

ISSUE 49 | NOVEMBER 2015



for PHOTOGRAPHERS
AND AFICIONADOS

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AIPP APPA AWARDS 2015

The best from Australia

CHRIS BRAY

Nomad

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WELCOME TO *f11* MAGAZINE

Our antipodean awards season continues with the 2015 Canon AIPP Australian Professional Photography Awards (APPA) being conducted during October. We're showcasing the category winners, including the Australian Professional photographer of the Year, John Ansell from Victoria. Congratulations John, and to all of the category and award winners.

It's a great opportunity for us to show a fine collection of award winning images from every genre. Our coverage starts on page 14 and runs across 42 consecutive pages, so get amongst it and take it all in. Of course, there's more to see on the AIPP website.

In addition to all of these lauded works this issue also focuses the spotlight on two photographers working in very different areas – wild places and built spaces.

Chris Bray is a Sydney based Australian photographer who shoots travel and wildlife and runs a photo safari business with his wife Jess. Their lives are one constant adventure, and home is somewhere they only spend a couple of months each year. The rest of the time is spent either shooting or guiding their photo safari clients around the world, and occasionally sailing their little wooden boat. We've chosen to concentrate this feature on Chris' wildlife images, with intimate portrayals of some of his favorite subjects.

British photographer Andy Spain recently moved from London, England to Wellington, New Zealand with his Kiwi wife. Andy specialises in architectural photography and we're showcasing a mixture of work, some shot in the UK and some created since he moved to New Zealand. From one capital to another, and now with a new life under construction, Andy's passion for the built environment and the people who craft it is clear to see.

So, with images from the APPA Awards taken all over Australia; in the savanna, forests, game reserves and wild places of the world; and the cities, towns and rural areas of England and New Zealand, this issue is every bit as far ranging and diverse as the artists we feature here.

Enjoy this issue of *f11*, take in the wonderful, the wildlife, and the places we live. ■

Tim

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AIPP APPA Awards 2015 ::
Chris Bray :: Andy Spain

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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 almost always for the terminally unappreciative. A brilliant escape from the last of these gulags left a tunnel for other prisoners and led him to consultancy in strategy, advertising and marketing. Always impressed by the Bohemian lifestyles, 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.



'Design is in everything we make, but it's also between those things. It's a mix of craft, science, storytelling, propaganda, and philosophy.'
– Erik Adigard

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 155** of this issue.



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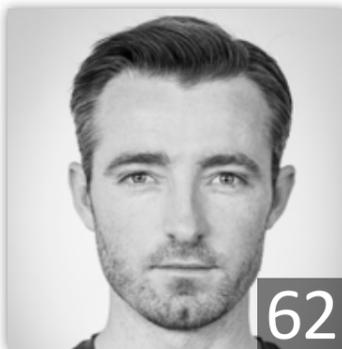
2015 APPA AWARDS

Canon AIPP Australian Professional Photography Awards

◀ John Ansell



© John Ansell



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Chris BRAY

Nomad



© Chris Bray



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Andy SPAIN

Life under construction



© Andy Spain



COVER IMAGE
Architectural detail © Andy Spain
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'Winning this award is the most incredible accolade of my career. I've been a member of AIPP for 26 years and I'm proud to have grown and developed my passion to achieve the top honour,'
 – John Ansell, AIPP Photographer of the Year 2015.

HAMERSLEY – BY DAN PROUD

'I finally had a moment to piece together the last years worth of drone work from my travels in the North West. Far out, trimming 6 hours of footage to 4 minutes is not easy! Locations filmed were primarily in the Hamersley range and Karijini National park areas. I love this part of the country and having the opportunity to film from the sky is nothing short of awesome.' See more of Dan's videos here.

Staff Picks via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



MEET THE WORLD'S SMALLEST QUEUE

Ever wished you could be in two places at once? Meet the world's smallest queue for this year's biggest phone launch. New Zealand telco Spark's low key online promo for the iPhone 6S miniaturised their phone buyers in waiting thanks to a cute idea and some 3D printing...

Spark via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



BLACK & WHITE IN COLOR – BY JULIANNA THOMAS

'One of my biggest pet peeves in art is the lazily-desaturated DSLR video. Black & White In Color is my personal response to treating black and white as an editing afterthought. This short video is the culmination of a year and a half of experimentation with black and white textures. In some instances, color is unavoidable – dark purples, greens, and blues separate out of black dye within a few minutes.'

Staff Picks via Vimeo

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Focal length: 45mm Exposure: F/1.8 1/500sec



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'Skill in the digital age is confused with mastery of digital tools, masking the importance of understanding materials and mastering the elements of form.'

– John Maeda

While I doubt that designer John Maeda ever intended this comment for photographers some of you might join me in reflecting that he could well have been addressing us directly.

The digital tools he refers to might have been our cameras, the computing power at our disposal, and the virtually unlimited capabilities offered by our software.

Let's set aside both the capture device and the computer hardware, as parity pretty much exists in the sense that most photographers now have access to more than adequate capture and processing horsepower. Understanding the materials, job done.

We see plenty of intuitive image-makers with strong design abilities and an innate ability to pre-visualise. They can find leading lines, place content precisely in the frame and abide by sound design principles when creating their pictures. They know the rules, and when to break them, and a lifetime of observation has both enlightened them and installed a comprehensive onboard visual database of what works, works better, or fails to work at all. There's the mastery of form.

However, even if they combine this with complete mastery of the capture device, some of these individuals then struggle to complete the task with the final finessing of post-production that would elevate the work to the absolute sublime.

Sometimes we see less visually able, but far more technically skilled individuals with near complete control of the post-production process. These are the folk who can stitch a collection of the proverbial sows ears into a purse worthy of a Louis Vuitton label. Mastery of digital tools for sure, but can they first identify and grade the vital pigskin materials?

It's a relatively rare individual who combines all of these talents with an equal measure of sophisticated artistic sensibility. No wonder we celebrate this when we find it.

It's a complex jigsaw puzzle, a precise set of ingredients, yet the combination is subtly variable each time we open the box. The first order of business is to ensure that all of the pieces are on hand before attempting to complete the picture. Any missing elements are the enemy of the constructor, unseen yet unmistakably noticeable by their absence. Bringing all of the pieces to bear in the same place and at the same time, and folding them all together, perhaps that's the skill. ■

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Beyond seeing

Photographing with your heart – Part 1

What happens to your photography when you begin to wonder how you actually see?

The great French writer Marcel Proust once commented that: 'The real voyage of discovery consists of not seeking new landscapes but in having new eyes.'

As photographers, we begin our photographic journey by attempting to get our process to see the world the way we do. And inevitably we fail miserably, because our camera is a simple machine, but infernally and obdurately so.

It is never going to see the world the way we do.

It does not know how to. It is a real shock when it dawns on us that the problem is not one which can be solved by throwing more money at it, doing another workshop, or watching yet another YouTube video.

The mountain (camera) is never coming to Mohammed (us); we have to go to it. We have to train ourselves to see like our camera. We have to look at our scene through its eyes. I suspect

that many of us, having learnt to be obedient to the machine, stop there. We have not mastered the machine; it has mastered us. And so there we stay in a state of perpetual servitude to the whims of the engineers who built the machine, locked in a paradigm in which we have no say.

There is however, a way out.

Having learnt to see like our camera, we can come to believe that that is reality. Nothing could be further from the truth. Take depth of field, for example. The human eye has a natural aperture of f3.5, which is a pretty shallow depth of field. So why do we perpetuate the fiction that we see at f16 or f32 and render sharp-from-front-to-back landscapes which really only perpetuate an illusion? Surely we should photograph and present everything at f3.5?

The answer is to look at how we see, the fact that we see not with our eyes (fiction, trap) but with our minds.

Our eyes gather data and feed it to our minds which interpret it and then reassemble it into



© Tony Bridge

a composite of meaning, represented as a picture, depending on the time of day, what we had for breakfast, the nature of our relationships, our state of health and a million other factors, of which we are probably not aware.

Perhaps a composite is a better representation of how our minds work and how we actually see rather than a single framing frozen in Time and Space. Seeing then is not an act of objectivity, it is a purely subjective and 'willing suspension of disbelief' (Samuel Taylor Coleridge). What we see varies from person to person, and from moment to moment, for it is overlaid by the ever-changing veneer of memory, and dependent upon the needs of the viewer.

So, if our natural aperture is f3.5 and if we composite meaning into a coherent image in our minds, then why not work in that way? It is often from these apparently silly questions that a whole new approach to our work can come.

Some time ago, I was thinking about the tourist-as-consumer and the consumerist nature of urban living, and fascinated by the often surreal

graffiti I noticed on walls around the city where I was living. It seemed somehow portentous, as if a conversation was taking place just out of reach, and that I was only catching glimpses of it. The mannequins in the shop windows seemed to be silent observers, parties to an undercurrent I couldn't quite reach. Perhaps the world was stranger than I had been led to believe, and there was something going on to which everyone was blind. I could detect fragments of it and, rather than try to define it in a single capture, I opted to combine it in a composite, much as my brain would have assembled it.

And, funnily enough, if I had been trying to make a single image, an aperture of f3.5 would have been perfect. ■

TB

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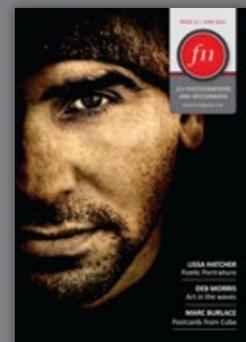
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Jackie Ranken Canon Master, Grand Master NZIPP, NZ Landscape Photographer of the Year 2013 & 2014, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.



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- October 8-12 Fiordland 'World Heritage Landscape', NZ
- October 30 - Nov 10 Japan 'Autumn Colours' **FULL**
- Nov 12-24 Japan 'Autumn Colours' **FULL**
- Dec 3-10 Queenstown 'Luminous Landscapes', NZ
- Mar 17-21 Central Otago, NZ
- April 15-18 Autumn Colours 1, NZ
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2015 APPA

2015 Canon AIPP Australian Professional Photography Awards

Australia's professional photographers gathered in Melbourne in late October for the coveted Canon AIPP Australian Professional Photography Awards ('Canon AIPP APPAs').

Portrait photographer John Ansell walked away with \$10,000 and the prestigious title of 2015 Canon AIPP Australian Professional Photographer of the Year for his images chronicling Australia's history in a set of four photographs. In addition, John also won the 2015 AIPP Australian Portrait Photographer of the Year award.

'Winning this award is the most incredible accolade of my career. I've been a member of AIPP for 26 years and I'm proud to have grown and developed my passion to achieve the top honour,' says John Ansell. 'At the APPA awards, your fellow photographers aren't your competitors, they are your source of inspiration and what encourages me to push boundaries every year to try something new.'

John's winning portraits images are designed to communicate a visual timeline of Australian history, chronicling: Australia's Indigenous community as the original land owners; a Queens scout signifying 200 years as a British

*2015 Canon / AIPP Australian Professional Photographer of the Year, and Portrait Photographer of the Year, John Ansell. This image was awarded a Silver Distinction. © John Ansell
Category sponsor: Kayell Australia*

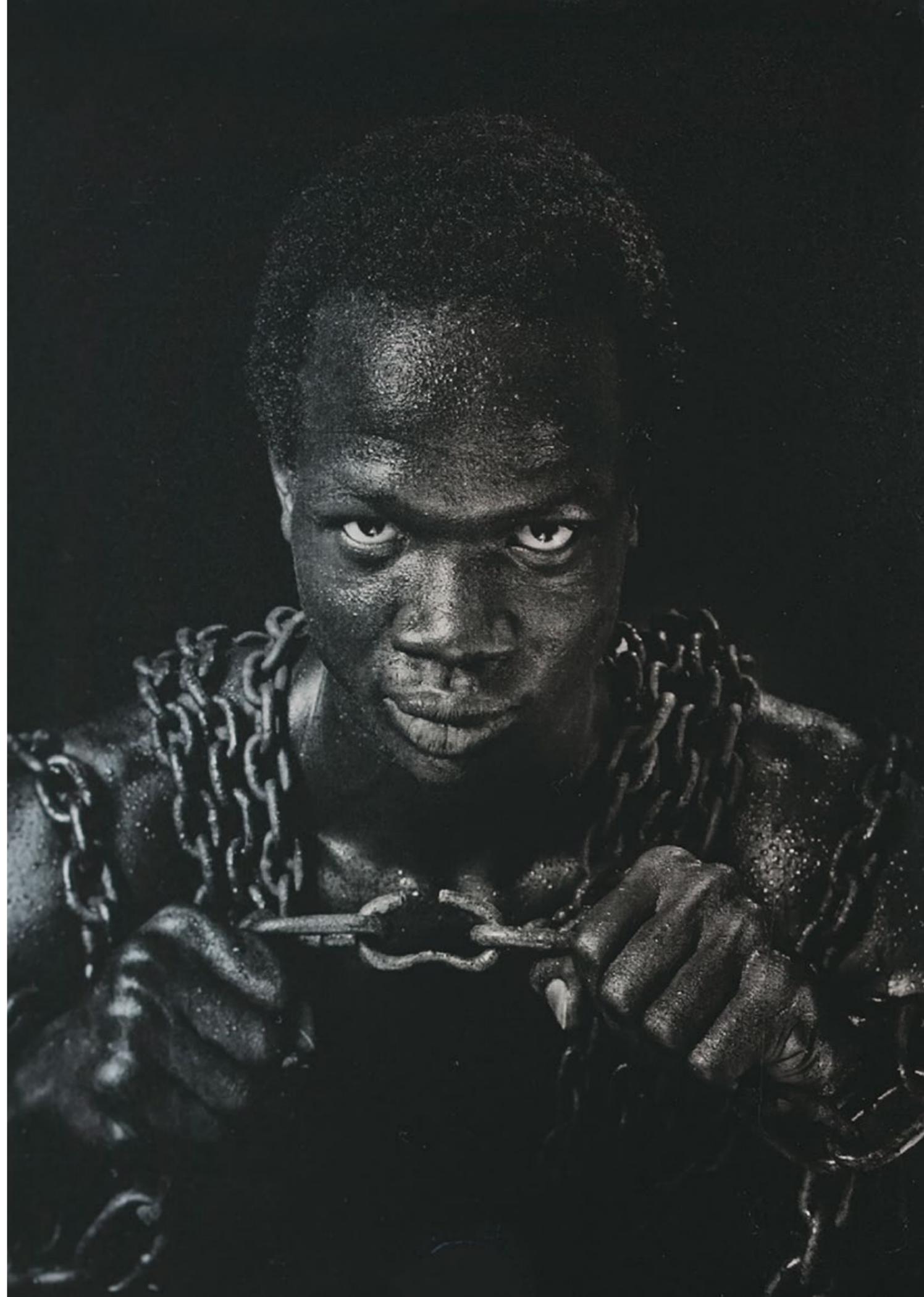
colony; an Italian immigrant representing Australia's rich multicultural society; and, a young Sudanese refugee breaking free of chains depicting the new direction of Australian society.

In their 39th year, 648 entrants submitted a collective 2434 images to be judged as part of the awards, vying for the grand prize of \$10,000 and category prizes of \$1,000 cash.

'Each year we are amazed at the standard of entries and reminded of the ability of the best professional photographers to continually reveal new ways of seeing the world through their images,' said Canon's manager of Professional Photography, Chris Macleod. 'This year was no exception and we will see this flow on and inspire the next generation of photographers.'

The awards were peer-judged over the past three days by some of Australia's most recognised photographers, including Canon Master Photographers Darren Jew, Mike Langford, and Jackie Ranken with each of the thousands of images entered critiqued in detail.

'In today's digital world, everybody wants to be able to capture images and remember great ▶



moments, but for professional photographers it is more than that. It is about using photography to tell brave, emotive stories that create powerful impressions and have an impact on the viewer,' says Canon AIPP APPA Judge and Canon Master, Jackie Ranken. 'The APPA Awards is an incredible celebration of those who do it best.'

The 2015 Canon AIPP APPA Awards also honoured two of Australia's leading and most respected photographers who ascended to the coveted rank of AIPP APPA 'Grand Masters'. These photographers include Andrew Campbell, 2015 AIPP Australian Science, Wildlife & Wild Places Photographer of the Year winner, and New Zealander Mike Langford, a Canon Master. ■

For further information, visit
www.canon.com.au/appa
or www.aippappa.com.au

AIPP / TS



*2015 AIPP Australian Advertising Photographer of the Year,
Easton Chang. This image was awarded a Silver.
© Easton Chang
Category sponsor: My Insurance Broker*

Winners for the 2015 Canon AIPP
Australian Professional Photography
Awards are:

**2015 CANON AIPP AUSTRALIAN PROFESSIONAL
PHOTOGRAPHER OF THE YEAR**

John Ansell APP.L M.Photog, John Ansell
Photography, Victoria

**2015 AIPP AUSTRALIAN ADVERTISING
PHOTOGRAPHER OF THE YEAR**

Easton Chang APP, Easton Chang Photography, New
South Wales

**2015 AIPP AUSTRALIAN ALTERNATE PROCESS OF
THE YEAR**

Trevor Foon APP.L M.Photog II,
Foons Photographics, Victoria

**2015 AIPP AUSTRALIAN BIRTH PHOTOGRAPHER OF
THE YEAR**

Selena Rollason AAIPP, Brisbane Birth
Photography, Queensland

**2015 AIPP AUSTRALIAN FASHION PHOTOGRAPHER
OF THE YEAR**

Vicky Papas APP AAIPP, Vergara, Victoria

**2015 AIPP AUSTRALIAN COMMERCIAL
PHOTOGRAPHER OF THE YEAR**

Lisa Saad APP M.Photog III, Lisa Saad, Victoria

**2015 AIPP AUSTRALIAN SPORT PHOTOGRAPHER OF
THE YEAR**

Krystle Wright, Canon Master, Queensland

**2015 AIPP AUSTRALIAN TRAVEL PHOTOGRAPHER
OF THE YEAR**

Steve Scalone APP AAIPP, Steve Scalone
Photography, Victoria

**2015 AIPP AUSTRALIAN LANDSCAPE
PHOTOGRAPHER OF THE YEAR**

David Evans APP M.Photog I, David Evans
Photography, South Australia

**2015 AIPP AUSTRALIAN SCIENCE, WILDLIFE AND
WILD PLACES PHOTOGRAPHER OF THE YEAR**

Andrew Campbell AAP.L G.M.Photog, Generations
Photography, Victoria

**2015 AIPP AUSTRALIAN DOCUMENTARY
PHOTOGRAPHER OF THE YEAR**

Johannes Reinhart APP AAIPP, JR Photography,
Western Australia

**2015 AIPP AUSTRALIAN ILLUSTRATIVE
PHOTOGRAPHER OF THE YEAR**

Gee Greenslade APP AAIPP, Gee Greenslade
Photography, South Australia

**2015 AIPP AUSTRALIAN PORTRAIT
PHOTOGRAPHER OF THE YEAR**

John Ansell APP.L M.Photog, John Ansell
Photography, Victoria

**2015 AIPP AUSTRALIAN PET / ANIMAL
PHOTOGRAPHER OF THE YEAR**

Kerry Martin APP AAIPP, Akemi Photography, Victoria

**2015 AIPP AUSTRALIAN FAMILY PHOTOGRAPHER
OF THE YEAR**

Katie Kolenberg APP M.Photog, Heartstory
Photography, Australian Capital Territory

**2015 AIPP AUSTRALIAN WEDDING
PHOTOGRAPHER OF THE YEAR**

Kelly Tunney APP M.Photog I, Kelly Tunney
Photographer, Australian Capital Territory

**2015 AIPP AUSTRALIAN CREATIVE PHOTOGRAPHER
OF THE YEAR**

Peter Rossi APP.L GM.Photog, Highlights
Photography, Queensland

**2015 AIPP AUSTRALIAN ALBUM OF THE
YEAR AWARD**

Jerry Ghionis APP.L M.Photog IV, Jerry Ghionis
Photography, Victoria

**2015 AIPP AUSTRALIAN PHOTOGRAPHY BOOK
AWARD**

Robert van Koesveld, Robert van Koesveld
Photography, Western Australia

**2015 AIPP AUSTRALIAN STUDENT PHOTOGRAPHER
OF THE YEAR**

Ricky Gestro, Western Australia

**2015 AIPP AUSTRALIAN EMERGING
PHOTOGRAPHER OF THE YEAR**

Jennifere Thompson, Jennifere Thompson
Photographer, Victoria

2015 AIPP OVERSEAS PHOTOGRAPHER OF THE YEAR

David Edmonson, Edmonson Weddings, United States

**2015 AIPP AUSTRALIAN TERTIARY PHOTOGRAPHY
INSTITUTION OF THE YEAR**

Photography Studies College – Melbourne, Victoria

**2015 AUSTRALIAN HIGHEST SCORING
IMAGE AWARD**

David Evans APP M.Photog I, David Evans
Photography, South Australia

*2015 AIPP Australian Commercial Photographer of the
Year, Lisa Saad. This image was awarded a Gold.*

© Lisa Saad

Category sponsor: PPIB.





2015 AIPP Australian Creative Photographer of the Year, Peter Rossi. This image was awarded a Silver Distinction. © Peter Rossi Category sponsor: digiDIRECT

- ▶ 2015 AIPP Australian Emerging Photographer of the Year, Jennifere Thompson. This image was awarded a Gold. © Jennifere Thompson Category sponsor: Independent Photographic Supplies



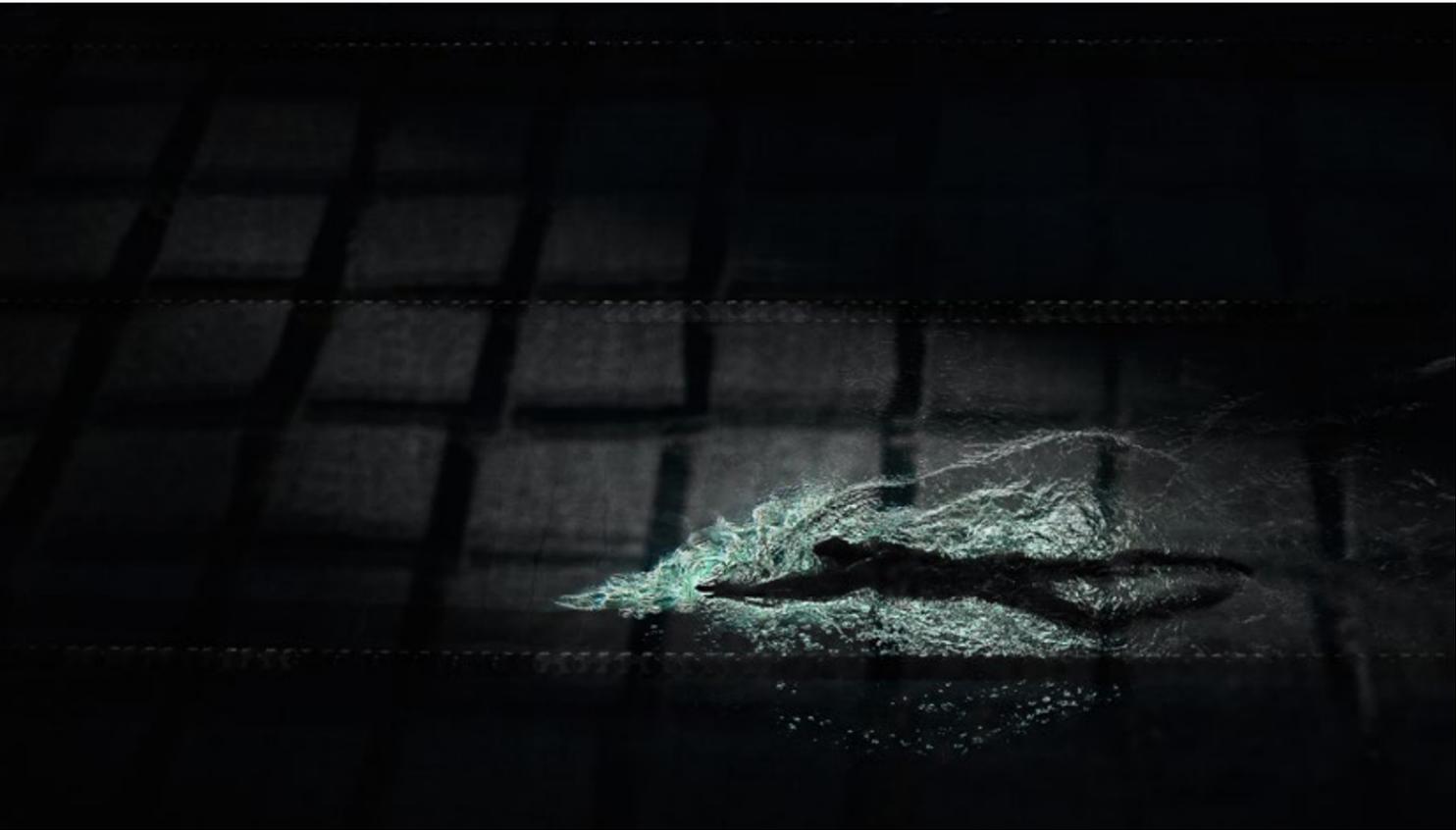
2015 AIPP Australian Landscape Photographer of the Year, **David Evans**. This image was awarded a Gold Distinction and was the Highest Scoring Print of the Year. © David Evans

Landscape category sponsor:

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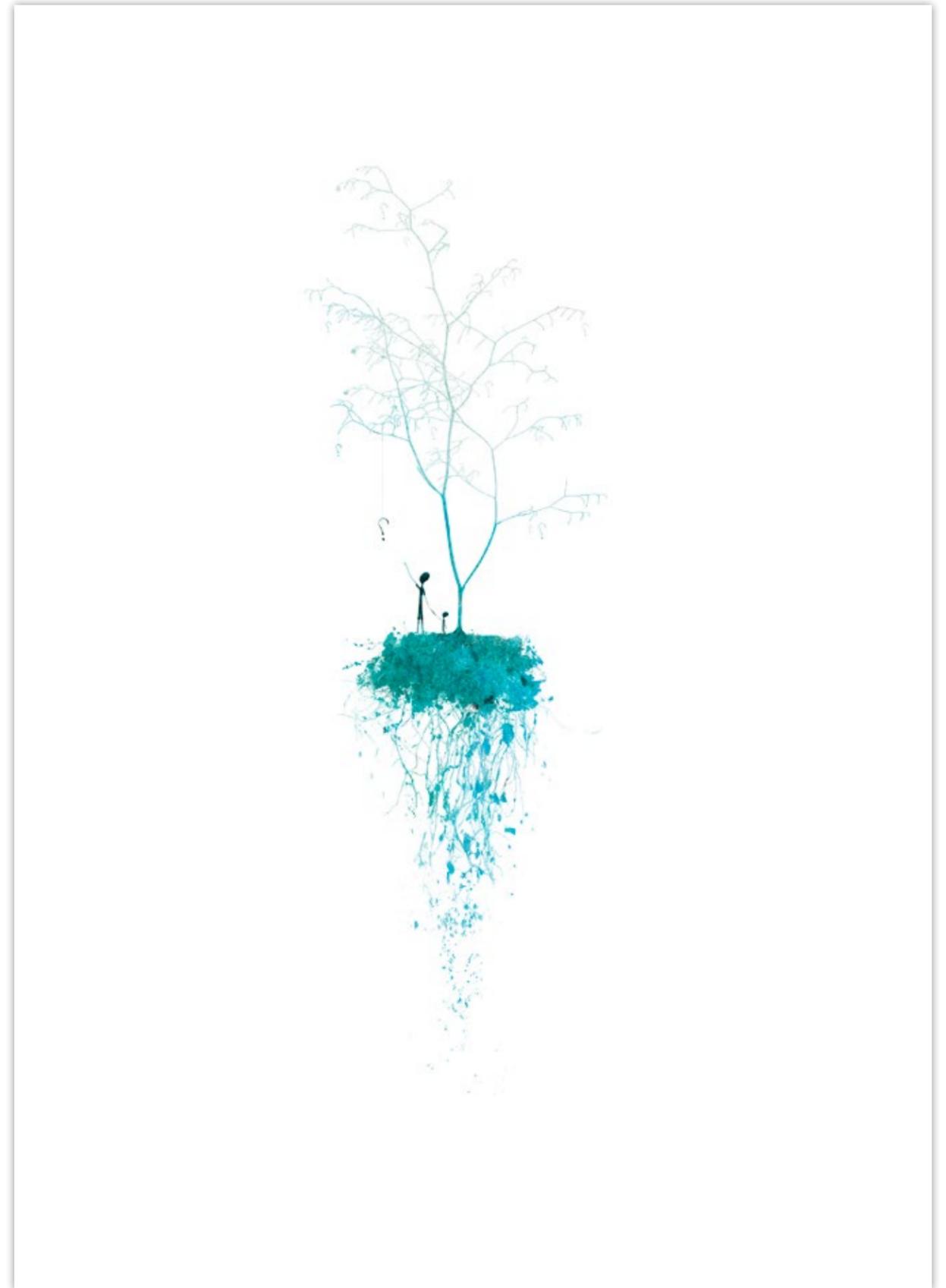
HSP category sponsor: Ilford





2015 AIPP Australian Documentary Photographer of the Year, *Johannes Reinhart*.
This image was awarded a Silver Distinction. © Johannes Reinhart
Category sponsor: Asukabooks

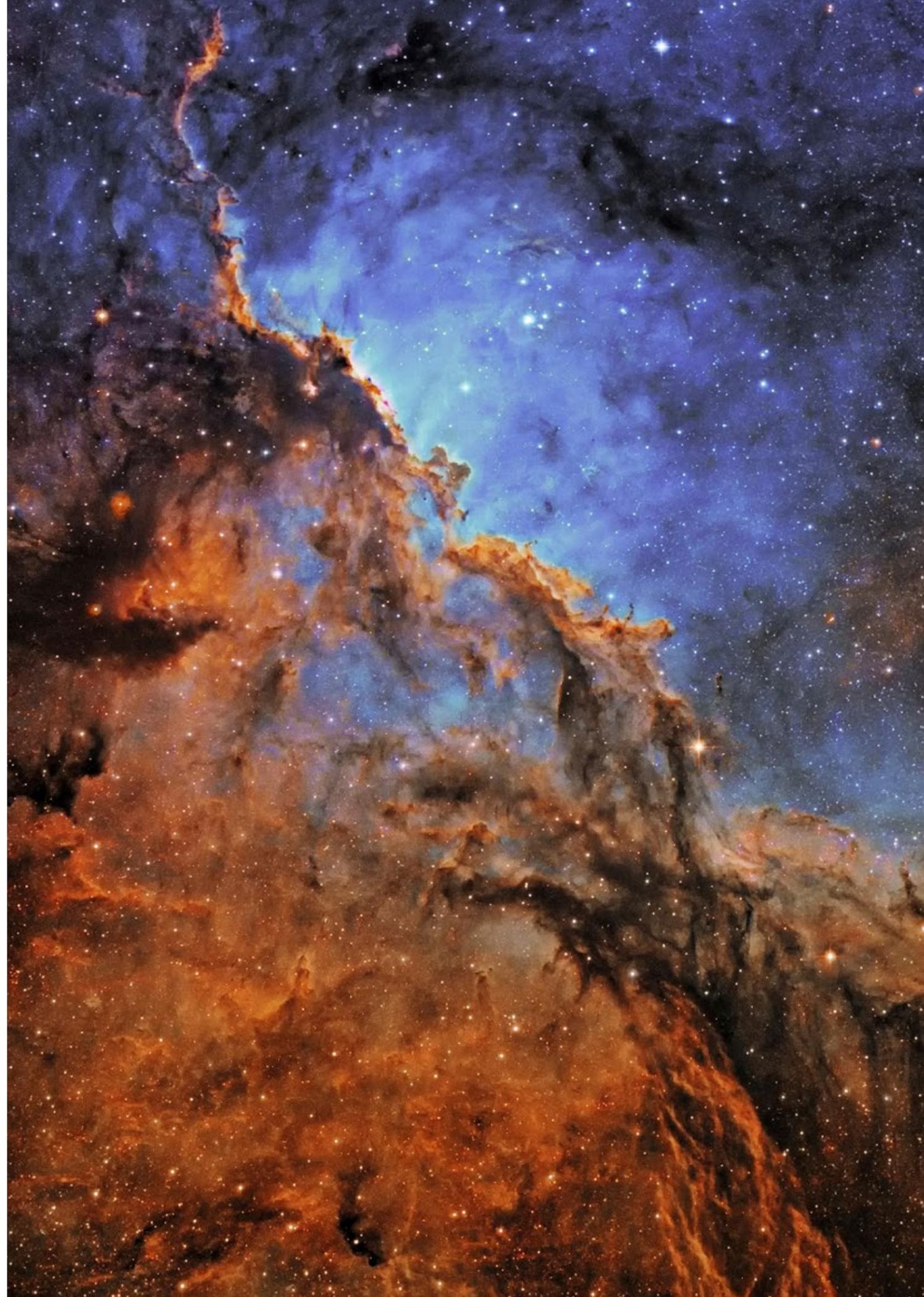
► 2015 AIPP Australian Illustrative Photographer of the Year, *Gee Greenslade*. This image was awarded a Gold. © Gee Greenslade
Category sponsor: EIZO





2015 AIPP Australian Birth Photographer of the Year, *Selena Rollason*.
This image was awarded a Silver. © Selena Rollason
Category sponsor: Photo Mounts and Albums/Brilliant Prints

► 2015 AIPP Australian Science, Wildlife & Wild Places
Photographer of the Year, *Andrew Campbell*. This image
was awarded a Silver Distinction. © Andrew Campbell
Category sponsor: Camera Pro





2015 AIPP Australian Family Photographer of the Year, *Katie Kolenberg*.
This image was awarded a Silver Distinction. © *Katie Kolenberg*
Category sponsor: *L&P Digital Photographic – Profoto*

► 2015 AIPP Australian Fashion Photographer of the Year,
Vicky Papas. This image was awarded a Silver. © *Vicky Papas*
Category sponsor: *Graphi Studio*





2015 AIPP Australian Alternative Process Photographer of the Year, **Trevor Foon**. This image was awarded a Silver. © Trevor Foon Category sponsor: My Insurance Broker

◀ 2015 AIPP Australian Fashion Photographer of the Year, **Vicky Papas**. This image was awarded a Silver Distinction. © Vicky Papas



2015 AIPP Australian Wedding Photographer of the Year, Kelly Tunney.
This image was awarded a Gold. © Kelly Tunney
Category sponsor: C R Kennedy

► 2015 AIPP Australian Student Photographer
of the Year, Ricky Gestro. © Ricky Gestro
Category sponsor: Kodak





2015 AIPP Australian Photography Book Award, Robert van Koesveld.
 This image was awarded a Gold. © Robert van Koesveld
 Category sponsor: Memento Pro



2015 AIPP Australian Album Photographer of the Year Award, Jerry Ghionis.
 This album was awarded a Gold Distinction. © Jerry Ghionis
 Category sponsor: Album Registry

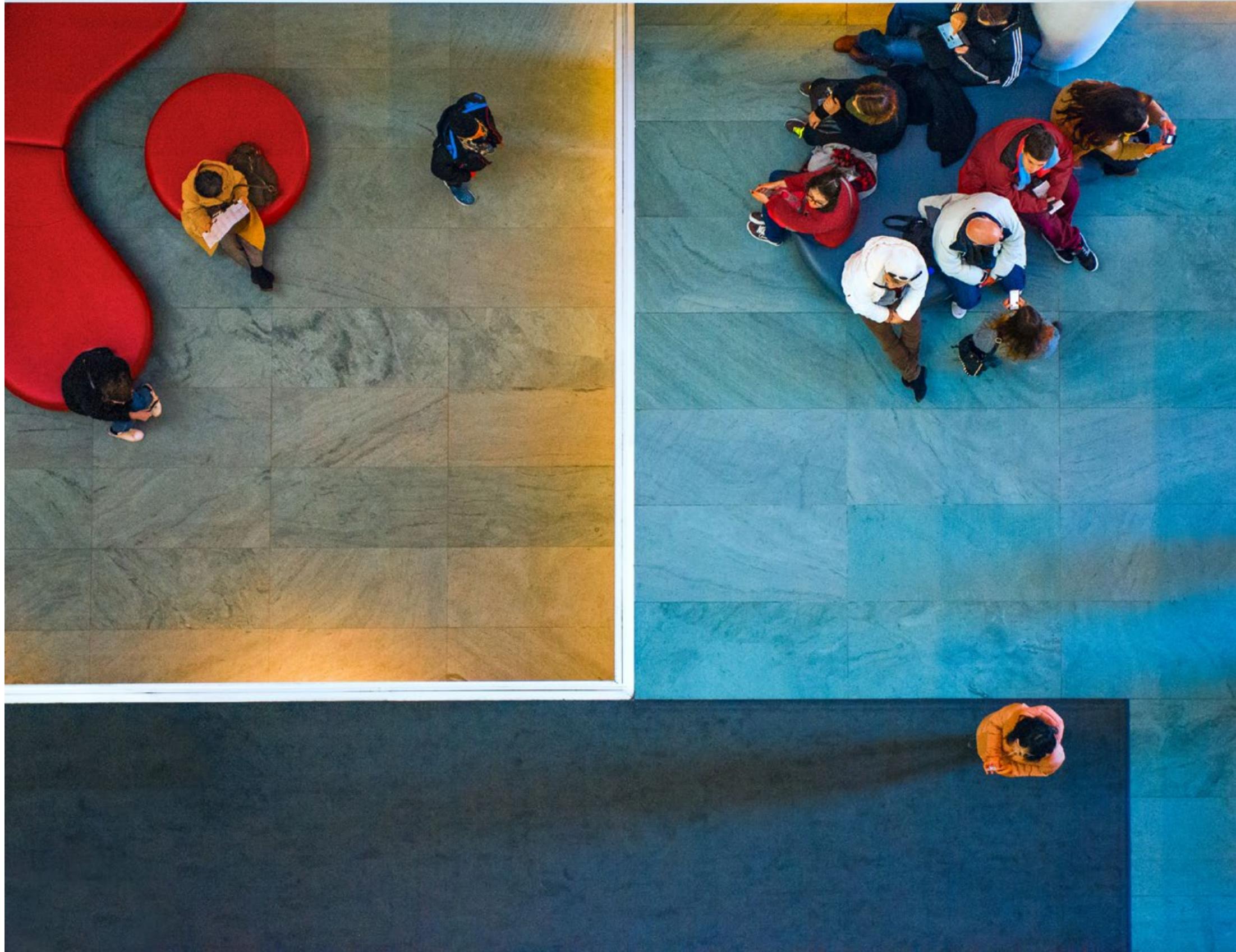
'At the APPA awards, your fellow photographers aren't your competitors, they are your source of inspiration and what encourages me to push boundaries every year to try something new.' - John Ansell.



2015 AIPP Overseas Photographer of the Year, *David Edmonson*. This image was awarded a Gold. © David Edmonson Category sponsor: AIPP



◀ Previous page: 2015 AIPP Australian Pet/Animal Photographer of the Year, **Kerry Martin**.
© Kerry Martin
Category sponsor: Pixels



The Donald B. and Catherine O. Marron Atrium

▶ 2015 AIPP Australian Travel Photographer of the Year, **Steve Scalone**. This image was awarded a Silver Distinction. © Steve Scalone
Category sponsor: Camera Electronics



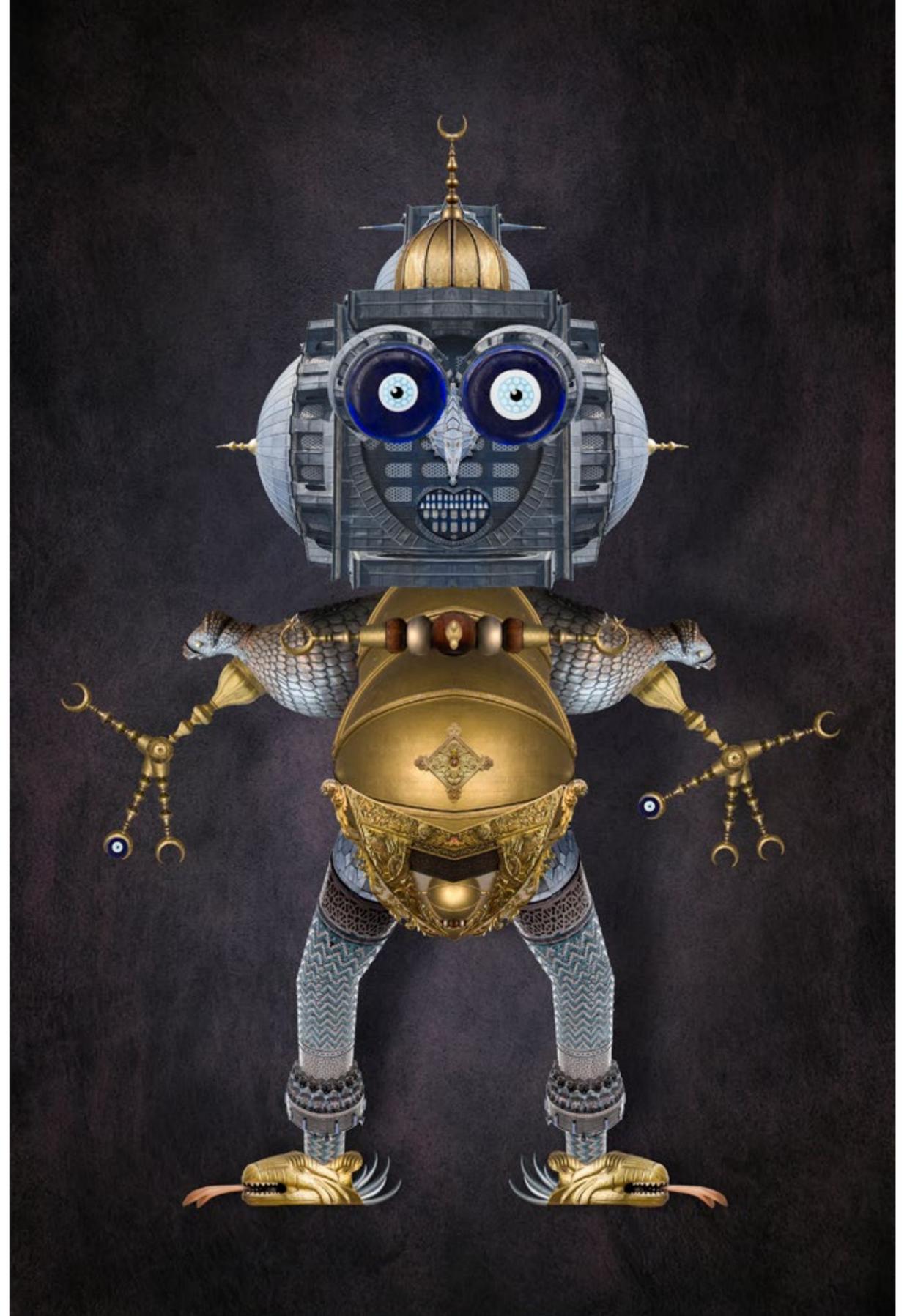
2015 AIPP Australian Sport Photographer of the Year, *Krystle Wright*.
This image was awarded a Silver. © Krystle Wright



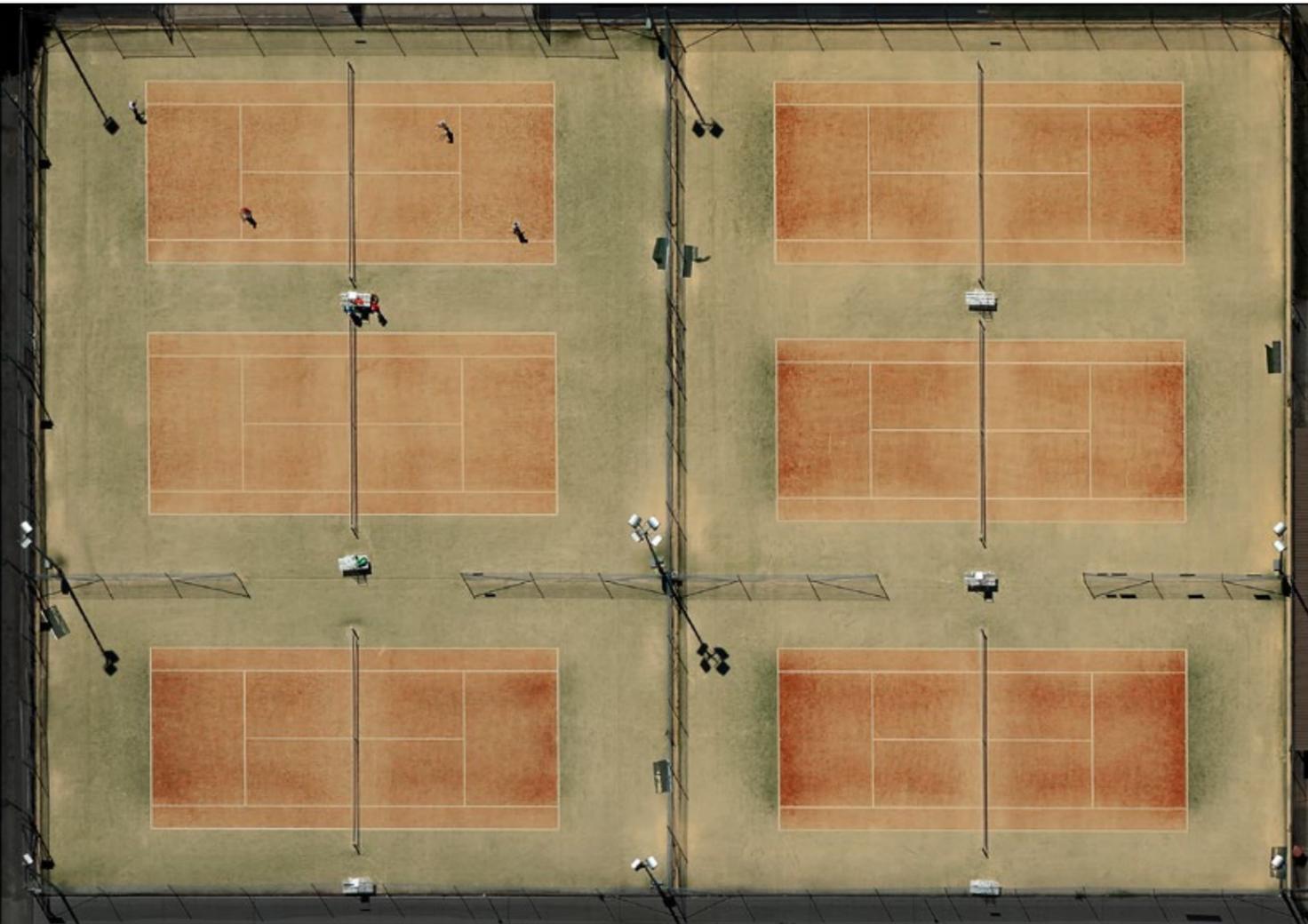
2015 AIPP Australian Sport Photographer of the Year, *Krystle Wright*.
This image was awarded a Gold. © Krystle Wright



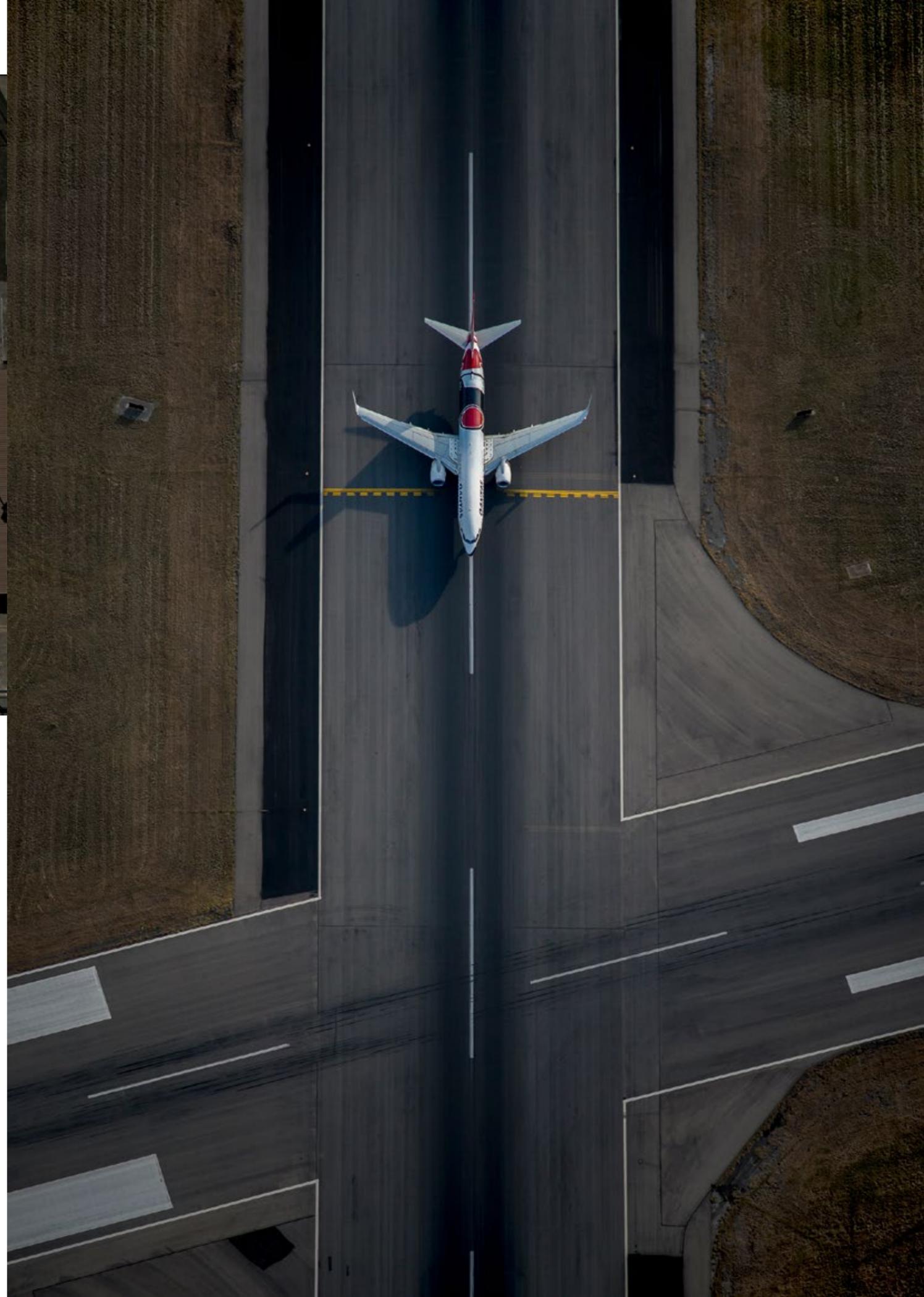
This image by Darren Jew was awarded a Gold in the Science category. © Darren Jew



This image by Alison Lyons was awarded a Gold in the Illustrative category. © Alison Lyons



This image by Geoff Comfort was awarded a Silver Distinction in the Commercial category. © Geoff Comfort



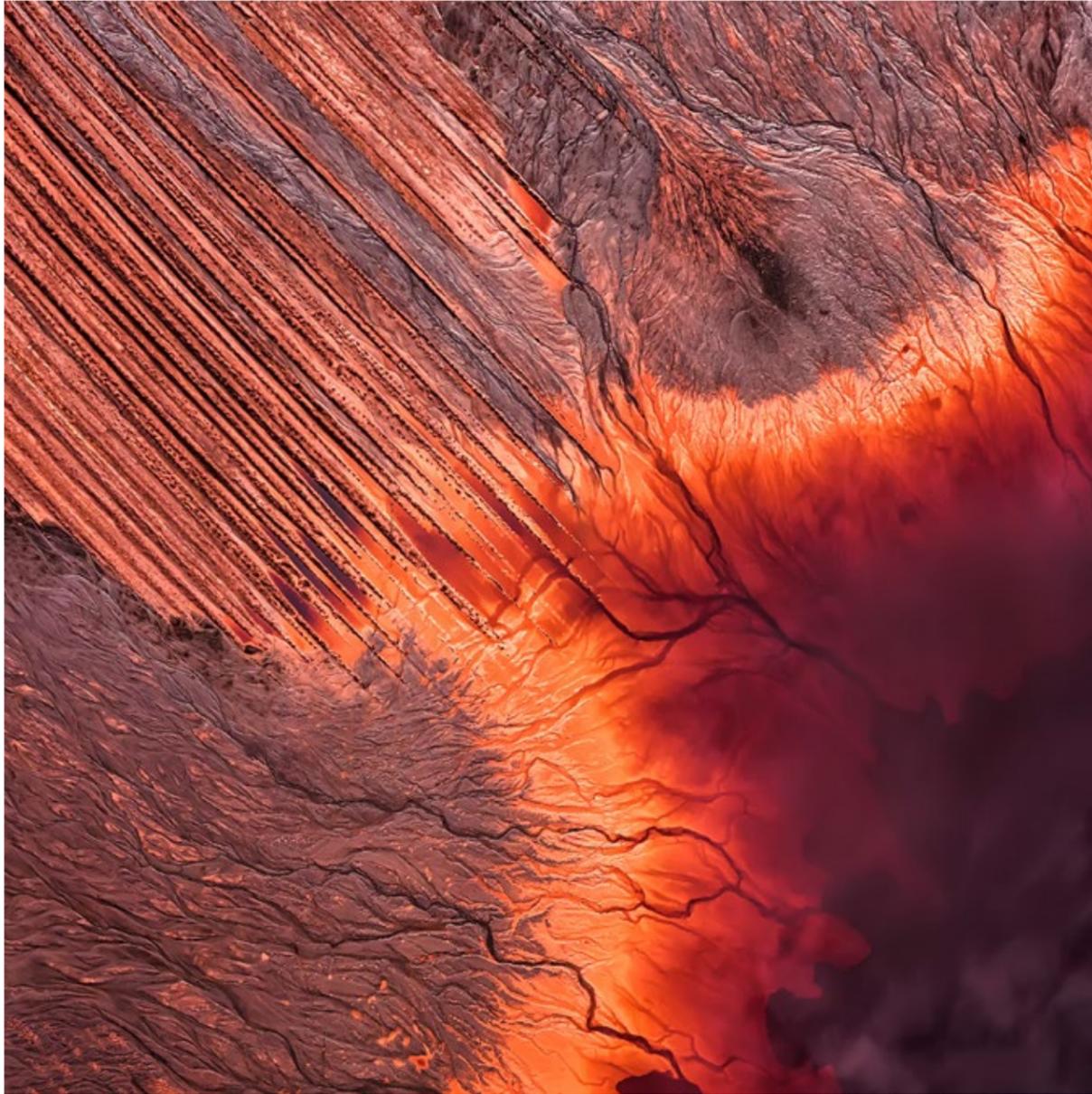
► *This image by Simon Casson was awarded a Gold in the Commercial category. © Simon Casson*



This image by Rebecca Colefax was awarded a Silver in the Family category. © Rebecca Colefax



This image by Alan Moyle was awarded a Silver Distinction in the Family category. © Alan Moyle



This image by Scott McCook was awarded a Silver in the Landscape category. © Scott McCook



► *This image by Peter Carroll was awarded a Silver in the Landscape category. © Peter Carroll*



This image by Peter Lik was awarded a Silver Distinction in the Landscape category. © Peter Lik

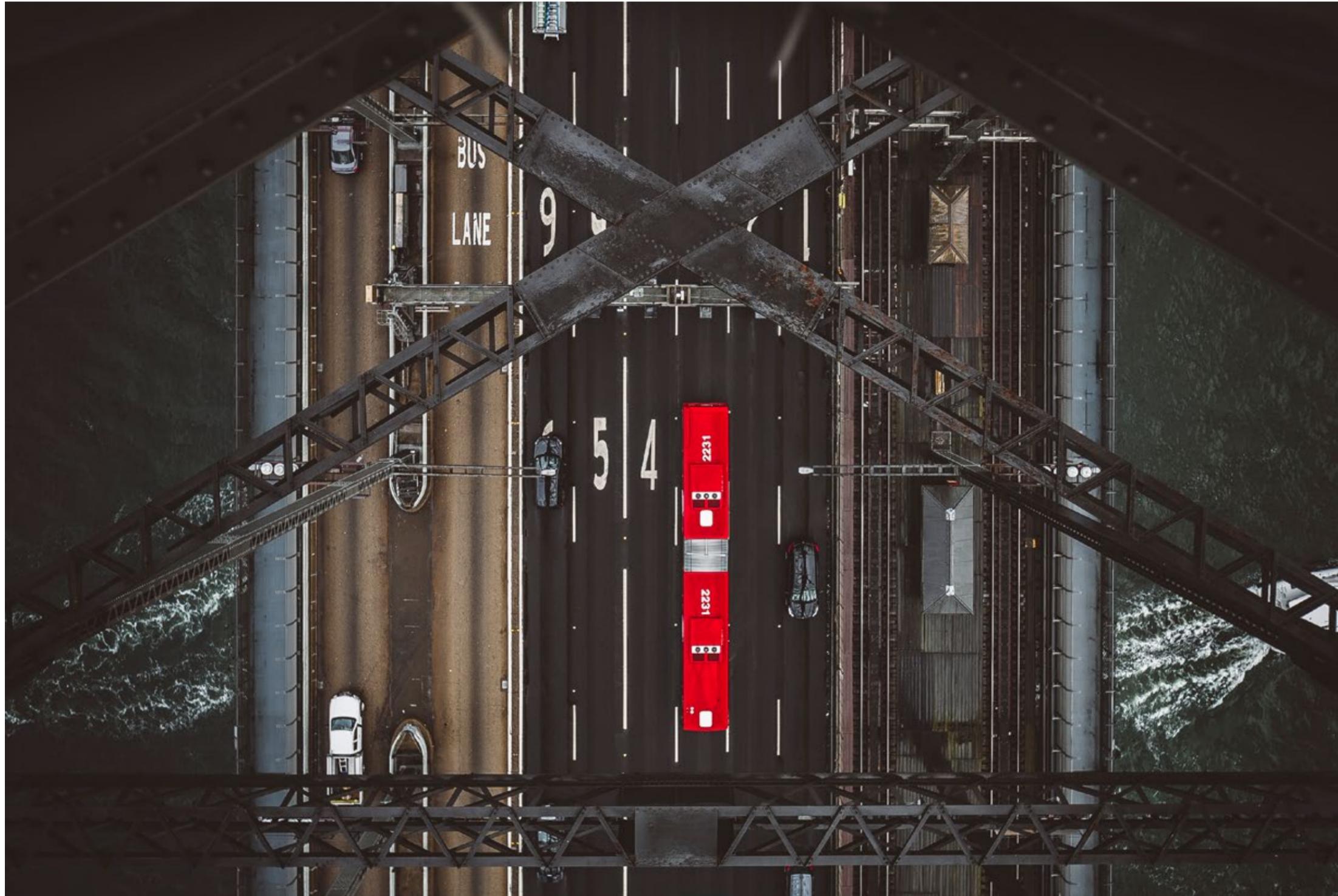


This image by Peter Dillon was awarded a Silver in the Landscape category. © Peter Dillon



This image by Christian Fletcher was awarded a Silver Distinction in the Landscape category. © Christian Fletcher

This image by Milton Gan was awarded a Gold in the Travel category. © Milton Gan





This image by Eric Ronald was awarded a Silver Distinction in the Open category. © Eric Ronald

► *This image by Lori Cicchini was awarded a Gold in the Commissioned category. © Lori Cicchini*



This image by Nick Melidonnis was awarded a Gold Distinction in the Travel category. © Nick Melidonnis





This image by Karen Waller was awarded a Silver Distinction in the Non-Commercial category. © Karen Waller



This image by Stefanie King was awarded a Silver Distinction in the Fashion category. © Stefanie King



This image by Simon Casson was awarded a Silver Distinction in the Commercial category. © Simon Casson



This image by Ken Spence was awarded a Silver Distinction in the Travel category. © Ken Spence

Chris BRAY

Nomad

Chris Bray grew up sailing round the world with his family on a homemade yacht, undoubtedly excellent early conditioning for the life he would later construct for himself, first as an adventurer equipped with a camera. That journey would lead to him becoming one of Australia's most successful wildlife photographers.

'I was led to believe that constantly travelling and visiting all these amazing cultures and places was normal. Life really was just one endless parade of photo opportunities and so I have been taking photos since I was a kid.'

He went on to lead world-first expeditions before becoming an award-winning travel and wildlife photographer, a Lowepro ambassador and Canon's Australian ambassador for five years. Chris now works with his wife Jess, a small core team and up to six assistants to run Chris Bray Photography – now one of Australia's largest photo safari operators with more than two-dozen departures each year to Alaska, Africa, Antarctica and the Amazon through to Iceland, Greenland, Patagonia, Christmas Island and more. ▶



Lion, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray

His work has appeared in a virtual tower of publications and magazines including National Geographic, Australian Geographic, Canadian Geographic, TIME Magazine and Discovery Channel. He's written a successful book 'The 1000 Hour Day' (now an award-winning documentary 'The Crossing') on his arctic expedition, is a councillor of The Australian Geographic Society and founder and CEO of Conservation United, an organisation dedicated to crowd-funding some of the world's critical conservation projects. Somehow on the side, Chris and Jess manage to continue their adventures, recently becoming the first people to sail a junk-rigged sailboat through the Northwest Passage – over the top of Canada and Alaska through the frozen arctic.

'Each year Jess and I take a few months off and go sailing. We've had polar bears chew our cameras, been nudged by Orca (Killer Whales), had huge icebergs break apart and roll over beside us, and lowered cameras down onto sea cliffs filled with nesting birds, so many adventures! Photography is just the end result, my way of capturing and sharing these amazing experiences that I enjoy so much.'

That sailboat has a story all to itself, Chris explains:

'Ridiculously, Jess and I bought this boat sight-unseen in 2008 while cycling around Tasmania, from a guy who had never seen it either! It was going cheap, and although we were broke, he offered it to us on a 5 year interest free loan. What with starting our photography business at the same time, it took us three years to save enough money to pay it off and finally buy the airfares to get to Halifax on the far eastern side of Canada where the boat was. We found it wrapped up in a car park, and during those three years it had massively deteriorated. The wood was rotten, there was huge delamination on the keel, it was filled with water, rain had leaked through the roof and the engine had rusted. Basically, anything that could have gone wrong with it had done so. But we had come too far

to give up. We spent our three month break from photo safaris in 2010 rebuilding her, fixing one problem at a time while living on board in the car park. We re-named her Teleport with the hope we'd soon just sit inside while she magically transported us to new places. Of course, sailing is a bit more hands-on than that, and the following year - when we were caught in a Force 12 storm out at sea half way between Canada and Greenland with 12-metre waves for days – we thought the decision to buy this boat might be the death of us.'

In every other respect a savvy businessman, Chris's personal adventures are a mix of the media-sponsored and the self-funded, and while paid assignments are great (Chris was the first photographer that Australian Geographic ever sent on assignment overseas, to Papua New Guinea), he has also been willing to put his own money on the line, like the time he spent a month in Borneo trying to find and photograph some of the rarest animals in the world on a promise that Australian Geographic Outdoor magazine might buy the resulting article. Fortunately, they did acquire the article. That, as some of my American friends would say, is chutzpah. We call it audacity.

It was while heading down to Antarctica in 2008 on board a cruise ship as the vessel's official photographer that Chris realised something was wrong. So many of the guests had amazingly capable cameras, yet most were wasted on 'Auto' mode. Basically just to fill in time, he threw together a quick photography crash-course and presented it to everyone who wasn't busy being seasick. It was an idea that changed his life. ▶

Great White Egret, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray



'People loved the way I explained things, and some started asking if I ran photography courses back in Australia, and so my response was, sure, just add your email address to this list and I'll let you know when. Then, as soon as I got home, I spent the next three months creating the ultimate 1 day photography course, persuaded Canon, Lowepro and Australian Geographic to come onboard, borrowed some money from my girlfriend to hire the Taronga Zoo function centre in Sydney and sent an email out to that original list. It was a huge hit and the word spread. Soon we were running three or four of these courses in a row every week – not only in Sydney, but also Melbourne, Perth, Adelaide, Brisbane, Canberra and even Hobart – with hardly enough time to fly home and pick up more course material in between! It was hectic, but also a lot of fun, especially to have a job where customers leave with such a renewed enthusiasm for their hobby. It was wonderful.'

Held at zoos and other great venues around Australia and limited to just 14 people per day, these popular 1 day photography courses all feature quiet sit-down style function rooms for the theory sections and immediate access to wildlife and other subjects just outside for the practical sessions. Covering everything from composition, aperture, and exposure compensation, though to ISO, lighting, lenses, histograms, white balance and much more, Chris says these days are 'all about unlocking the huge creative potential inside everyone's camera, and showing you how to make your photos come out the way you envisage – not just the way Auto mode gives them to you.'

Originally just teaching 1 day photography courses around Australia, within one year, Chris expanded into running photo safaris around the world, adding a whole new dimension to his business.

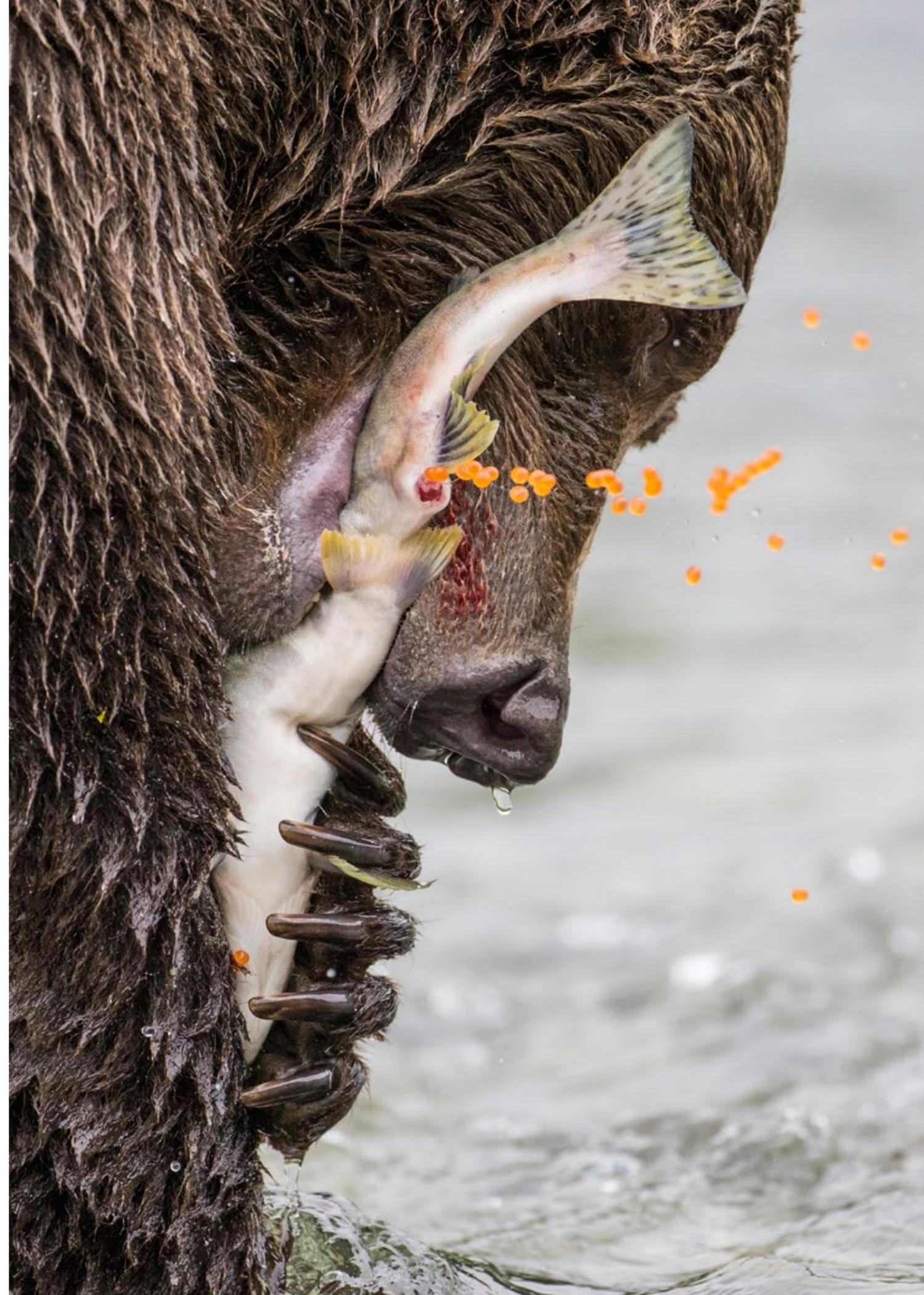
'People were so enthused about their new-found camera skills that they just started wanting more – longer workshops, new locations

and so on – so we ran our first ever photo safari down the East coast of Tasmania. Rather than just having guests follow around a photographer to all the usual places, we decided to make our safaris a little special, complete with chartered helicopters and planes with doors-off for photography, luxury food and accommodation, private boat trips – things like that. Everyone loved it, and things just expanded like crazy from there! Our philosophy is to simplify photography and empower everyone to gain more enjoyment from their passion. We like to keep our safari groups small and friendly (typically just eight guests, with two pro photography tutors – so a ratio of 4:1) so that no one misses a shot and there's plenty of time for relaxed, one-on-one help. With special photography access permits to the world's best locations, there's simply no better way to master your photography and have an incredible holiday – all at the same time!'

Chris loves his work, and when asked to sum up the lifestyle benefits his response is:

'I just feel so lucky! I mean, seriously, who gets to earn a living from endlessly travelling to all the world's most wonderful places, chartering private helicopters and luxury yachts, eating gourmet food and playing around with new toys like drones or remote control cameras, all the while helping other people gain so much enjoyment from expanding their photography, watching them take photos they never thought they could take? And as if that wasn't enough, I get to do it all with my beautiful wife and together we take several months off each year to go sailing in the arctic and explore new safari destinations! It's pretty outrageous! ▶

Brown Bear catching salmon, Alaska. Canon EOS-1D X with 200-400mm lens. © Chris Bray



f11: Welcome Chris, great to have you with us at last!

CB: Thanks! It's an honour to be featured here in *f11*, it's a beautiful magazine.

f11: We've elected to curate an entire collection of your wildlife images for this feature, and I learnt later that this is an aspect of your photography which is very dear to you. Care to elaborate?

CB: Well I guess compared to studio and some other kinds of photography where it's all really about the end result – the image – I find the whole experience of photographing wildlife just so engaging. Firstly you often have to travel to beautiful and remote corners of the globe (as with landscape photography) but then, wildlife being wild, it's all so unpredictable – you never really know if or when they're going to show up, and if they do, exactly what they will do, or where they will do it! It's the anticipation – it's exciting! Unlike a studio shoot where most things are in your control (and thus your fault if not correct), wildlife photography involves a lot of luck, which also means it's never perfect, so you can always hope for better! I also find it fascinating to watch wild animals play, hunt and socialise. And then, once you've studied an animal long enough and you start to pick up on some of its behavioural traits, you can try to predict situations and get in just the right place at just the right time, or if you can't get there, then devise creative new ways to get your camera there instead. It's a challenge. I love the whole process, and at the end, you hopefully end up with a beautiful moment frozen in time, where you can finally appreciate every little detail normally invisible to the naked eye.

f11: What are the species that so far elude you, the ones on the wish list of subjects for your wildlife collection?

CB: I've never seen an Aardvark – but it's certainly not for any lack of trying! I've driven camera-equipped, remote control cars with

wireless, real-time video links down countless potential aardvark burrows but always come up empty. I've been nearly gored by warthogs exploding out of burrows that evidently weren't Aardvark burrows, and I've dragged our sleepy photo safari guests on many a night game drive in Kenya to look for these things, but again, it's always a case of 'You should have been here last week...'. Slightly annoyingly though, Jess's vehicle spotted one once, and I've never quite forgiven her...

f11: Is the world becoming over regulated and over controlled in terms of where you and your tour groups can shoot – with or without permits? Are you often hassled by officialdom?

CB: The busier parts of the world are becoming increasingly bureaucratic yes. I remember sailing to the Galapagos Island when I was a kid, and there were virtually no rules – we were allowed to feed the Giant tortoises with celery sticks. Twenty years later when I started running our photo safaris there, I was initially disappointed at how many new rules had been put in place and how strictly they were policed, but I was equally surprised to see that even with the explosion in tourism, the wildlife has remained equally unafraid of people and as abundant as ever. Without such rules I am sure that places like the Galapagos would now be badly degraded. On the whole though, we try to take our photo safari guests to the quieter, more pristine locations where there are often refreshingly few regulations. Of course we still have to respect the wildlife and play it safe in terms of risks, but it allows for much more natural, unforced encounters and experiences. ▶

*Masai Giraffe & Yellow-billed Oxpecker, Kenya.
Canon EOS-1D X with 200-400mm lens. © Chris Bray*



f11: What part of Australia do you base yourself in, and can you describe the business environment you've created?

CB: Home for us is the northern beaches of Sydney, Australia – not that we're home very much though, only about 8 mad weeks a year! It's a nice place to be though, the ocean is five minutes walk in one direction, protected waterways for kayaking in the other direction, and national parks nearby to jog and cycle through. We have a small home office set up – dominated by a huge 24" large format printer and three screen-filled desks – where our full-time employee Jonathan comes in to work most days, even when we're away. Some days he works from home, and in an effort to share the joys of working for ourselves, we also encourage Jonathan to take time off whenever he wants to go down to the beach or whatever, and as he often works weekends for us presenting our 1 day photography courses. It's a very busy yet casual workplace, at least I hope it is. Our only real shop-front is online, and we put a bit of effort into our website for this reason.

f11: What percentage of your time is spent on your own photography operation and what does the safari business account for?

CB: Overall, I'd say we spend about two months each year sailing in Alaska or wherever we last left our little boat (much of this is private photography time), two months at home in the office (basically just flat-out running the business and doing the odd photography course), and the remaining eight months we're off running photo safaris around the world. Our calendar is pretty jam-packed and we tend to know where we'll be about 18 months out. Jonathan is now running more and more of our 1 day photography courses for us with our team of assistants around the country and we're starting to hand over some of our photo safari destinations too, to allow us to start scoping out new safari destinations, as well as expand the business in other areas. It's hard to find any time to go off

on traditional magazine assignments these days, the odd gig pops up that happens to fit in, but mostly I keep current by pitching articles on the various places we've recently visited.

f11: With the photo safari business, do you and Jess always travel together or do you sometimes take tours off in separate directions?

CB: Usually we get to travel together on safari yes, except on a few occasions when perhaps we're training one of our assistants instead. Occasionally within a safari we might each take half the group to different areas, such as in Kenya where we're split between two safari vehicles anyway so we can cover more ground looking for animals, but we're always in contact if either of us finds anything amazing. It's great to be together and we work really well as a team, but it's also fun to hang out with different people sometimes too. So, it's all good really.

f11: Do you partner with a travel agency for all of the logistical support in Australia and to have 'on call' when you're abroad with a group?

CB: We have become a fully registered travel agent in Australia because we do actually handle most of our own logistics, right down to the group airline bookings, hotel accommodations, catering, chartering helicopters – you name it. It's a lot of work and involves more than the odd headache but it does keep our fingers on the pulse and means we can adapt and react quickly to new opportunities. Organising complex safaris like ours so they run seamlessly is even harder than running them actually, and that's a lot of what Jonathan handles back in the office year-round, and even on safari, Jess particularly is adept at finding time to check her emails and organise logistics well into the evenings, perhaps while I'm out teaching star-trail photos to our guests.

f11: What sort of people are typical photo safari clients, real camera buffs laden with gear, or more casual less well equipped folk looking for a different experience?

CB: We get all types for sure, but our main market is probably hobbyist and enthusiast photographers who are keen to learn more, rather than the super-serious professionals. One of the key differences about our photo safaris is that we put a lot of effort into teaching our guests to help improve their photography, no matter what level they start at. This means we including everything from a quick crash-course at the start, tutorials and dedicated 1-on-1 sessions along the way, and always having our friendly, professional photographer guides there to help them get the best possible shots. Some guests do come along with all the gear and no idea, and others (often the photographer's wife/husband) have no gear, and are quite content to simply enjoy the experiences, the locations, the food and wildlife, snapping the odd picture on their compact camera, which is also great!

f11: I'm guessing that you must have become adept at travelling light? Tell us about your photography/computing/communications set up – what's in the 'go' bag?

CB: Packing light can be a real challenge, especially like in June this year when we had not only to pack for eight weeks of Alaskan sailing followed by four weeks of Alaskan photo safaris, but from there we flew directly to Kenya for four weeks of migration season photo safaris before finally coming home in October! We've pretty much stripped our own personal gear down to the bare essentials, and the rest is just necessary photography kit, like our main bodies and lenses, MacBook Air laptop, a pile of hard drives, tripods, a bunch of GoPro cameras, a satellite phone, and a mini LED projector for tutorials! We can't bring everything we'd like, as an example we leave our 600mm f/4 super telephoto lens that we lend out to our guests (worth like \$15,000) in Kenya to save us travelling with it all the time! If there's any spare room, we'll always try to bring a pair of jogging shoes and an iPod in an attempt to burn-off everything we end up eating on safaris!

f11: How about more specialised gear, what's in the arsenal to call on for specific assignments, the stuff you only reach for occasionally?

CB: I've always got new toys to experiment with, and that's half the fun. For various locations I'll bring my drone, or a remote controlled camera-equipped car, my flexible solar panel for remote assignments like Borneo, super bright Led Lenser torches with a 1km+ beam, specialist camera bags like my Lowepro Pro Trekker 600 AW, infra-red LED arrays, and I've even got a military-grade night-vision lens adaptor which is great fun!

f11: I always say photographers are like magpies, always on the hunt for something new and shiny... What's on your equipment wish list at present?

CB: I need a new drone actually, I lost one out at sea, and just gave my other one to one of our Kenyan driver guides – the perfect excuse to upgrade! I'd also like a higher megapixel camera body, especially as I now have a huge printer.

f11: Are you for or against flash, use it only sparingly, or avoid it wherever possible?

CB: I don't tend to do a lot of flash photography, except perhaps for macro work where the ring-flash can create amazing results. In general however, wildlife and landscape photography is often too distant to use flash effectively, it doesn't tend to look good anyway, and most animals don't really like it either. I'll use flash when I need to, to throw a bit of fill-light here or there in a scene, or to try and freeze fast-action at night, but wherever possible I try to use available light.

f11: Do you do post-production while you travel, or when you get home after an assignment or photo safari?

CB: I'm never home long enough to go through all my images properly and have a marathon post-production session, as fun and productive as that would be. Instead, I'm forced to try and go through my images every evening, just ▶

doing a quick download, cull, select and tweak. Sometimes I don't get a chance for days or even weeks – on some trips I've barely seen any photos, but it has taught me to be pretty efficient and ruthless with editing in general.

f11: What are your post production preferences and practices? Would you say you're at the minimalist end of this, or do you work some images quite heavily?

CB: I'd like to think I sit at the minimalist end of the colourful post-production rainbow. Sure, I'm sometimes guilty of over-saturating the odd image for marketing or cranking the clarity for dramatic effect, but mostly, I try to make my images look as much like the original scene as possible. Don't get me wrong – I certainly do post process most of my images at least a little in Lightroom, but no more than necessary. I see so many otherwise awesome images ruined by being over-processed to the point where they just look completely fake, and besides, I'd rather be out taking the photos than spending hours doing complex post-production in front of the computer.

f11: What's the state of your magazine market at present, is there good work still available in your specialist fields or is it becoming harder to find?

CB: I think making a living shooting solely for magazines is getting harder and harder, especially for a niche like wildlife photography. There are just so many cheap images available online and everyone has a camera these days and half of them want to be wildlife photographers. Even for those lucky enough to be ensconced inside a reputable magazine team, the pay isn't great, and the hours are long. I'm super fortunate that I earn enough through my photo course and ▶



*Arctic Fox, Victoria Island, Canadian Arctic.
Canon EOS-1D MkIV with 100-400mm lens. © Chris Bray*

safari company that I can pick and choose the odd assignment, more to keep interested and current than anything else.

f11: How much self commissioning are you doing now, and does that find favour with editors and publishers in your genres?

CB: These days I'm certainly selling more photos and articles that I have organised rather than being commissioned to go somewhere specific to chase a certain story. This works out better for me, because the relatively short lead-time most magazines work on generally means I'm already committed on safaris when such pre-commissioned opportunities come up. It's also pretty risk-free for the editors because all they have to say is 'yes, we might be interested, tell me when you get back' or if I approach them after the fact, they can already see what they're going to get. Win-win.

f11: How do you market your photography business?

CB: Marketing is everything, especially in the highly visual and increasingly competitive world of photography and travel! More than 50% of our photo safari guests are repeat customers, and word-of-mouth continues to be our biggest driver which is fantastic – and free! Behind that, Google brings in a lot of traffic through web searches and we've invested a fair bit of time and effort into making our website not only as pleasant and engaging as possible, but also high ranking. Globally, we rank right up near or at the very top for searches like 'photo safari kenya'. We happily don't spend much on paid advertising – a little in magazines and some Facebook/Google adverts perhaps – instead we're able to generate enough extra exposure through articles and news stories which are always more engaging and memorable anyway.

f11: What role does social media have to play in each area, and who manages that for you?

CB: Social media is a double-edged sword. You can't not use it when operating in the

photography space and it's certainly a wonderful way to keep in the fore of people's minds and continuing customer interaction, but it does require a lot of feeding and maintaining, from all three of us, Jess, Jonathan and I. It's also nothing like as cheap a marketing tool as it used to be, with agents like Facebook requiring pages to pay to 'boost' a post to enable it to reach even a fraction of those people who have already 'liked' your page. It can be pretty frustrating like that. All said and done however, it's pretty cool to be able to snap a photo on my iPhone, and post it up live from safari.

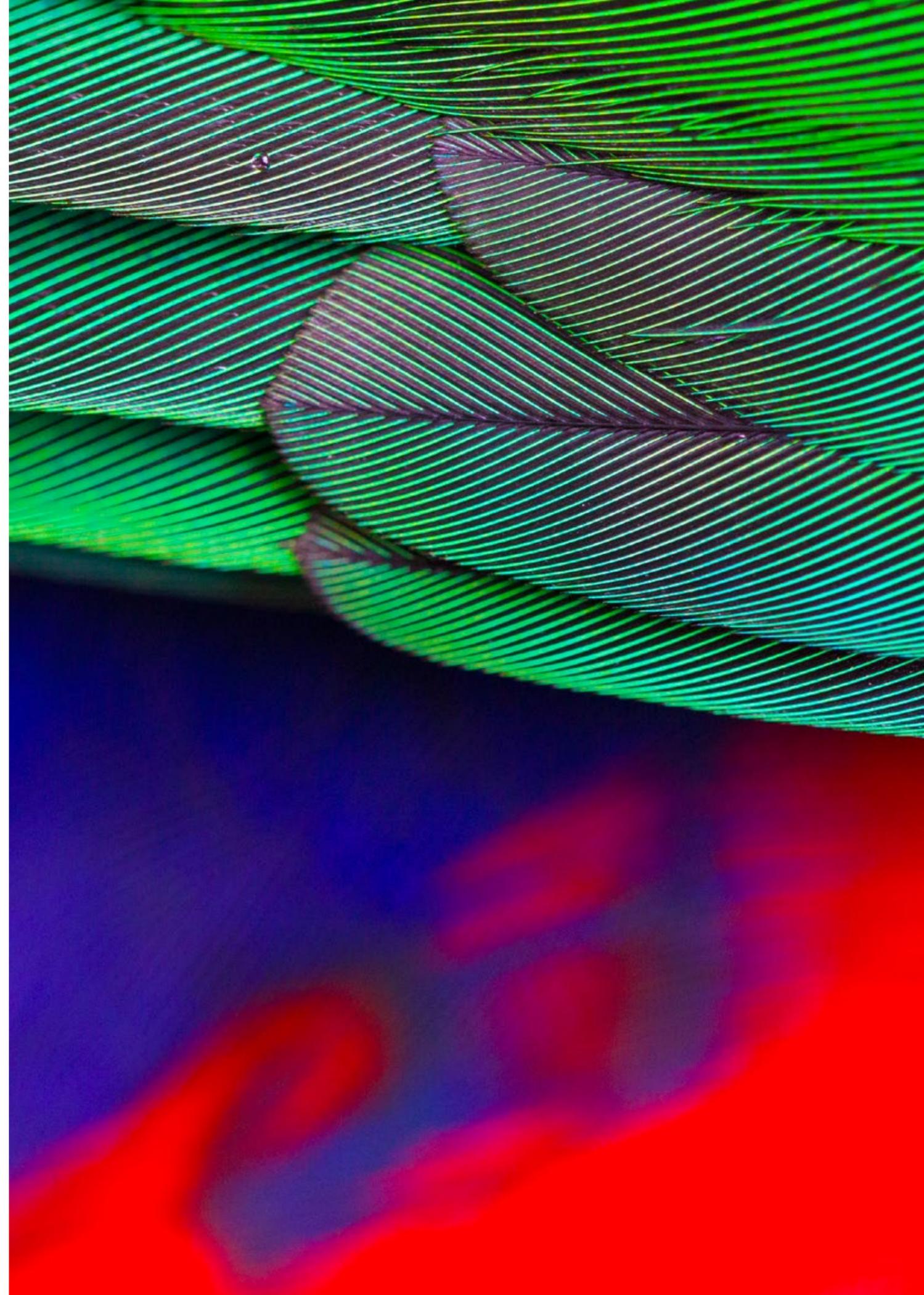
f11: What do the next couple of months look like for you work wise?

CB: Well right now I'm doing this interview from Kangaroo Island, we're between two sold-out photo safaris here at the moment, and we'll be home at the end of October. We then have a few weeks at home in the office before we head to South America to run our sold-out, two week Galapagos, Hummingbirds and Amazon photo safari that will take us through until December. Meanwhile Jonathan will be running our 1 day photography safaris in a few cities and mid December slows down a little in the lead-up to Christmas, and then on Boxing Day Jess and I fly to Germany for a week of skiing on our way to Kenya to run two more photo safaris there.

f11: What plans do you have for next year? In terms of further business expansion, travel or projects – personal or professional?

CB: Next year will be even more hectic than usual. Apart from all of our safaris, I'm also aiming to get into printing more of my images for direct selling and galleries, start up an ▶

Detail, King Parrot, Queensland, Australia. Canon EOS-1D Mark IV with 100mm macro lens. © Chris Bray



eco-safari lodge in Australia, do some private travel, launch my Conservation United charity, and generally try to expand the photography business. Jess and I have also promised ourselves 2016 is our year to run a marathon before we get any older, so I guess we'll be spending a bit of time running too!

f11: If photography was suddenly not an option, what would you contemplate as an alternative love/lifestyle/passion or pursuit?

CB: Well I did graduate as an electrical engineer just as I was getting serious about photography, but I think even if photography ceased to exist, I'd still rather do just about anything apart from end up in an office. I'd love to be able to put more time into my charity, and I always have plenty of random business ideas that I'd love to chase, it's normally just the lack of time that prevents me, so I think I'd jump at the chance to try and start up a few of them. Everything from app ideas through to starting another eco-lodge somewhere, doing more motivational and corporate speaking or even just getting a bigger, metal sailboat and going back up sailing through the arctic, perhaps with kids!

f11: Thanks Chris, its been great learning about your adventuresome life!

CB: Thank you, it's been a pleasure! ■

TS

<http://www.chrisbray.net>

Instagram

Facebook



Black-legged Kittiwake, Alaska. Canon EOS-1D X with 200-400mm lens. © Chris Bray

▶▶ *Following double page spread: Wildebeest and Zebra crossing the Mara river, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray*



Leopard, Kenya. Canon EOS-1D X
with 200-400mm lens. © Chris Bray



▶▶ Following double page spread: Bald Eagle, Alaska.
Canon EOS-1D X with 200-400mm lens. © Chris Bray



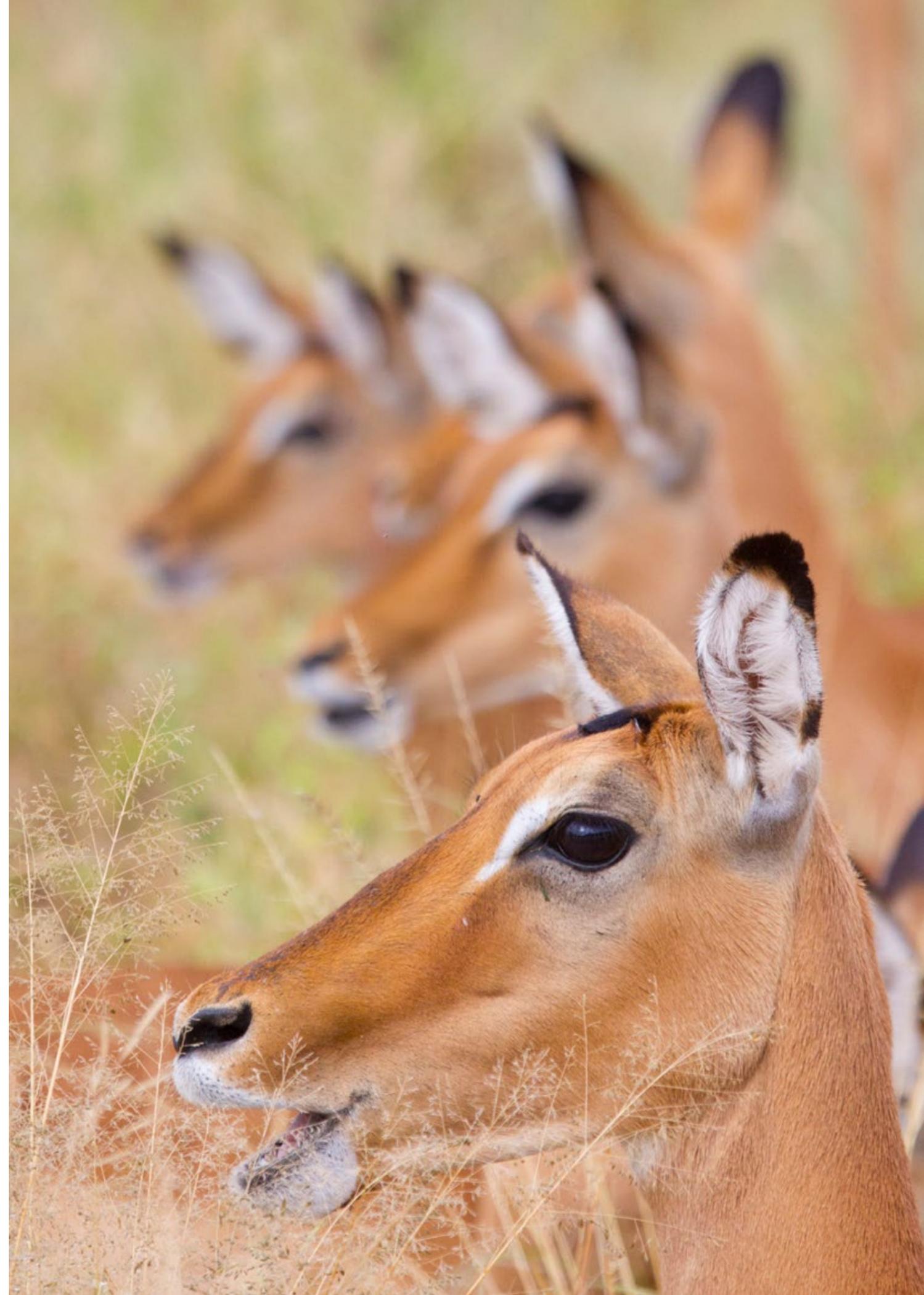
Common Guillemots, St Paul Island, Alaska.
Canon EOS 600D with 15mm fisheye lens. © Chris Bray



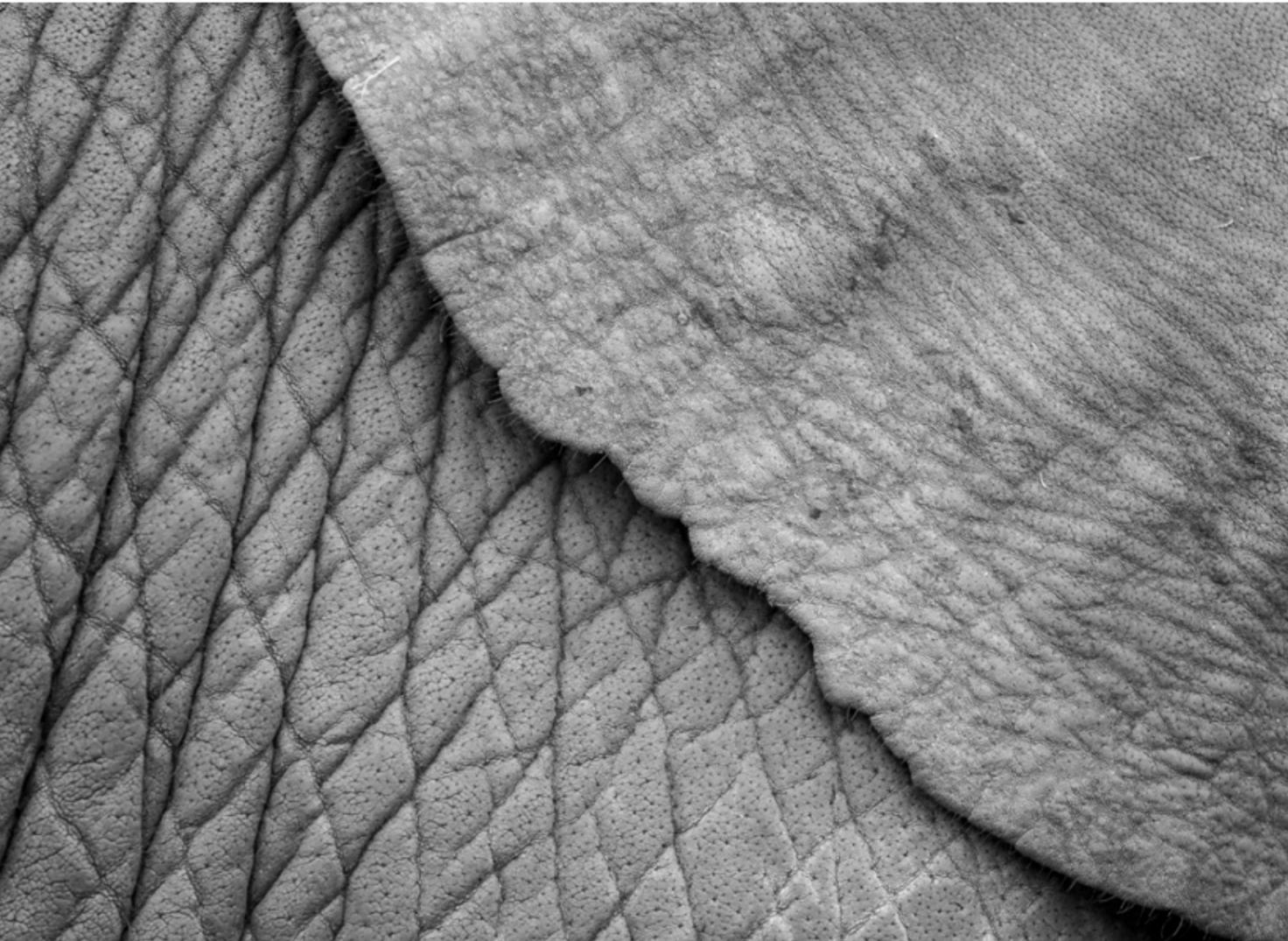
► Following page: Reticulated Giraffes, Kenya.
Canon EOS-1D X with 24-105mm lens. © Chris Bray



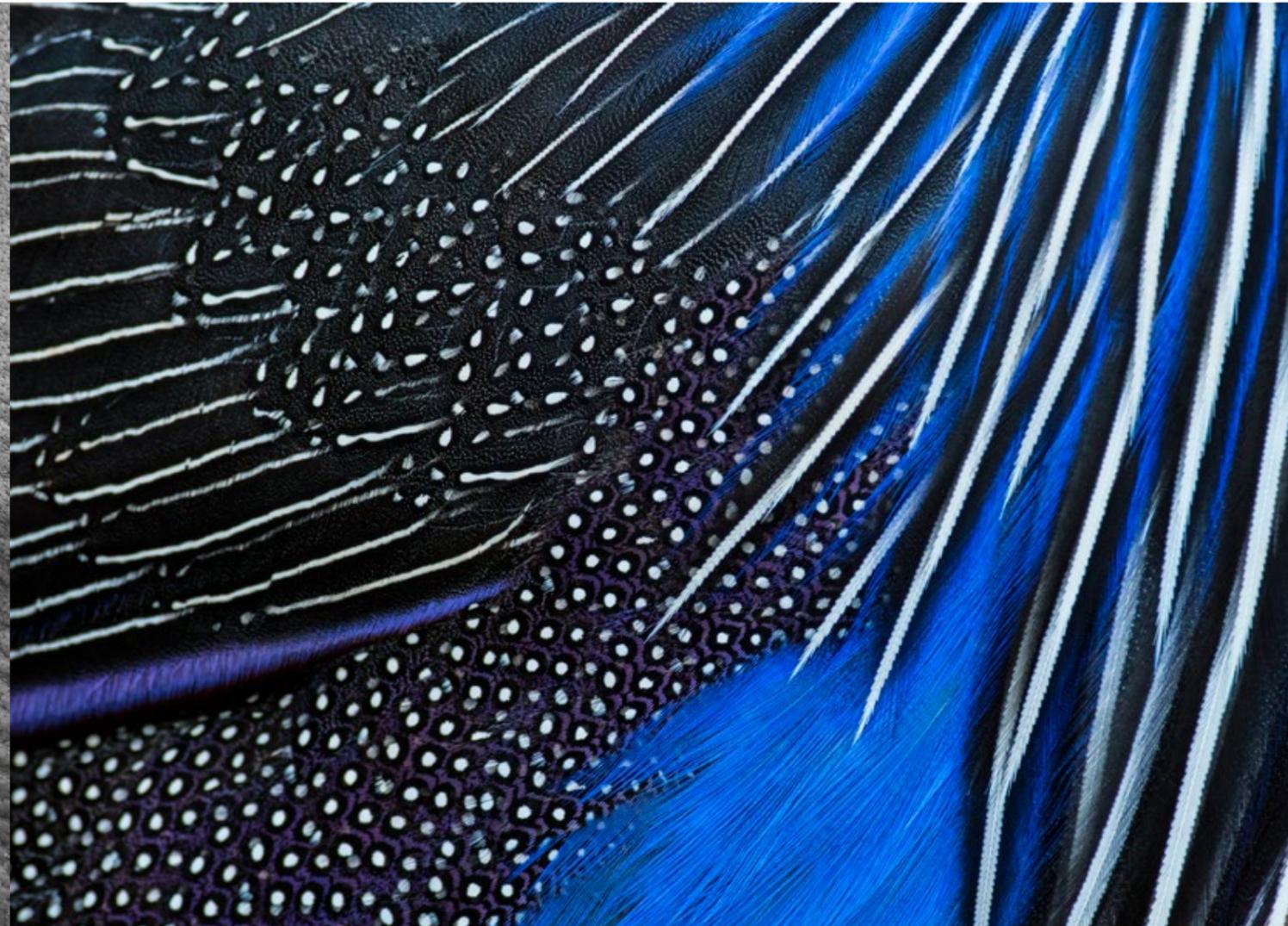
► *Impala, Kenya. Canon EOS-1D Mark IV with 100-400mm lens. © Chris Bray*







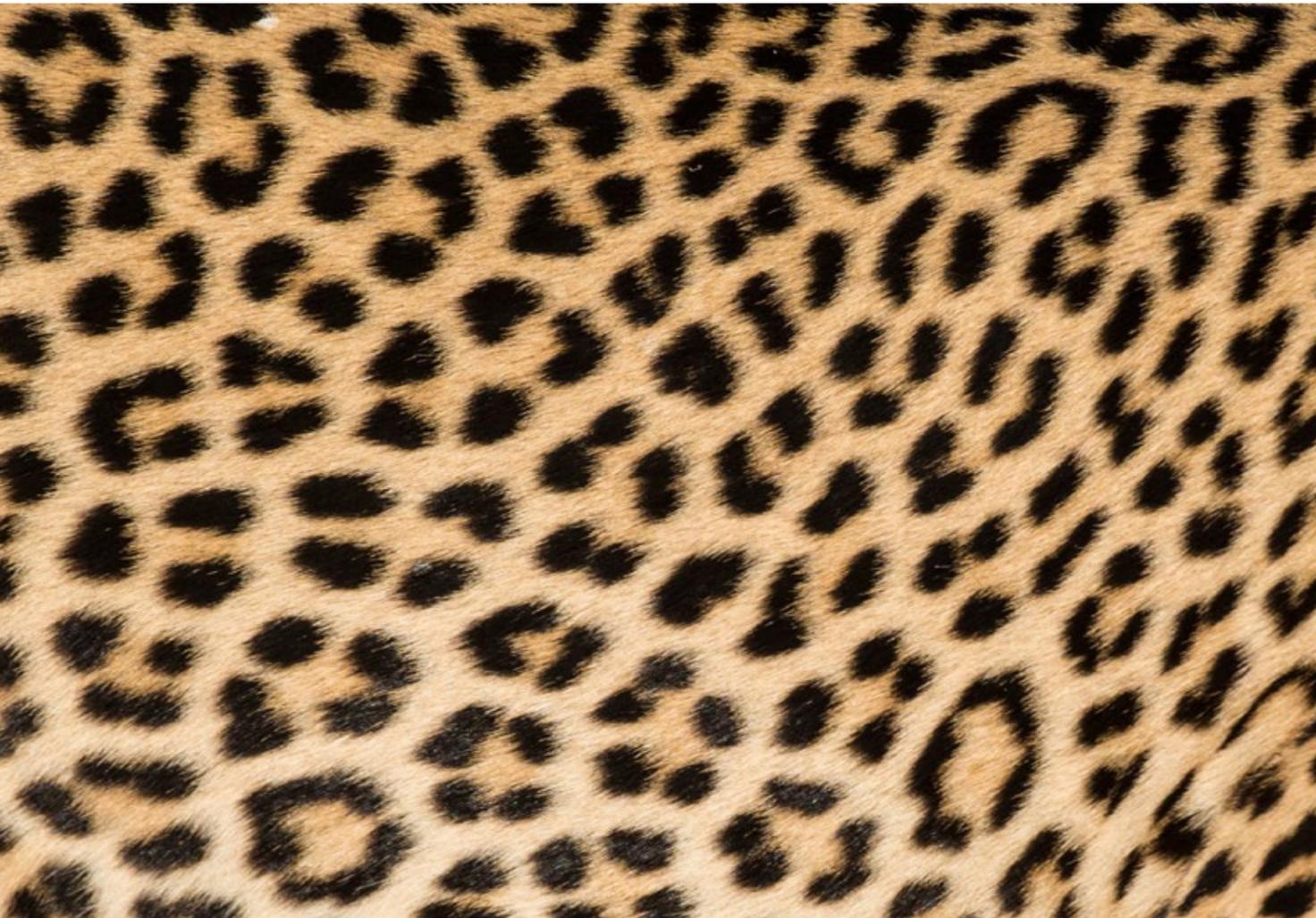
Detail, Elephant, Kenya. Canon EOS-1D MkIV with 100-400mm lens. © Chris Bray



Detail, Vulturine Guineafowl, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray

◀◀ *Previous double page spread: Barking Owl, Kangaroo Island, Australia. Canon EOS-1D X with 200-400mm lens. © Chris Bray*

'...once you've studied an animal long enough and you start to pick up on some of its behavioural traits, you can try to predict situations and get in just the right place at just the right time...'



Detail, Leopard, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray



Detail, Common Zebra, Kenya. Canon EOS-1D X with 100-400mm lens. © Chris Bray

▶▶ *Following page: Red Crab, Christmas Island, Australia.
Canon EOS-1D X with 16-35mm lens. © Chris Bray*



► Flamingos, Lake Bogoria, Kenya. Canon EOS-1D MkIV with 100-400mm lens. © Chris Bray

►► Following page: Lion, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray





▲ Arctic Wolf paw prints, Banks Island, Canadian Arctic.
Canon EOS-1D Mark IV with 16-35mm lens. © Chris Bray





▲ *Land Iguana, North Seymour Island, Galapagos Islands, Ecuador. Canon EOS-1D X with 200-400mm lens. © Chris Bray*

◀◀ *Previous double page spread: Cape Buffalo, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray*





African Elephant, Kenya. Canon EOS 70D with 10-22mm lens. © Chris Bray



Topi, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray

◀◀ *Previous page: Olive Baboon, Kenya. Canon EOS-1D X with 200-400mm lens. © Chris Bray*

'...I'd rather be out taking the photos than spending hours doing complex post production...'

Andy SPAIN

Life under construction

British photographer Andy Spain and his wife recently left the bright lights of London to settle in New Zealand's capital city, Wellington. It's not the first time a Kiwi lass has brought an imported husband home with her, and it won't be the last.

Andy talks about the move:

'It was hard saying goodbye to the work I had built up over the years and the nice people I had met along the way. Nothing is more rewarding than walking around an exciting new building with an interesting architect who designed it and chatting about how you can capture it visually. I am at the very early stages of setting up over here and I now know that the scene is dominated by a couple of photographers – as opposed to London which is dominated by maybe 40 or 50. That has benefits and drawbacks!

The move to New Zealand is supposed to be for a few years but could be longer and I would like to use the opportunity to re-engage with artistic work, teaching, curating and setting lots of other things up to broaden out my ▶

*Wishart house, NZ, shot in 2007 for Rewi Thompson.
Canon EOS 1Ds MkII and 24mm TS lens. © Andy Spain*



career. As I get older, and the market shrinks and evolves, some diversification might be valuable. If anyone has an interest in setting up some talks in Wellington then please get in touch – I want to gather the photographic community together and get to know them and learn about what is happening here.'

It's a long way from his start in photography, back in the UK.

'I was given a darkroom kit by my brother as a birthday present when I was about 12. I had never given photography, or any other creative pursuit, any thought but this gift prompted me to start making black and white prints with my Dad's old camera. From that early age, I made the decision to pursue photography as a vocation and ended up doing a degree in photography in London. The course was very heavy on theory, which I loved, but also kicked the passion for taking photographs out of me for a while. To this day, I am selective about what I shoot and rarely shoot much outside of my commercial work.

The journey was not without mishaps, and I ended up working in a bank for a quite a few miserable years before realising that photography really was the only thing I wanted to do, so in order to rekindle it I went back and did a Masters in Photography. It was great starting again at 30 and finding lots of other passionate people to engage with and work alongside.'

Once back on the mean streets, master's degree in hand, Andy set about the process of establishing himself professionally.

'I had delusions of pursuing a photographic art career. I still have, but after a while my London at Night series became an obvious starting point for a portfolio to work in architecture, interiors, cityscapes and the like. I spent 10 years building up clients and worked with great architects, design agencies and others across London, the rest of the UK, and elsewhere in Europe.

Photography is a great area to work in and has changed so much in the 30 odd years over which I have paid it attention. When I did my degree it had only just started the move to Photoshop – and I thought it wouldn't catch on! Now the image overload has never been so immense and all consuming. This changes how we need to work and probably changes what one can charge, but at the upper end there are always people who need to document or market buildings and interiors. I still see this as a good niche to get into as its definitely an area where the man in the street can't produce anything half decent with a snap from his iPhone.'

Equipment wise, Andy admits to being in a bit of a quandary as to what comes next, but change is in the wind:

'I shoot on Canon with tilt shift lenses and I've recently acquired a Sony A7Rii and adapter for my lenses as I have been needing to update my gear for a while. Early results are excellent. I'd come to the conclusion that the mirrorless with tilt shift lenses and the Metabones adaptor will future proof me for a few more years with the equipment I need. I saw a good demo of the Sony with a Cambo bellows adaptor which I might consider as well.

I have kept up competition entries and some artistic endeavours over the years but not as much as I should have done, as earning the money has always taken precedence with a young family to support. I am passionate about seeing new work and keeping up to date with it all.' ▶

*And Architects, shot for Deltalight, 2012.
Canon EOS 5D MkII with 24mm TS lens. © Andy Spain*



There have been many influences on his photographic career.

'Iwan Bann has been the big name in my sector over the last few years, he points to a move to a less formal approach to architectural photography and a greater emphasis on the social and use of the space and it's surrounds – in turn a response to lifelike architectural CGI modeling of buildings. Influences in general are hard to be specific about as my interest in photography is quite broad but I have to admit, almost guiltily, as it is a bit of an arch photographer cliché, that I like the work of the Dusseldorf school of photographers immensely, mainly Thomas Struth and Candida Hofer with a bit of Gursky and Becher thrown in. But having lived in London I have been spoiled with many immense shows at the Tate and other venues which regularly blew me away, one in particular was Paul Graham at the Whitechapel where his images for a 'Shimmer of possibility' were extremely poetic and moving to me. Hard not to also mention Eggleston, and Stephen Shore... now you've got me started. I'm very obviously a product of my time and education though as my choices aren't exactly hip and new!

The bottom line is that I love photography and many images, shot well with a lot of thought, have an interest for me. Places like the photography gallery in Whanganui (McNamara Gallery) are doing good stuff as is the Wellington City Art Gallery but then I see other mediocre work and wonder how it gets put up on a wall.'

Andy on the topic of where work originates from for an architectural photographer:

'On the practical front, most of my work comes from commissions charged at a day rate or ▶



*Regent Street, London, shot for ACDC Lighting, 2013.
Canon EOS 5D MkII with 24mm TS lens. © Andy Spain*

half day rate. I then make some additional sales of these images to other parties involved on the projects who might also need images to market their involvement in a project. I also work with View Pictures in London and upload some of my finished projects to them, but I have been a bit slack at keeping everything filed and up to date.

I enjoy the business side, and I know that's something you don't often hear from photographers, as it gives me great pride to know I have built up the work through my own personality and the quality of my images, and that people want to come back to use me again and again. I work hard sometimes, but at other times I have the flexibility to pop around an exhibition or gain some other knowledge about what I do. It's a good job and for me, a vocation, but I am not an obsessive about photography, it's a passion.'

f11: Hi Andy, welcome to the magazine, and to New Zealand!

AS: Thank you, and thanks for putting on some sunshine at last, we've had too many back-to-back winters and I need my vitamin D.

f11: The first thing that many photographers notice about New Zealand is the quality of the light. What are your observations after being here for a while?

AS: I did a few shots around Wellington of buildings that caught my eye when I first moved here earlier this year and posted them on Twitter, An architectural photographer from the UK made a comment about the heavy polarisation of the images. It's hard to put your finger on what the difference is but I told him it is just how it looks here, the light is stronger and crisper. Maybe it's living near the sea.

f11: You're fortunate to have settled in one of the finest cities in the country, my personal favorite, how have you found Wellington and have you discovered its many charms? Is the plan to remain there?

AS: It was only ever going to be Wellington when we made the move to New Zealand as that is where my wife is from. Auckland may have proved better for work but I have fallen in love with Wellington, the perfect mix of the things you want from a city but having none of the hassles. We live a few minutes walk from the remote coastline and its only 10 minutes on the bus to the middle of the city. I have been to great talks about photography and architecture. People choose to live here not for the money or the weather or for its seismic qualities, but because it is a friendly, cool and a user friendly little city. You can't beat that.

f11: Have you had the opportunity to travel around NZ and what are your impressions of the state of architecture in this country?

AS: I have been over here 3 or 4 times previously and travelled around quite a bit. Coming from the UK, the NZ vernacular architecture is incredible, I love the weatherboard construction and the deco and modernist influences which are everywhere. Contemporary architecture can be a bit more hit and miss but the ethos and legacy of architects such as Ian Athfield is a fine tradition to uphold where the space around the building and it's location in its wider context is more important than the ego of the architect, which sadly defines much of the work going up in London these days.

f11: Are you shooting images for your UK library speculatively?

AS: Not yet but it is an avenue I should consider – amongst many others. I am also sure that residential work I shoot here will have an international appeal to magazines in the UK and elsewhere so anything like that will be uploaded to the library.

f11: What prompted the timing of your move to NZ?

AS: My wife and I had spoken about it ever since we met in 2003 but we wanted to wait until it

was really impractical (we have a 2 year old and a 5 year old) and my career was really established. Then we thought let's see how hard we can make life for ourselves!! But seriously, it was driven by a now or never feeling and an approach by a recruitment consultancy to my wife. Once that was all in motion the momentum took off. It hasn't been easy though and we are keen to establish the work life balance that we were lucky enough to have mastered in the UK.

f11: Have you engaged with the professional associations here?

AS: Yes, I joined up to the AIPA when I arrived, I was an 'on and off' member of the UK equivalent, the AOP. It feels a bit Auckland centric at the moment but I have tried to hook up with some Wellington members. I have also been in contact with the NZIA (New Zealand Institute of Architects) here to try and get in contact with as many members as possible who might be interested in using my services.

f11: There's a strong professional community in Wellington, are you working hard to meet, engage and network with other photographers? Need any introductions?

AS: Some introductions would be very much appreciated!! It is hard when you first start to find your own tribe of photographers. It is such a varied medium that just because you are a photographer doesn't mean you are best buddies with all photographers. Rather I think its important to find those that share the same goals and interest in the medium.

f11: By the time this issue is online introductions will have been made, I promise. What are the similarities you've observed here to the UK market?

AS: In any market you need to have your niche and know who wants to commission you for that type of imagery. For my type of work it is quite obvious, either companies who work in construction, architecture and associated fields

or design agencies, ad agencies or magazines that need that type of imagery. It becomes hard if you are a jack of all trades and therefore struggle to target an audience and client base.

f11: And any glaringly obvious differences?

AS: The trouble is, with a smaller market here, I wonder (and people keep suggesting) that I might need to be a bit more open to shooting other types of imagery to make a buck. I also keep getting told that here it is all word of mouth – a few early jobs to kick me off will all be ok....

f11: Did you study with film and traditional processing or was your road an entirely digital one?

AS: It was definitely film when I did my degree in 1992–1995 in London. Scanning film and making digital images was just arriving but sounded like strange devils work and I certainly wasn't an early adopter. Saying that, I wasn't a fan of the darkroom either as I am not a man born with much patience! So all in all, I find the ability to try and change ideas in Photoshop far preferable to spending hours in the darkroom only to find that the image doesn't quite live up to my expectations in daylight.

f11: Is silver halide imaging part of your current reality?

AS: Not at all, but I can see it from a personal project perspective as a tool to help you slow down your process and consider the subject better. I also enjoy it when other people play around with various old processes but for me it is a history lesson rather than something I want to use. It is so big these days in a retro-cool-anti-iPhone image sense but I fear it is a reaction against something rather than a positive reason to embrace a pre-existing technology. You never know though, someone told me they were selling their 5x4 gear the other day and it did cross my mind!! ▶

f11: Did you ever work with an agent in the UK, and do you think a representational relationship would help you to break ground here?

AS: I met with a few agents in London and showed my portfolio and discussed my work and career and where I wanted to go but I always felt that an agent would be of no use to me, and I would be of no use to them. An agent gets you big, and sometimes not so big, advertising jobs but they take a big cut to do it. I was happy getting the type of work I was getting and wasn't so overwhelmed with work that I needed someone to screen it for me and pull in the best or most profitable jobs.

This could change, I am wondering if I should go for more advertising type work now I am here and if that did happen then an agent might then be useful.

f11: How are you finding the process of engaging with potential clients in your specialist area and is the market more or less buoyant than you might have imagined?

AS: It's a work in progress but my first impressions are that it is easier to get to meet up with people here than it is in London. Whereas I would meet the marketing person at a top firm of architects, and they would tell me they had 10 or so cards a week from people like me, it isn't the same here and therefore people are more willing to meet up. It has to be less buoyant than London – though probably much the same as the rest of the UK. So much of my work came (either directly or very indirectly) from obscenely expensive developments for the super rich which didn't really mind how much they spent on marketing, and that market doesn't exist here. ▶

*Concrete bridge, Hertfordshire, UK. Personal project 2013. Canon EOS 5D MkII with 24mm TS lens.
© Andy Spain*



f11: What are your tried and true marketing methods, and are you trying anything new as a test case?

AS: I prefer to have a vague connection with someone, which is very possible when you're having lots of conversations and someone along the line can provide a really helpful introduction. I have always delivered lunchtime talks to architectural practices on taking better images of buildings as a way to get myself in front of people and for them to have an interesting diversion during their lunch break. I have done a couple here already and they are a good way of getting in front of lots of people, giving your card away and getting your name out there. I have also used Viewmaster toys with my portfolio on a reel as a way of targeting specific people I want to work with – it is a pricey and time consuming method but has a very high success rate!! It is all a long game in our field, meetings you have come to nothing but then 3 years later, out of the blue, you have a call.

f11: In terms of the commercial transactional value of your work, have there been major adjustments to make here? Or is a job of work pretty similarly priced here and in the UK?

AS: It is comparable at the top end of my area of expertise but coming into a new market I find myself reluctantly undercutting a bit to try and get in with people. I know this isn't the way to go but very early on I need to establish myself and get my name out and about in the right circles.

f11: What are your impressions of the quality of professional photography in your field here?

AS: As good as anything in the UK or worldwide, there's a really high standard here.

f11: What, if anything do you most miss about the UK – personally and professionally?

AS: Professionally it was nice to have been going for 10 years with enough clients and networks to know that as long as there wasn't another

global financial crash then it would all be ok and any slow patches were only just patches and would be ironed out over a year. Personally, the only answer there can ever be really, I miss friends and family, but social media helps with that and enables me to regularly talk over the internet or video over the internet without any cost.

f11: Are you developing any personal projects here?

AS: Yes, part of the big plan has to be a diversification of what I do and I am starting to meet up with some artists in my area who I want to shoot a short film about – there seems to be a lack of gathering up of creative talent here. You know it is about but where is it? So I would like to do a Vimeo channel of short films on NZ artists and designers. It will enable me to learn how to make short films, meet interesting people and add another string to my bow.

f11: I'm very surprised to learn that you do very little shooting away from your commercial work. Is this a case of balancing family commitments or are you simply seeking to firewall your creativity in one very specific genre?

AS: Maybe I was a bit too quick to say that, there are personal projects that I have done that are on my website. I suppose it is more the case that I haven't done anything that has resulted in a long and realised project that has gone on to be produced as a book or show. I much admire architectural photographers like Marc Wilson and John Maclean in the UK who do this so well and combine it with commercial work. Maybe I am too hung up on earning the money with a young family to look after. I always have ideas and there are some going on at the moment which might come to something! ▶

Commodity Quay, St Katherines Dock, London. Shot in 2015 for Siren Design Agency. Canon EOS 5D MkII with 24mm TS lens. © Andy Spain



f11: What circumstances might prompt a move back to the UK, or to anywhere else for that matter?

AS: The plan was to move here only for a few years but no one believed us and thought it was a permanent one. It is such an upheaval and expense to relocate that we won't be in any hurry to return but will always consider where is the best place for us at any time and where will we all be happiest. We have kept our place in the UK. Our boy is loving his new school here and these are the things that become most important to you. We are due to host lots of visitors over the next few months and that will make the UK seem a bit nearer.

f11: Thanks Andy, good to have you and your work in the magazine and the best of luck settling in.

AS: Thanks for letting me be involved, I was an *f11* reader in the UK after being tipped off by a Kiwi architectural photographer and very much enjoyed seeing what other people were doing. Fancy a coffee?

f11: Let's do that, absolutely. ■

TS

www.asvisual.co.uk



*Cafe, High Wycombe, UK. Shot for Cove Burgess Architects in 2014.
Canon EOS 5D MkII with 24mm TS lens. © Andy Spain*

One New Change shot for Wordsearch Design, 2008.
Canon EOS 5D with 24mm TS lens. © Andy Spain



▶▶ Following double page spread: Garden Studio, Wimbledon, UK. Shot for Ecospace Studios, 2009. Canon EOS 5D MkII with 24mm TS lens. © Andy Spain



Private jet hangar, Surrey, UK. Shot for SHH Architects, 2011. Canon EOS 5D MkII with 24mm TS lens.
© Andy Spain

'I still see this as a good niche to get into as it's definitely an area where the man in the street can't produce anything half decent with a snap from his iPhone.'



▶▶ Following double page spread: Wishart house, NZ, shot in 2007 for Rewi Thompson. Canon EOS 1DS MkII with 70-200mm lens. © Andy Spain



Pea house, Miramar, Wellington, NZ. Shot for Melling Architects, 2015. Canon EOS 5D MkII with 24mm TS lens.
© Andy Spain

'...the NZ vernacular architecture is incredible, I love the weatherboard construction and the deco and modernist influences which are everywhere...'



▶▶ Following double page spread: Middlesex Hospital site, UK, 2009. Shot for Wordsearch Design. Canon EOS 5D with 24mm TS lens. © Andy Spain



Triumph Pavilion, London Festival of Architecture. Shot for IPT Architecture. Canon EOS 5D MkII with 24mm TS lens. © Andy Spain



▶▶ *Following double page spread: Soho, London, 2013. Shot for DN&Co. Canon EOS 5D MkII with 70-200mm lens. © Andy Spain*



Loisel & Healy

BARCELONA
CAFEE ESPRESSO

scott's

Dorton House, Buckinghamshire, UK, 2014. Shot for ITP Studios. Canon EOS 5D MkII with 24mm TS lens. © Andy Spain





*The People's Theatre 2012. Shot for ACDC Lighting.
Canon EOS 5D MkII with 24mm TS lens. © Andy Spain*

Construction shot, Vauxhall Tower, UK. Personal project
2014. Canon EOS 5D MkII with 24mm TS lens.
© Andy Spain



► *The Slot Canyons near Page are truly creative landscapes to photograph. This image was shot in Lower Antelope Slot Canyon. Aperture Priority, 17-40mm lens, f16 with a 3 second exposure, EV -1, 100 ISO, tripod and processed in Adobe Lightroom.*
© Darran Leal

THE WILD WEST

One of my favourite travel experiences was to be in the footsteps of a childhood hero of mine, John Wayne, with mesas and buttes as backdrops. I even photographed Susie Yazzie who was a real life native American in some of his movies. Only in America...

America offers so much to the photographer. One of my favourite adventures is to start, or finish, in either Las Vegas or Salt Lake City, completing a round trip. This allows me to concentrate my efforts on some of the most spectacular landscapes in the world!

My first adventure was in 2001. In fact, I got caught up in the sad 9/11 saga with a group of 16 American photographers. It was a bit surreal to see the attack over breakfast and then explore nature in the Antelope Slot Canyons near Page an hour later. Another travel story, perhaps this one best left untold.

You can do this trip by yourself and you will shoot some great images, but I must warn that you will miss a lot of key angles and, in particular, the best timing. Timing here is everything, but I guess that's a universal rule in my business. So with a professional photo guide, you should more than double your results. Better value.

Arches National Park is a good starting point. The country I live in, Australia, has a lot of sandstone country but only a few arches. This

national parks sandstone offers outstanding arches, all within easy access of the park roads. The Windows, Delicate Arch and Elephant Arches are just a few. First light seems to be the best for most, with Delicate Arch best captured in the afternoon.

Nearby Canyonlands is a must shoot location as well and in particular Mesa Arch. This is a sunrise shoot. We arrive well before dawn and enjoy the changes in colour, with a light snack breakfast. If you do not like cliff edges, then you might be forever haunted by the spectacular scenery of this park.

Heading south you eventually hit Monument Valley. This is such an iconic location with dozens of movies shot with its stunning landscapes as their backdrops. Again early and late light is the best timing and walking a bit off the road can help with angles.

I organise extra shooting locations for my groups into the sand dunes and to Tear Drop Arch, using a local Navaho Indian guide. Our last guide even sang traditional songs and played traditional musical instruments – too cool!

Page is the best base to shoot the slot canyons of the region. Lower and Upper Antelope Slot Canyons are the main two photographed. We have also visited a couple of others. ►



Again, timing is paramount, including both the time of the year and time of the day to achieve the best results. The water carved gullies offer different creative options around literally every corner. So, we offer quality time here and often return twice to maximise shooting options.

Nearby Horse Shoe Bend is worth a visit. Watch that cliff edge! We have visited The Grand Canyon and while it has the name, it is not as easy photographically. So my suggestion is to treat it as a visit rather than a key photographic shoot location.

The last two parks you can target easily are Bryce and Zion. Both offer different landscapes and are a great way to finish off your circle trip before returning to Las Vegas.

I can't recommend this region highly enough, it's a wonderland for the landscape photographer. We have shot everything from world-class landscapes, to stunning flowers, nature and unique cultural images. Join a professionally led tour group or do a lot of homework. Either way, you simply have to go as the wild west will not let you down.

Enjoy your photography ... ■

Darran Leal

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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



▲ Mesa and buttes are the stuff of legend in Monument Valley. A late light shoot offered unique results. Aperture Priority, 100mm macro lens, f8 at 1/4 sec, 100 ISO, tripod and processed in Adobe Lightroom. © Darran Leal

► The sandstone escarpments around Arches National Park offer endless photo options. Early and last light are special times to shoot and on this occasion, also offered moon rise. Aperture Priority, 100-400mm lens, f11 at 1/45 sec, EV -1, 100 ISO, tripod and processed in Adobe Lightroom. © Darran Leal



▲ Susie Yazzie worked with John Wayne in some of his western movies. At 97 years of age, I still found her an irresistible subject to photograph. Aperture Priority, 17-40mm lens, f4 at 1/60 sec, 200 ISO, with fill-flash and processed in Adobe Lightroom. © Darran Leal





Create audio-visuals from your still images

Are you looking to expand the enjoyment of your photography? The Society's Audio Visual Division says creating Audio-Visuals is challenging, absorbing and fun!

Audio-Visuals are sequences of still images where the storyline or theme, sound, transitions and images are interdependent. An effective sequence will have unity of its three parts: concept, visuals and sound. Generally, these three elements should reinforce each other such that any one element without the other two would be unsatisfactory. An adequate concept involves an idea with a suitable introduction, an interesting development and an appropriate close. Narrative or text can also be employed. The medium is very flexible and artistic expression within it can take many forms. Acknowledgement of the work of other artists (e.g. music, text, poetry and images) is extremely important and must be included at the end of a sequence.

With the arrival of digital AV, the medium has become more accessible and popular. An excellent way to learn what makes a good AV is to watch what others have made. Take every opportunity to do this. You can see AVs by attending APSCONs or days when National and International AVs are judged and open to an audience; normally in Melbourne or Adelaide. You can visit sites on the Web where you can view the work of others; these are usually .exe files which can only be accessed by PC users and not Mac users.

Our AV Division welcomes all members interested in the art of audio-visual making. It is a challenge to combine images, sound and narrative to achieve an audio-visual production which will absorb the viewer and elicit a strong emotional response. If you would like to know more, contact the APS Secretary who will put you in touch with the AV Division Chair.

Assistance and advice can be given on equipment and software to use according to your budget and anticipated type of productions. Creating an AV does take a while, but when you have done your first one you can, if you wish, have it evaluated with some constructive and positive advice.

Members of AV Division have the opportunity to enter their work into three National competitions each year and, every second year, the International AVFest is held in Adelaide. These competitions are open to AVs made on either a PC or Mac, and the accepted file formats are on the entry forms, available from the APS Website downloads section.

The Division has its own online folio for AV makers, but you must be a paid up member of AV Division to participate. There have been a number of competition success stories for members of the folio.

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

Spectacular Queenstown – Perfect Backdrop for Knowledge Sharing

The autumn colours of Queenstown, New Zealand offers the perfect backdrop for the 64th annual PSNZ National Convention being held from 22-25 April, 2016.

Originally from the UK, professional photographer Nick Rains ended up in Australia photographing the 1986/87 Americas Cup where he's stayed ever since. As a leading travel, documentary and commercial photographer Nick is one of the keynote speakers on the new four-day programme and will also lead several field trips.

Over the years Nick has clocked up over a half a million kilometers driving around Australia, looking for new places to photograph or even returning to the same location, just to 'get a better shot'.

Over the years Nick has worked for many of Australia's leading publishers and tourism offices but, he says 'it was the landscape and travel images that gave me the most satisfaction'.

It is this knowledge and passion that he intends sharing with delegates at next year's convention, with field trips planned to Arrowtown, Lake Wakatipu, Moke Lake and local vineyards providing the perfect backdrop for knowledge sharing and experimenting with different photographic techniques.

As well as presenting workshops and seminars, Nick is an accomplished author of six books and an appointed Leica Ambassador.

For the first time ever industry partners have worked closely with the The Queenstown Photography Club, hosts of the convention, to plan the field trips which will allow photographers to trial new camera equipment, lenses and accessories.

'There's going to be more hands on participation for both delegates and our industry partners, particularly out on the field trips when some of the latest equipment will be available for photographers to try,' said PSNZ President Murry Cave FPSNZ, FNSNZ.

The programme also includes early bird and night shoots, attendance at the Queenstown Anzac Dawn Service; the Canon National Exhibition and the 'C.R. Kennedy Honours Banquet' – where guests get to let their hair down and be recognised by their peers when receiving an award or having an Honour bestowed upon them.

Full convention details including the programme and registration will be available mid November and will be publicised through all PSNZ social media channels and on the PSNZ website at www.photography.org.nz

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity

At the end of the day...

I have often mentioned how important it is from time to time to take stock, refocus and perhaps move on.

I have demonstrated my theory often enough by changing careers, by changing equipment, by changing the cities I live in and by evolving new enthusiasms.

I have been a photo supplier, lab owner, commercial/editorial photographer, a multi-projector AV producer, a video director, journal editor, and publisher.

I've also been very involved in the politics and nurturing of trade associations. During all that time I have shared my observations and opinions – good or bad – in a number of publications. This magazine is the latest of a series of platforms which have offered me a street corner, a soap box or a pulpit, only you can decide which it has been.

I look over my more recent articles and the prevailing condition I can detect is 'grumpy'.

Quite strange, as I really don't do grumpy as part of my daily routine, nor is it my habitual practice.

What finally triggered my next personal refocus was a visit to Melbourne. I was there for the Festival of Art and I took the day train to Ballarat to see the 2015 Archibald prize winners. The timing of my visit was perhaps fortuitous.

Later, back in Melbourne, and accredited to this magazine, I walked into 'The Digital Show', which in fact is a photo show. Simply walking in made me instantly grumpy, why name it digital? Isn't all of life today digital?

My phone, my computer, my car are all heavily digital. Hell some people's refrigerators and cat doors are digital now, and we've stopped qualifying digital things with the repetitive and mind numbing application of the D word, haven't we?

If I hark back to the glory days of silver halide photography, we never held events called 'The Analogue Show', or 'The Wet Darkroom Show' – the focus was on the final product, the photo, rather than the precise method of its making!

Medical biotech trade shows don't call themselves digital shows even though their

digital technology is even more breathtakingly life or death important that the tech we use to make pictures.

There I was, in a relatively small show, among a relatively few stands of substantial investment repeatedly observing gatherings of 'theme' dressed attendants mostly gathered talking amongst each other. So engrossing were these conversations that I had to politely break into them to get any attention. I guess my grumpy barometer was not in good shape by then.

On the edge of the show the AIPP APPA Awards featured in this issue were being judged and nice work was being freshly displayed as they were silvered, gilded – or gelded.

But by then, despite some splendid work emerging I really concluded that my enthusiasm was waning and perhaps I really am getting too grumpy to continue on this particular stage.

I have a few emerging creative interests that will re-enthuse me, and refocus my writing away from the role of grumpy observer and more towards the positive creature that I really am.

Finally, I am reminded that digital in its simplest form was just that, a digit, a finger.

That leads to my conclusion that the most powerful (and life transforming) application of digital technology known to man relates to his prostate.

The rest is enthusiastic drivel.

Cheers ■

MS
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OUR PROFESSION JUST GOT PROFESSIONAL



Announced yesterday evening at the Cannon AIPP Australian Professional Photography Awards by AIPP Chairman Felicity Biasi, the AIPP Accreditation standards, which have been in place for five years, have now received certification from Government body the Australian Competition and Consumer Commission (ACCC) as meeting the requirements necessary of a professional body.

This means that effective immediately, only AIPP Accredited Members can appropriately call themselves professional photographers or video producers.

It's a bold statement, but in an industry with minimal regulation and sadly many 'less-than-professional' practitioners, it's a step that many committed photographers have been calling for for a long time in order to safeguard their businesses and reputation. The ACCC certification also delivers the first formal recognition of the photographic industry as a 'profession' – a grey area up until this point.

Defined by the Professional Standards Council of Australia as 'a disciplined group of individuals who adhere to ethical standards, and positions itself as possessing special knowledge and skills in a widely recognised body of learning derived from research, education and training at a high level...', the certification by the ACCC means that the AIPP is now the only de facto membership body for the profession of photography in Australia.

AIPP President, Ross Eason, comments, "We are delighted to have received the green-light from the ACCC to enhance our members professional status. For some time our members and photographers around the country have been asking the Institute to develop standards to protect the perception of the "Professional" within our industry and we have been working for five years to refine our Accreditation system to a standard the ACCC, all working photographers and the consumer can trust. We believe certification by the ACCC gives us this standard.

"Whilst we understand and respect that not all working photographers will see membership to the AIPP as necessary, for those that rely on consumer confidence and reputation, the ACCC certification is of great benefit. It acts as a clear benchmark of quality for anyone looking to employ a photographer and offers reassurance of that person's trusted experience and commitment to improve. For our members we know that it will really make a difference," concludes Eason.

The first phase of the AIPP's rollout of the ACCC certification is awareness across its membership base of over 2,000 working photographers and video producers in Australia to encourage swift engagement with the new visuals so that public awareness of the official standard can grow organically.

If you're a current Accredited member of the AIPP, your Accredited Professional Photographer (APP) or Accredited Professional Video Producer (APVP) logos will be replaced and a new Code of Professional Practice and Terms and Conditions will be sent to you outlining the changes. Under the new Code, from January 1st 2016 it will be a requirement to include the new logos on all business documents, with checks being made by the AIPP from June next year. In addition, Accredited members are also encouraged to use the logo on all marketing materials to help promote public awareness of their status.

For non-members, nothing will change, however the AIPP hopes that the benefits of being a member will be highlighted through the increased awareness of its 'badge of trust' across both public and private clients.

Regardless of the ACCC certification, complaints made against AIPP members will continue to be handled by the AIPP, with the new Code of Professional Practice laying out revised mandatory guidelines under membership. The AIPP will handle client-practitioner complaints with a Compliance Committee, and internal member complaints through a Review Committee.

Bringing further authority under the ACCC backing, any photographer or video producer using the APP or APVP logos without being an Accredited Member can now face legal action from the AIPP.

ABOUT THE AIPP

The Australian Institute of Professional Photography (AIPP) is Australia's leading industry body for professional image makers, and is the only body in the country that offers a formally recognised Accreditation process in order to become an Accredited Member.

The group works year-round as advocates for the industry to improve the standard of the profession and offers members a range of benefits including development workshops and events, industry publications, business-listing services, 'peer-review' competitions and special offers via sponsors including Nikon, Canon and Epson.

Once accredited, members can also use AIPP visuals to demonstrate that they have been assessed to a professional standard and abide by a published Code of Professional Practice.

ABOUT THE AIPP ENTRY CRITERIA

The AIPP accreditation standard has three components:

1. Business and experience pre requisite which must be met before applying for accreditation (including insurance)
2. An entry assessment
3. A continuing professional development obligation. Maintaining up to date skills and business practices each year.

The AIPP continually monitors its accreditation requirements to ensure that the standard for accredited membership is appropriate for the profession of photography in 2015 and beyond.

The cost of membership applications varies depending on the level of experience of the individual. For further information about the AIPP see:

<http://www.aipp.com.au/>

Foto Frenzy Pty Ltd is the Brisbane home of all things photographic. Founded by long term members of the Australian Institute of Professional Photography (AIPP), the passionate and dedicated people on site offer many services to the industry.

Gallery Frenzy

- With over thirty-five exhibitions shown over the past two years, the gallery space has a sound track record. Print sales have been achieved from all shows. Onsite printing, matting, framing and frame hire is offered, as is skilled curatorial assistance for first-time exhibitors.

Living Image Fine Art Printing

- Print is our passion. We believe a photograph isn't complete until it's reproduced on paper. Only then is it a truly tangible expression of the photographer's vision.

Brisbane Camera Hire

- BCH has the largest range of Canon & Nikon hire gear in QLD. We're also your local Canon CPS drop-off centre.

Pixels&Twine

- Michelle Kenna is a post-production artist offering digital imaging & workflow training both onsite & online via PixelsAndTwine.com

Elite Studio Photography Workshops

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

Holden Imaging Solutions

- Offering a consultancy service for new and current photographers wanting assistance in managing their Digital Asset Management systems. As well as offering a colour calibration service, the Personal Concierge will facilitate research prior to new equipment purchase.

IAN POOLE does PHOTOGRAPHY

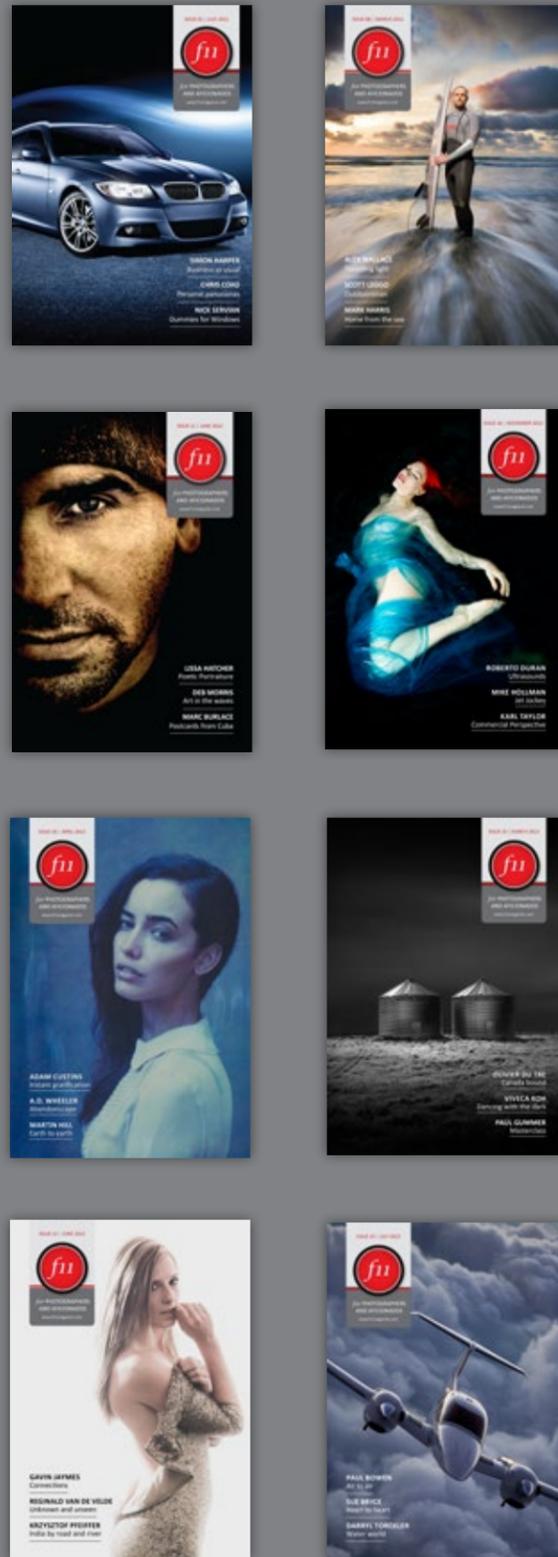
- Ian writes about photography, offers assistance on portfolio selection, and curates exhibitions.

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Garth Badger
www.garthbadger.co.nz



I'm a people specialist – really I am...

The challenges of keeping afloat while maintaining one's creative identity

Back when Adam was a cowboy we photographers were all pretty much specialists.

Sure we did all kinds of 'bread and butter' work that walked through the studio door, but we all had something that we were really good at, something that art directors and designers would come to us for.

For me, it was people. My early training as second string on annual reports, corporate communications, portraits and yes, even weddings, put me in good stead for wrangling people to get the best out of them photographically.

When one of my first bosses/mentors, briefed me prior to heading off to shoot a board of directors in the heady corporate days of the eighties, I was told to treat them with respect but maintain control of the situation as I had to come away with the shot no matter what. I knew they would only give me their full attention for a scant few minutes so I went in with a plan and made sure I came back with the goods.

I had to learn quickly how to get the best out of people, whether it was the forklift driver, the

managing director, the bride or a fledgling model. I developed an approach comprised of flattery, coercion, and the odd well timed but always tasteful bit of humour that usually managed to get the right result.

I also worked across a number of disciplines including architecture, travel and motorsport to name but a few. My book was fairly well rounded but it was unconsciously biased towards pictures of people, therefore I was hired more often than not to shoot people.

Over the intervening years I shot literally anything that stood still, or didn't for that matter, and while I don't make any claims on being an expert in every discipline there's not much I haven't tackled photographically at some point. To be fair I didn't enjoy all of them and I now have a clear idea of what it is that I like to shoot and I try to land those jobs wherever possible. The thing is these days with the tightening of budgets and the comparative scarcity of juicy assignments on offer, I for one can't afford to be as choosy as I once might have been.

Despite my mad skills (IMHO) with people I probably deal more with the inanimate these



© Gary Baidon

days! There is an old adage that decrees you should shoot what excites and motivates you, and the resulting great work will bring in the clients. This could be good advice in a bigger market, filled with discerning art buyers and clients but being that principled these days would not keep me in the way to which I've become accustomed.

Don't think for a minute that I'm complaining though, things seldom get boring and if I find myself tiring of chasing identical twin (same litter anyway) designer cats around a set by four in the afternoon I can be sure the next day will bring a change of scenery. Also the multi disciplinary approach (that sound a lot flashier than Jack of all trades doesn't it?) brings me into contact with a wide variety of weird and wonderful clients, locations and assignments including a recent shoot at my old primary school – actually that WAS a bit weird...

Another virtue of having a well-rounded book is the ability to multi task for a single client. Instead of my client having to deal with a gaggle of photographers I can often cover multiple bases and provide a certain continuity to a

project that might not otherwise be, er, quite as continuous.

So next time a client (or better still a potential client) asks you to tackle something a little different, why not whisk up some enthusiasm for the subject and give it a go.

Not 100% confident?

Don't tell anyone I told you, but there are some very good tutorials by really accomplished photographers on YouTube and Vimeo.

Honestly... ■

Buzz

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▶▶ Continued from page 158...

their client is requesting. These opportunities give way to creative masterstrokes.

Creativity was also shown when a combination of an old fashioned process of tintype was used in conjunction with great classic portraiture, as was the case with the eventual winning portfolio by John Ansell.

The curiosity factor of the tintype process was obvious, but the judges were swayed by the sound, traditional and careful creation of a series of portraits showing insights into the subject's character. Undoubtedly proving that sometimes just applying good experienced photographic skills can be all the creativity required for high achievement.

I came away from the Awards judging with an appreciation of the variety of ways in which creativity can be exhibited. Sadly there is no basic formula to offer, just old-fashioned hard work, clear thought, good planning, the constant repetition of seeking perfection and maybe a pinch of happenstance. ■

Ian Poole

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▶ *African Darter, Kenya. Canon EOS-1D MkIV with 100-400mm lens. © Chris Bray*

Thoughts on creativity

Three days of assessing, debating and viewing creativity had me wondering how, where and why the secret ingredient came from.

I was fulfilling my final judging commitment for 2015 at the Canon AIPP Australian Professional Photography Awards. Colloquially known as the APPAs, these are featured in this issue.

It is one of the invitations that I patiently await the arrival of because it enables me to be up close and personal with some amazing photographs.

As part of the judging panel, I am able to work in conjunction with some of the best photographers in the Australian and New Zealand spheres. That is an additional major bonus, one which keeps my motivation to play a role bubbling away nicely.

Trying to analyse and discover the source of the creative spark behind a great photograph is not easy. But this year a few notable images gave me some clues.

A set of photographs constructed as an homage to 15th century renaissance paintings drew a lot of discussion amongst the judges and attracted some good assessments. The author had undoubtedly spent a lot of time with the original artwork and then had meticulously set about recreating the scene and sourcing suitable models. The replication of the lighting was perfect and careful attention to detail in the costumes was clearly evident. This was a form of constructed creativity.

Another form of constructed creativity was the illustration of, among other topics, nursery

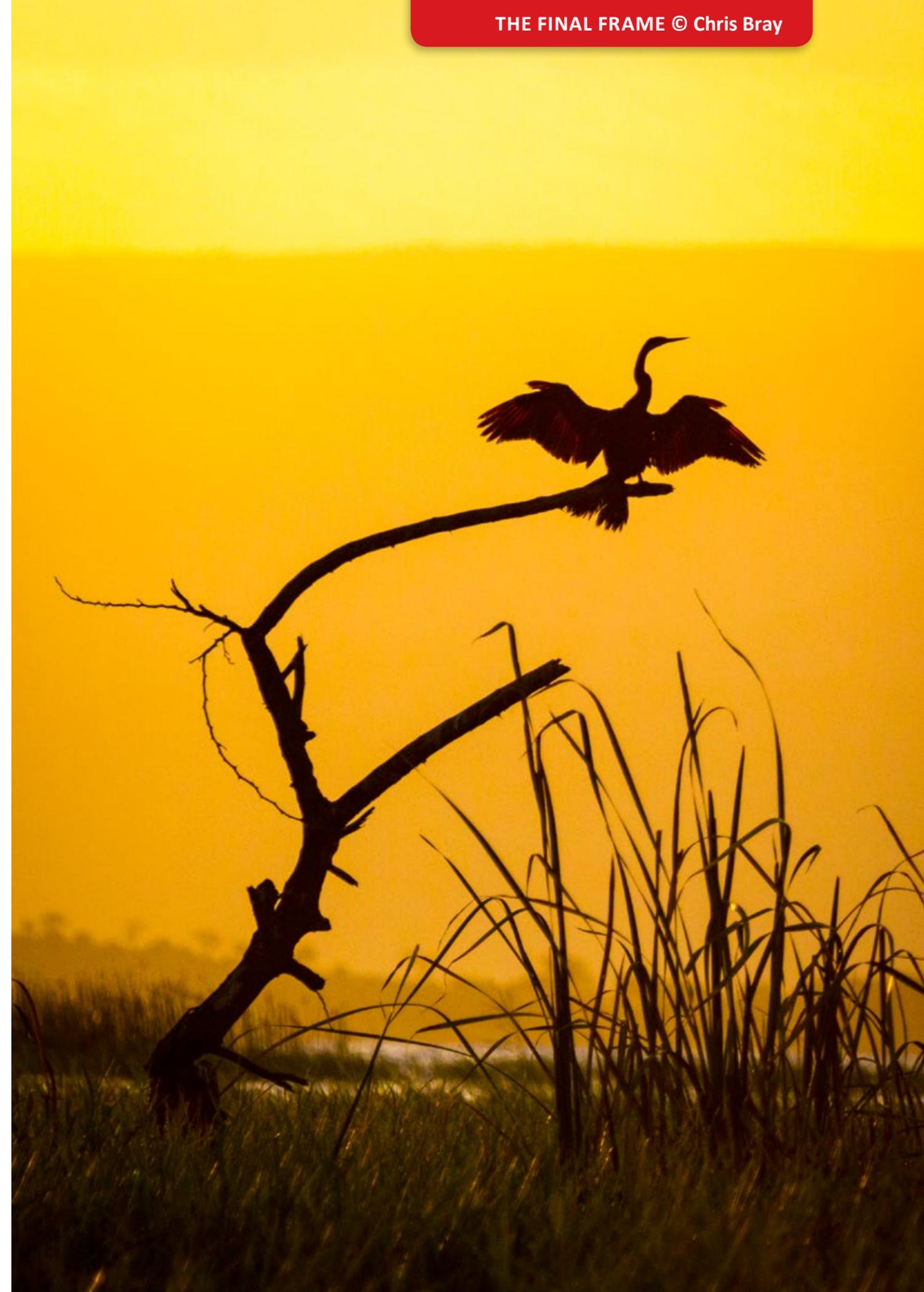
rhymes. The woman who lived in a shoe became a pastiche of elements brought together via post-production techniques. Whilst undoubtedly necessitating vast amounts of time and skill to create, I noted that some judges were becoming less attracted to these heavily worked constructs.

Point of view becomes a point of creativity. After a few years of seeing amazing aerial views of the topography in the landscape category, it was apparent that this trend was starting to wane in the judges' eyes. There is no doubt that getting a viewpoint that is higher or lower than the human eye is a good way to re-interpret a scene more dramatically, and clearly these images have found favour with our publisher in his image selection for the feature article you've just consumed here.

Creativity was also illustrated with photographic elements being reconfigured into patterns and designs that played with the viewer's perception of reality. This also appeared in a wedding photograph that had been recreated into an Escher-like image that caused viewers to reassess what they were seeing.

Some photographers expressed creativity by producing work straight from their everyday assignments – but it does take a little extra input in the thought process behind such shots. The wedding photographer who watches what happens at the event they are covering, or the commercial photographer who sees beyond what

◀◀ **Continued on page 157...**



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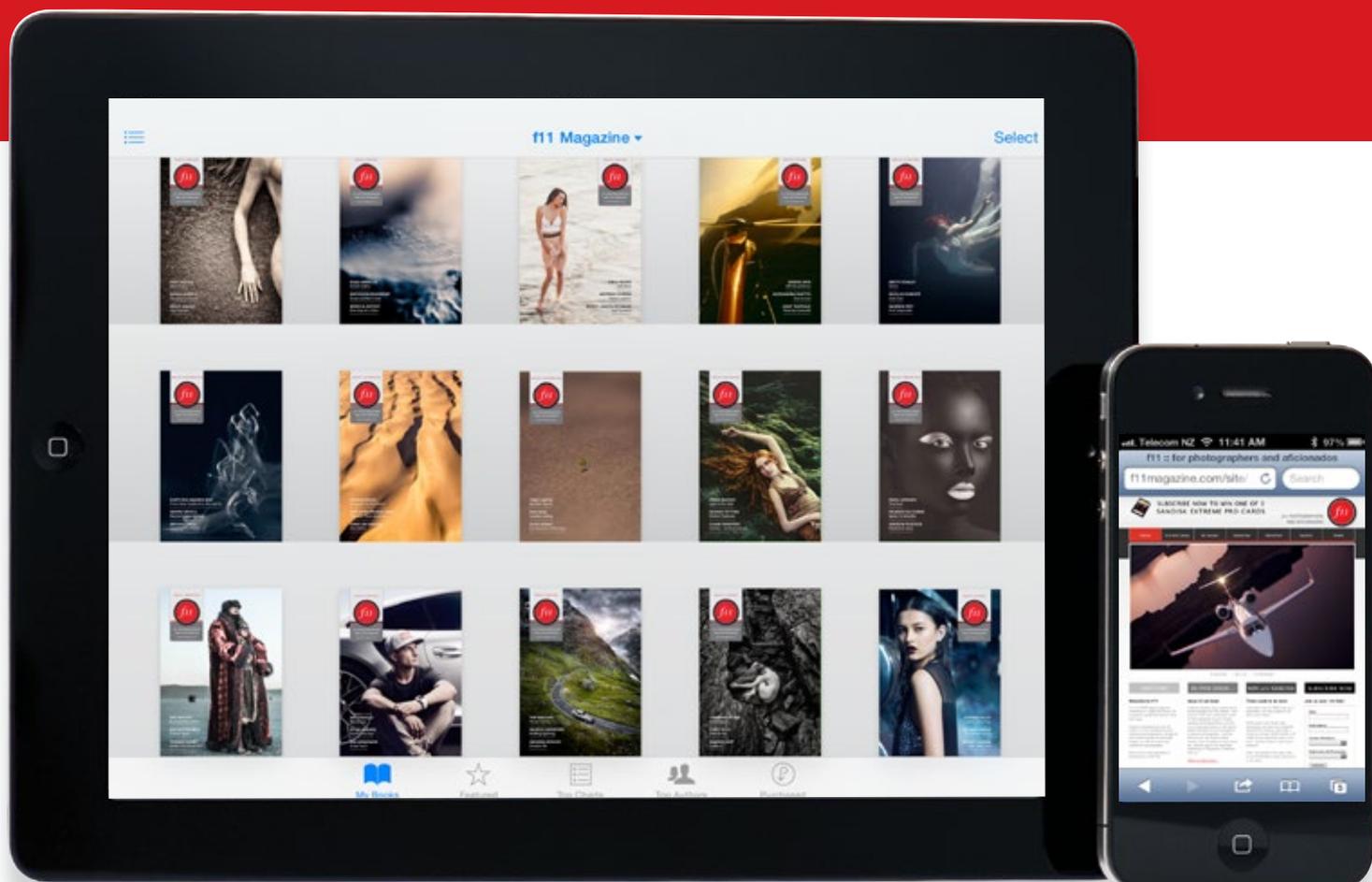
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