finely honed with the discipline of academic research. These are traits that I hope stand me in good stead today.

But back to the transparencies of bicycles from the seventies. They were not of a quality that would demand an immediate assignment commission from a high flying New York advertising agency – but nor was the product from Australia's highest selling cycle manufacturer. These were shots taken early in my career and at the time they were the distillation of self taught technique and the early results of skills passed on by practitioners of the professional Institute which I had recently joined. The years I had spent buying, and trawling through, vast quantities of magazines represented visual research, today that would take place online. I was working with a young and ambitious art director who was as keen as I was to explore a good idea using our

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*Kevin Fallon, ex football coach. Client: Metro Magazine. Nikon D800E camera with 24-70mm f2.8G ED lens. © Alistair Guthrie*

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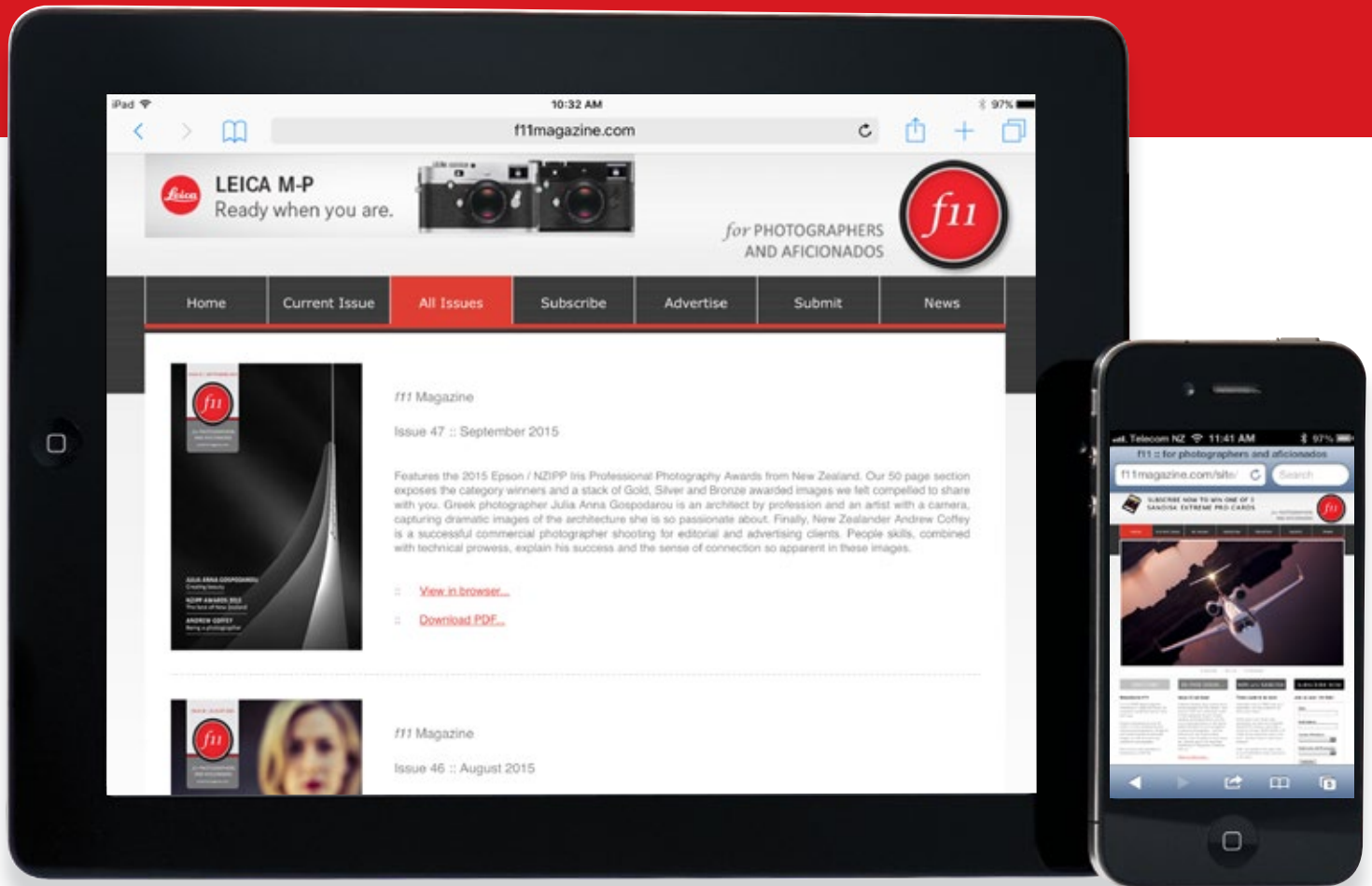
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