

ISSUE 60 | NOVEMBER 2016



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

LISA SAAD
The Anonymous Man

ROB BROWN
Absence of artifice

FAY LOONEY
Photographing my world



Welcome to issue 60!

In this issue we're delighted to bring you the Australian Professional photographer of the Year, Lisa Saad from Victoria. Lisa shares many images from her ongoing series, The Anonymous Man, a wonderful collection of carefully planned and executed constructs on a theme. The resulting images are a blend of her myriad skills well used to create more than a little magic.

Two New Zealand photographers complete our November line up. Both present a mixture of work, some images originated with film and others using digital capture.

Rob Brown has photographed New Zealand's wild places for over 20 years, and more recently, in a return to his farming roots, has turned his lenses towards scenes of rural life. He's also developed a fascination for Iceland, photographing its rugged beauty and leading workshops to that very scenic destination for image-makers. Rob is attracted to images with an absence of artifice, unsurprisingly a quality readily found in his own work.

Fay Looney and her late husband Harry raised a family and a herd of dairy cows within sight of Mt Taranaki, and in her spare time Fay developed her own career as a photographer, creating images for commercial clients including Tourism New Zealand, and shooting for national magazines. She also developed her own ranges of greeting cards, published a series of books and spent time in the role of president of the NZIPP, as the first female to occupy that position. Today she is an art gallery owner and enjoys encouraging local artists to market and promote their work.

Plus, our regular columnists Tony Bridge, Gary Baildon and Ian Poole weigh in on topics occupying their thoughts this month.

Enjoy this issue of *f11*, see you next month! ■

Tim

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Issue 60 | November 2016

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



TONY BRIDGE is a fine artist, photographer, writer and photo educator – 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...



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.



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 118** of this issue.

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.



'The directing of a picture involves coming out of your individual loneliness and taking a controlling part in putting together a small world. A picture is made. You put a frame around it and move on. And one day you die. That is all there is to it.'
– John Huston



**Lisa
SAAD**

The Anonymous Man

12



© Lisa Saad



**Rob
BROWN**

Absence of artifice

42



© Rob Brown



**Fay
LOONEY**

Photographing my world

88

© Steve Molloy



© Fay Looney

‘I have often been asked how I came about the idea of “The Anonymous Man” series and to be honest I cannot really say there was one defining moment. I do know that my photographic life has been one long stream of manifestations.’
– Lisa Saad



COVER IMAGE
The Anonymous Man #2 © Lisa Saad
www.lisasaad.com

Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
APS	114
PSNZ	115
AIPP	116
AIPA	119
NZIPP	120
Gary Baidon	122
The Deep End Ian Poole	126

THE KEEPER OF THE REELS

At the National Audio-Visual Conservation Center in Culpeper, Virginia, the Library of Congress has 124 vaults of highly flammable nitrate film in an area of the building originally designed in the Cold War to withstand a nuclear blast. Deep within the bunker, archivist George Willeman oversees this most dangerous of visual mediums.

SLR Lounge via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



REMEMBER THOSE GREAT VOLKSWAGEN ADS?

The story of the charming, honest ad campaign DDB created for Volkswagen, universally acknowledged to be the greatest and most influential of all time. An automotive marketing history lesson, a seminal advertising demonstration that would influence the industry for decades, and all told by some of the very people who made it happen.

Directed by Joe Marcantonio.

Dial M Films via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



THAT'S CONTINENTAL – ON THE ROAD WITH ANNIE LEIBOVITZ

This is a behind-the-scenes look at the process of renowned photographer Annie Leibovitz as she shoots the 2017 Lincoln Continental. Big team, big car, big star, lights, cameras – action! Get the full story and view Annie's photographs here.

Lincoln via YouTube

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Speculate

In conversation with a specialist photographer a week or two ago the subject of the wisdom or otherwise, of speculative shooting came up.

He's very experienced in his field, but relatively new to this market, and still doing the endless rounds of 'go sees' and cold calls on the types of

businesses who might require his particular skillsets. And a very accomplished set of skills it is as he has worked successfully in much larger and more competitive markets overseas. In the interests of anonymity, let's call him Joe.

A carefully targeted list is the result of his local research and he's now applying himself to the task of building relationships, overcoming obstacles and knocking down some fairly firmly closed doors. He's finding that there are established photographer relationships in place and some existing personal loyalties to overcome in his search for work.

His analysis has been objective, and in some specific cases he's identified that the imaging collateral being used in the promotion of these businesses is less than optimal. That's my polite version of his summation. In some cases it's old and out of date, in others it's just plain sub-standard and ineffective illustration.

We discussed the thin ice of entering into a discussion on the opening premise of critiquing your prospect's current marketing, and ways to veil what might be seen as criticism for the sake of personal gain, finally deciding that was a difficult avenue to explore in a meeting where making friends and influencing people is the desired result.

My suggestion to Joe was this. Rather than critique what's there now, a dangerous road as your prospect may have been directly responsible for it, how about another approach?

Don't tell them what's wrong, show them some distinct potential improvement instead. I suggested that Joe invest a modest amount of time in producing some visual elements to replace the poor ones he'd observed, create soft copy dummy representations of these in situ in their current marketing material and on their website, and present these simply as suggestions for a different 'look'. Not to everyone on his prospect list of course, and only one at a time, making his investment in self-promotion both containable and measurable.

With any luck, I offered, a few of his prospects might just be sufficiently engaged by his entrepreneurial approach to commission him next time some work needs to be done.

So Joe, have you had a crack at this yet? ■

TS

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The intimacy of acquaintance, and the fear of cliché

Travel photography is harder than we might expect it to be. The fact that we are all increasingly interconnected visually doesn't make it any easier.

From time to time, I am contacted by fellow photographers who are about to go on a trip overseas.

So tell me, Tony, what gear should I take? My usual cop-out answer is: why, the gear you have. And anyway, are you travelling alone? Oh, I see. You are going with your wife. So it is a holiday. You aren't going on a commission for National Geographic? I see. Then document your journey and have a great time.

If you are after masterpieces then study your destination, plan carefully - and go alone.

Even then you may stumble and come back dissatisfied. However you are not alone. There are plenty of the luminaries who have stumbled over the opportunities a foreign journey seemed to offer. The great documentary photographer Garry Winogrand went on a long road trip across the USA and returned somewhat chastened by

the fact that the work he had made didn't meet his expectations. Similarly the late Robin Morrison, the iconic New Zealand photographer, made a trip across the Tasman and produced a book of work shot in Sydney, Australia. Somehow the intimacy of his acquaintance with the new Zealand culture and the sharp insight of his 'South Island From the Road' simply isn't present.

For a long time I wondered why that is, why two of the greats had stumbled when travelling out of their own territory?

Perhaps it is because in our home place we have a much deeper understanding than we may realise. We have fingered the fabric, and drunk the culture of our own land from the moment of our conception and our understanding of it is based on roots buried deep in our own subconscious. Buried so deep in fact that we take our deep knowledge for granted. And bringing those understandings to the surface of our conscious takes time and effort. Interestingly, Morrison only made his best work in New Zealand after returning from a couple



of years of working in England. He commented that for him it was about 'refreshing the vision'. His time overseas had enabled him to see his own land and culture from the perspective of both a visitor and a native. Perhaps travel really does broaden the mind.

I recently took a foreign guest, a highly skilled and acclaimed photographer on a journey around my country. He struggled. He was afraid of making clichés and talked about it constantly. His deep knowledge of the medium and its history prevented him from opening himself to the possibilities and making his own authentic work. All he saw were the greats standing behind him, or perhaps in front of him?

I didn't understand that until a few weeks ago when I went to Australia as keynote speaker at a photographic conference. It was the first time I had really spent quality time in that country. I had the opportunity to travel a little and make photographs. I found myself doing what my guest had done. I rejected opportunity after opportunity, either because the light wasn't right or because I saw echoes of work I had shot

before, or because I felt the voices of my role models whispering in my ear. I was deflected. Somehow the universality of human existence was interfering with the necessity of saying something new, the curse of western art.

Then we stopped for a photo opportunity at the small town of Victor Harbour in South Australia. A small fairground was in action. My inner documentary photographer popped out of the shadows. The intense colour, strong contrast and sense of the commonality of humankind fascinated me. In the background I could hear Constantine Manos, Alex Webb and my countryman, Robin Morrison, gesticulating at me.

I let them have their way and consoled myself with the thought that in the eastern art tradition, imitation is a form of flattery. ■

TB

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Lisa SAAD

The Anonymous Man

Lisa Saad is the current AIPP Australian Professional Photographer of the Year and also holds the title of Advertising Photographer of the Year 2016. We featured a couple of her images in our October issue as part of our extensive coverage of the 2016 AIPP APPA awards. Those images are part of a much larger body of work, a collection we're delighted to be able to share with you here.

At this stage, there are 28 images in 'The Anonymous Man' series, with more to come. Each image is based on a clear concept, a series of narratives of Lisa's choosing brought to life as elaborate and complicated constructs. Unified by their theme - a single elusive male figure, more a hint of someone than someone clearly portrayed - and by their exquisitely detailed layered treatment, each is an intricate illustrative assemblage of components.

This is the sort of work that can gather and separate image makers into camps, and although mainly assessed appreciatively it's still the subject of discussion and controversy as photographers and commentators struggle with their own pre-conceived positions on the topic of precisely what defines and constitutes a

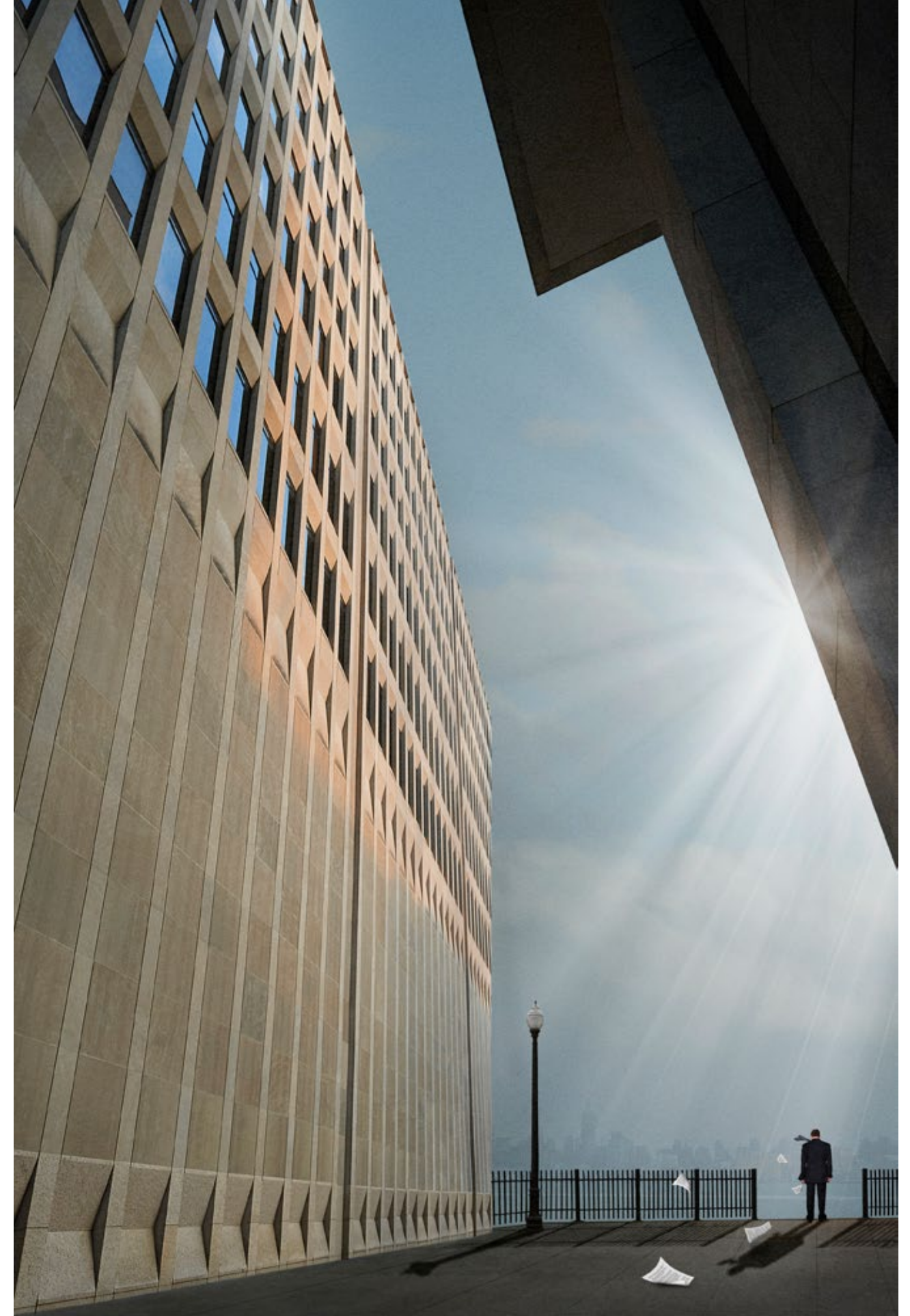
photograph. Some of these positions are flexible, while others are set in reinforced concrete embankments of their owners' choosing.

All of these images involve the use of Photoshop. All involve pre-visualisation and the highly skillful marriage of a collection of ingredients brought together to create what would in some cases have been location, logistical and lighting nightmares - ones worthy of the late Cecil B. DeMille.

Lisa expands on the series in her artist's statement:

'I have often been asked how I came about the idea of "The Anonymous Man" series and to be honest I cannot really say there was one defining moment. I do know that my photographic life has been one long stream of manifestations. One after the other as if tied by an unseen string and gently pulling me in the direction that I needed to go. I have always surmised that photography found me.

I was six years old when I tripped over a camera half buried in the mud at a local tip near my family's holiday home in Coronet Bay, Victoria. This is a true story, not fabricated and made ▶



The Anonymous Man, #1. © Lisa Saad

up like these images that you see now. I still see and feel that day, every day of my life. I relive it and I remember the decision that the six year old made to follow upon a path of the unknown, blindly believing that it was always the right way to go.

My career as a professional photographer is varied and full. It's so full that even I have trouble believing or realising exactly just how many places, individuals, objects I have photographed, experiences I have had. I don't remember them all, it is all too grand, too deep and too much but I do remember how I felt and that has been the most important aspect to my life and career.

In contemplation of "how I came about this series of work" then may I ask for your forgiveness and leniency in allowing me the indulgence of just saying it felt right at the time of the making. You see, I have always shot, photographed and seen the world this way. You see, I was always investigating and looking at everything with scrutiny. You see, I was always the detective in my own environment, wanting to know how things are made, put together and why they exist. I am enamoured by structure, shape, architecture, building, the urban world and concrete. I fall in love with height, width and long winding paved roads. I feel the environment that I am in. I believe it feels me.

The Anonymous Man is my interpretation of my existence within these worlds. Each image has a meaning to only me that I cannot share. Each image is an exact feeling at an exact time that I can only understand. I have however left each image open and available for you to feel and look for your own connection, your own conclusion. I was but just a vessel. It is up to you to fill the dream with your own desires.'

An accomplished Advertising and Commercial Photographer as well as a shooting DOP with over 29 years experience in image development,

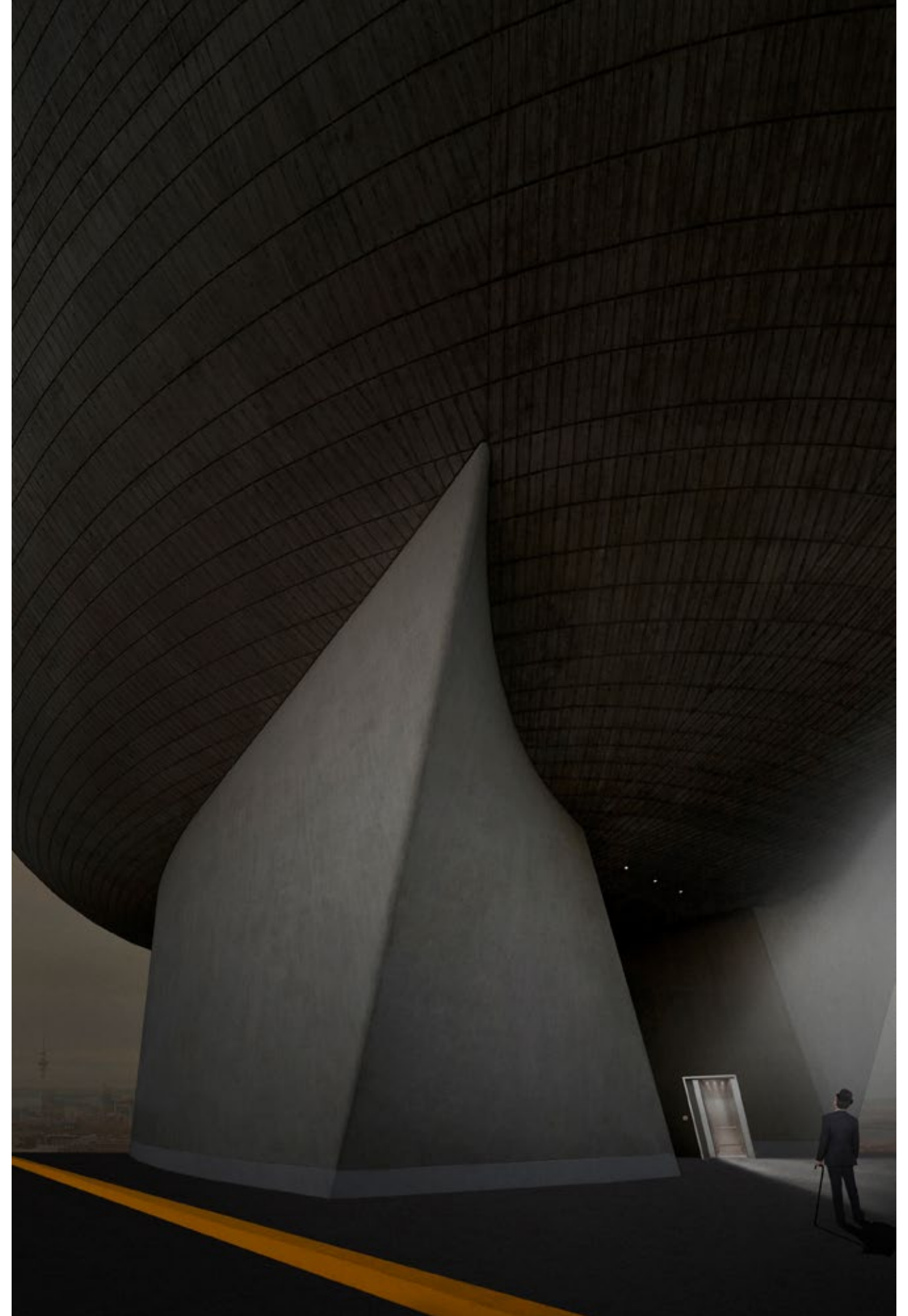
creation and delivery Lisa is always on the hunt for unique imagery. Her cinematography has been seen in television series, TV commercials, short films, documentaries and corporate video productions. Her impressive list of creative credits runs to 10 pages of her 11 page CV and a little gem discovered within is that she is a 1st Ku (brown belt – black tag) exponent of Kyokushin Karate.

She owns and operates two photographic businesses from her studio in Melbourne. The first, Lisa Saad Photographer, is aimed at high end advertising and corporate clients wanting remarkable new and groundbreaking imagery, whilst the second, Gotham Studios, is an online prepaid photography service that is unique as a supplier of functional high-end photography to B2B clients across Australia. It's also a teaching and mentoring portal for those wanting to increase their skill sets in photography and maintain and run their very own photographic businesses.

Lisa has always believed that good quality photography should be accessible to everyone and that no one should miss out on the opportunity to work with a professional photographer. Her experience in all platforms of digital and analogue media has made her an expert in producing imagery, digital manipulation, branding and campaign requirements and old school techniques.

Over the years Lisa has won some 200+ awards for her commissioned and conceptual personal work, both locally and overseas which now allows her the honour of being a rare true master dedicated to the art of photography.

'My idea of a great image is one that you look at, cannot understand how it's put together, how it possibly exists, you have never seen before and that you never forget and aspire to.' ►



The Anonymous Man, #2. © Lisa Saad

Lisa holds a Masters degree of Multimedia from Swinburne University and is a Master/ Ambassador for the Ilford, Manfrotto and Epson brands in Australia. Her creativity is balanced by a strong sense of pragmatism which all too often arrives very late in some photographers' careers:

'I am happy, creative and friendly when I shoot. I see dozens of solutions when presented with a problem. I find it exciting to be the conduit between the client's vision and a final product that captures the essence of the briefs. I don't mind if this requires me to go for a simple, pragmatic, out-of-the-box, innovative or high-end technically sophisticated approach or until 3am – so long as the product satisfies the client – and is beautiful.

Photography is my calling, my profession, and all I ever wanted to do since I stumbled over an old camera in a pile of rubbish when I was six. I was born with this craving to explore. The next 40 years I shot, developed, imagined, pondered, created and retouched. Won some important awards, joined some important associations, jumped into the water, built a vast studio, shot film, found love, got married and shot some more.

This might be convoluted for some, but I am a dedicated versatile photographer. I still love analogue and am equally passionate about shooting in all sorts of digital media.'

Her recent APPA wins proved a timely and important validation of some tough decisions, made last year:

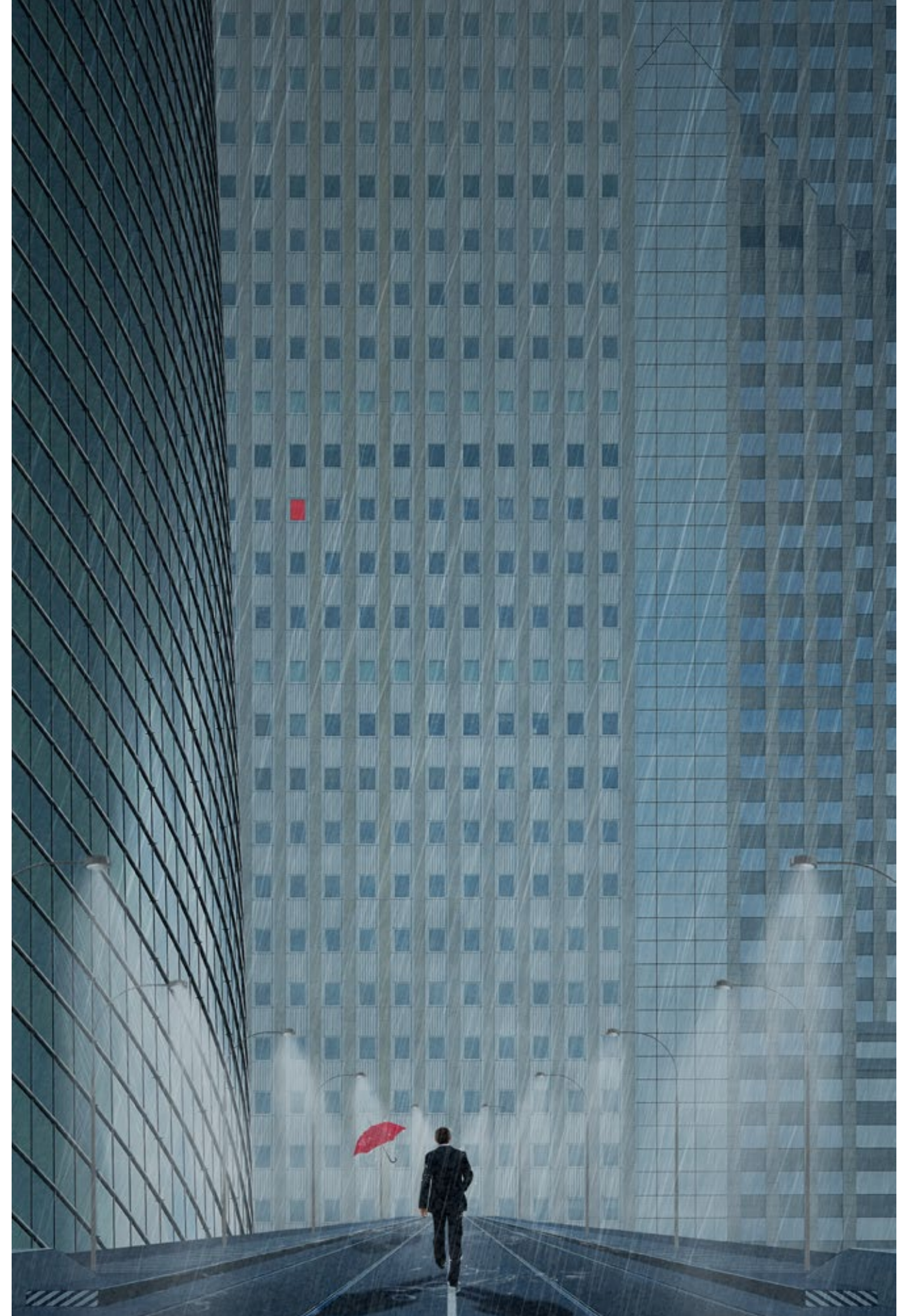
'In early January 2015, I found myself lying in bed thinking "I can't do this anymore." I had just endured the most stressful year of my 28-year career. The media industry downturn meant there was less work around, my mother passed away, and I got married – it was just an exhausting time.

So I got out of bed, picked up my client list and decided that I was going to drastically reduce it. I wanted to shoot work that was ground-breaking and unique, and I thought that if I could free my mind and stop shooting five jobs a day, then I would be more likely to do that. The decision paid off, with these images taking out the top prize in the 2016 APPAs. The images marry architecture and illustration. They are not sitting in the art world – they are still commercial – but they are conceptual.'

Quizzed on the equipment and technique used for this series, Lisa responds:

'I mainly used my Nikon D3 and Nikon D800 with a range of lenses – all zooms – including the 14-24mm, 17-35mm, 24-70mm and 80-200mm. I'm shooting RAW at all times and processing the image in Capture One before entering Adobe Photoshop to do the composites and retouching.

I shot all the elements in camera using mainly the wide lenses and all hand held. I tend to explore and "feel" the building I am photographing enjoying the lines, shapes, repetitions of design as well as the forms and materials used, and the way the building sits in its environment. I think about the architect's intentions, or at least I try to. I shoot from low angles, sometimes on my knees or lying down, looking up mostly and using the wide lenses to create height as well as that feeling of empowerment. Not all of the images in the series have this but that's the sense you get from them. It's the most enjoyable part of the process and I do take care to expose, and compose, in the camera so all of the files are exposed correctly and only need white balance or exposure corrections, as well as making sure all the detail is there. So the main architectural element is photographed with the angle, light and scale in camera and maintains its integrity during the entire process. ▶



The Anonymous Man, #3. © Lisa Saad

Then I'll clean up the foreground, do some straightening, and add the other main elements – like backgrounds, the figure and small details or colour elements. Adding mood is perhaps one of the most important steps. Here I'll add shadow, light beams and vignettes to control the viewer's eye and subtly, to move them through the grandeur and scale of the elements creating tension and release throughout the image. My post processing is fairly simple and done with clear intention. I try to keep the Photoshop work clean as well. I take great care to make sure all of the buildings are generally clean and in perspective, so the majority of the time is spent on getting the structure right.'

We'll continue to follow Lisa's work, and this series in particular, with great interest.

As impressive as the body of work you see here is, 'The Anonymous Man' is by no means complete, it's growing and developing, evolving technically, thematically and creatively. A lot like Lisa really.

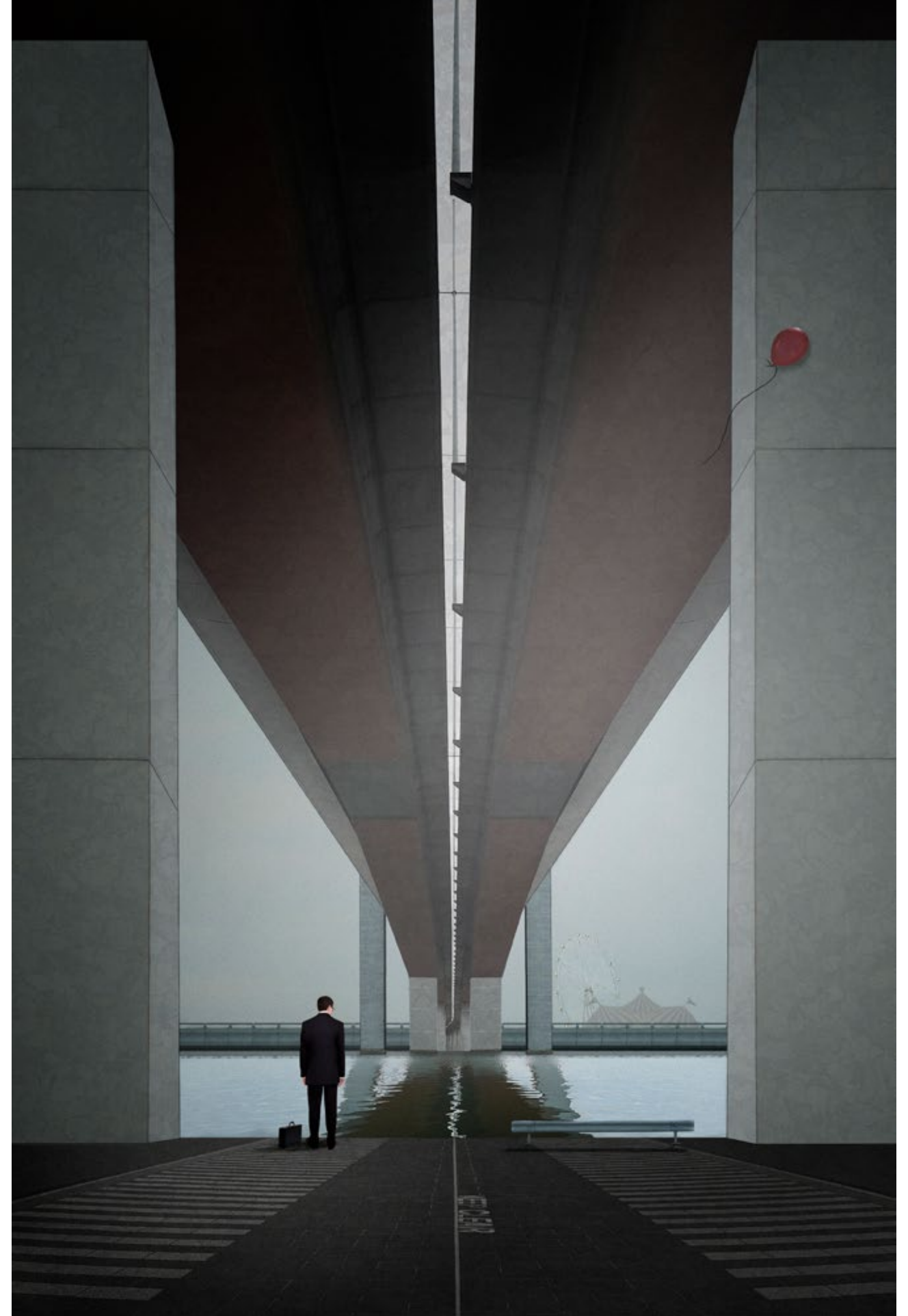
Wonder what comes next? ■

TS

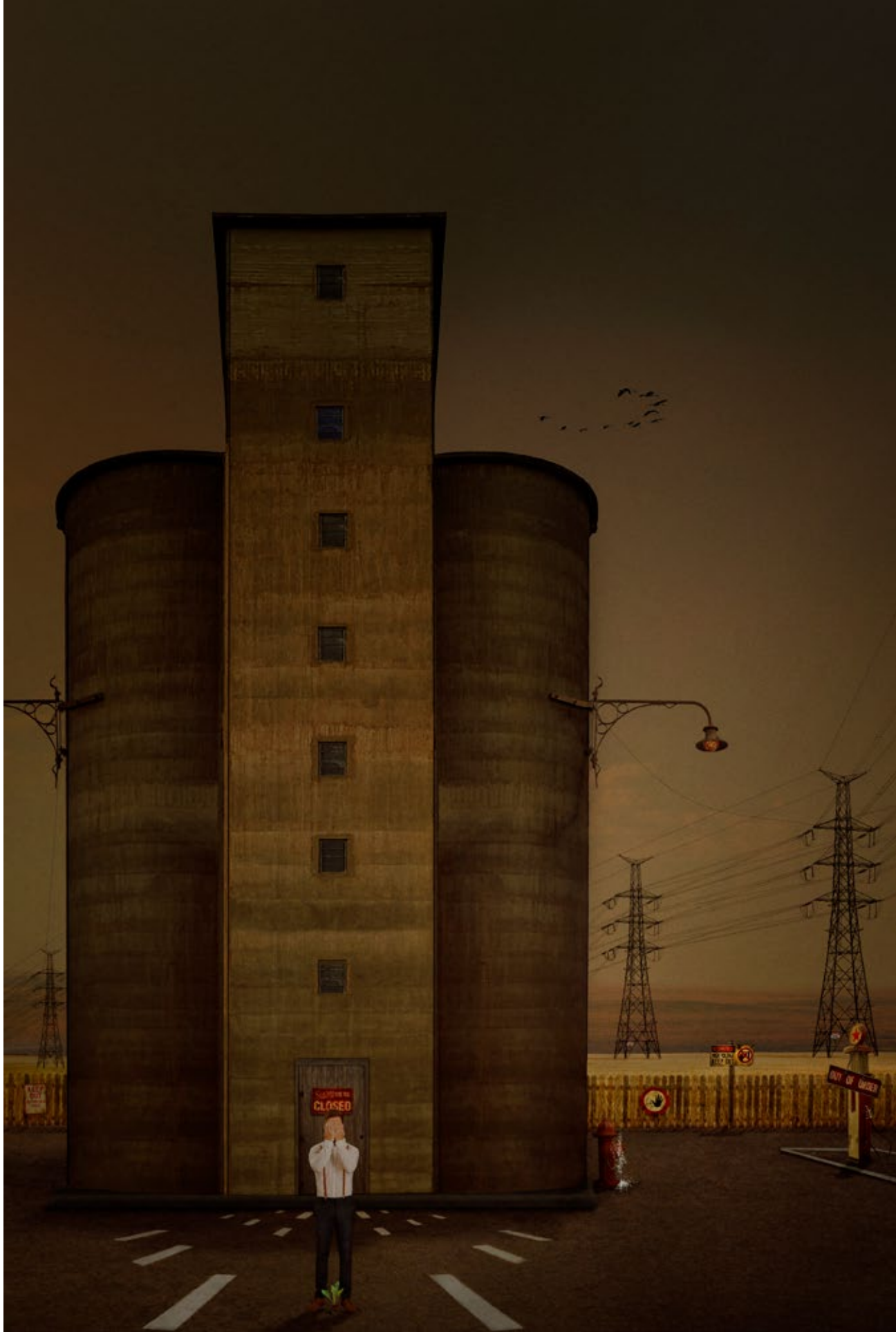
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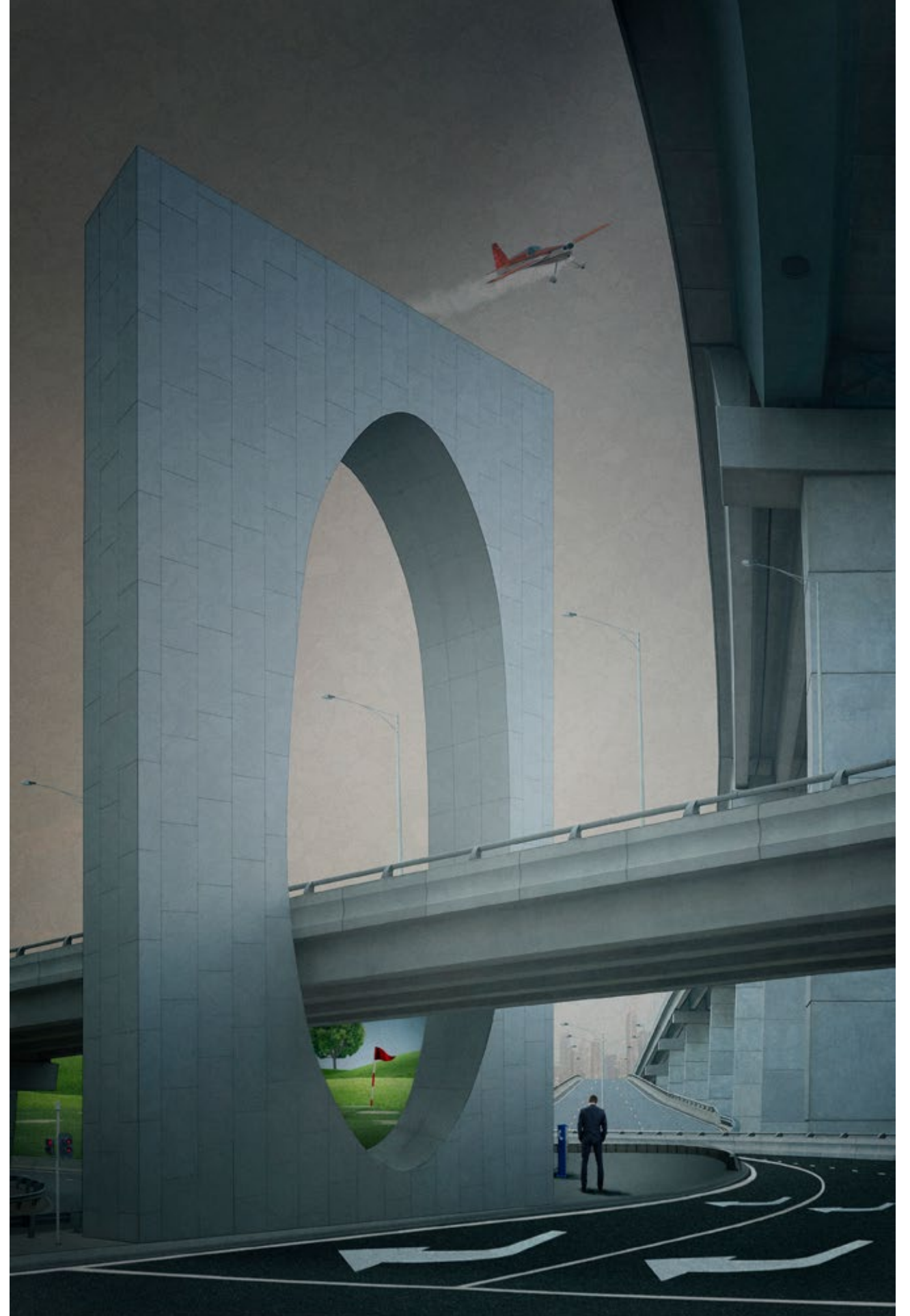
THE ANONYMOUS MAN



The Anonymous Man, #4. © Lisa Saad

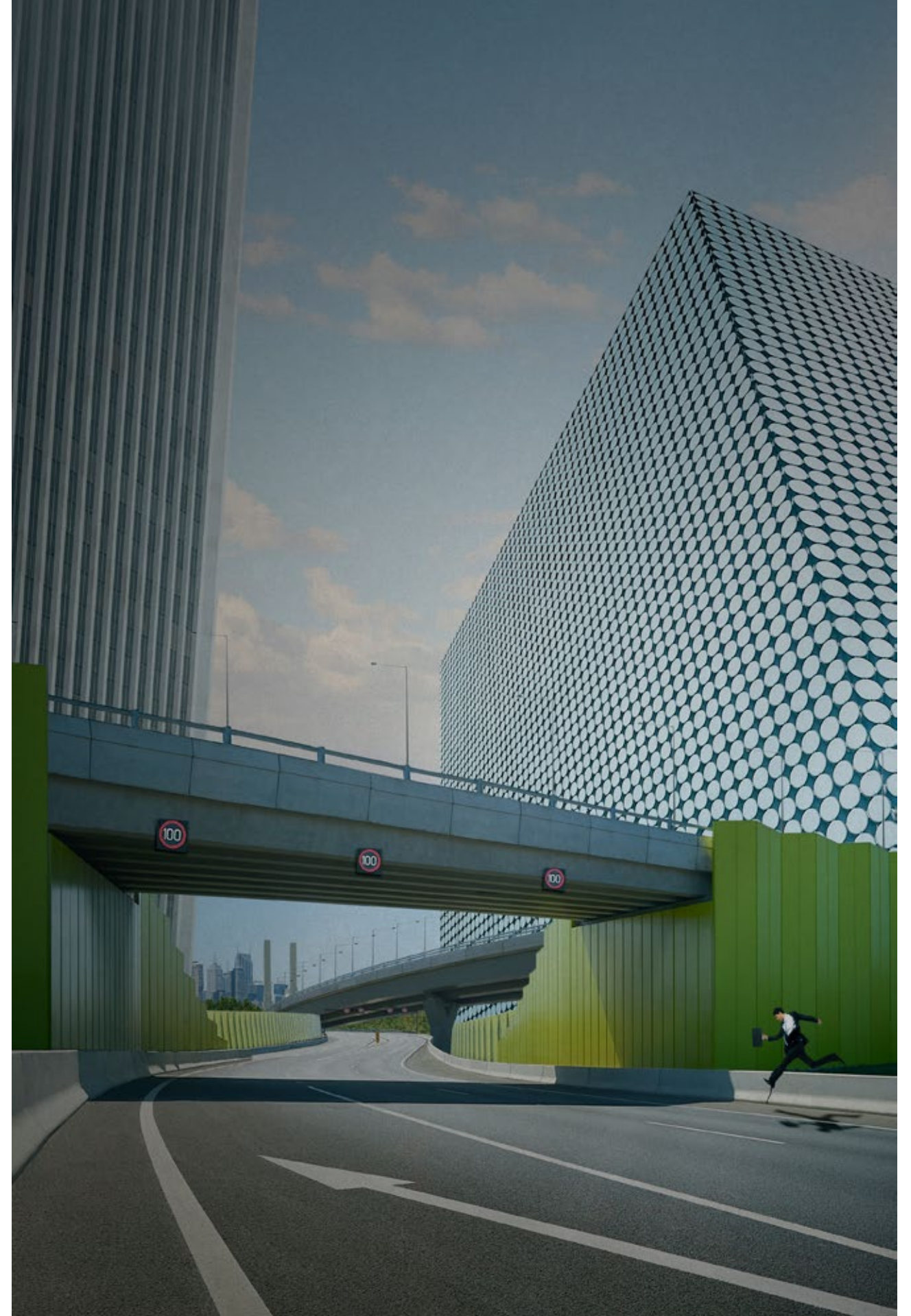


The Anonymous Man, #5. © Lisa Saad



The Anonymous Man, #6. © Lisa Saad

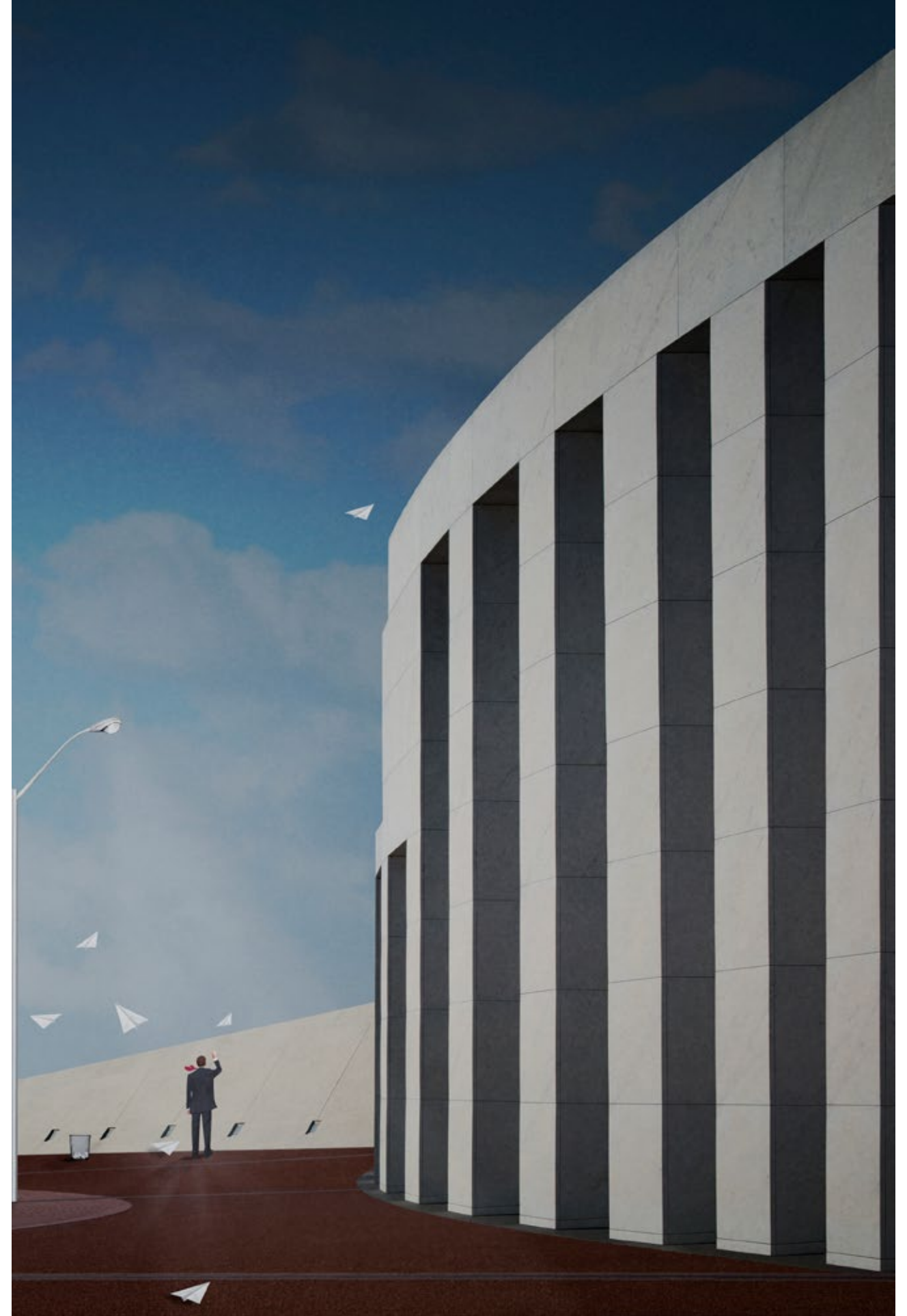
'I was six years old when I tripped over a camera half buried in the mud at a local tip near my family's holiday home in Coronet Bay, Victoria. This is a true story, not fabricated and made up like these images that you see now. I still see and feel that day, every day of my life.'



The Anonymous Man, #7. © Lisa Saad

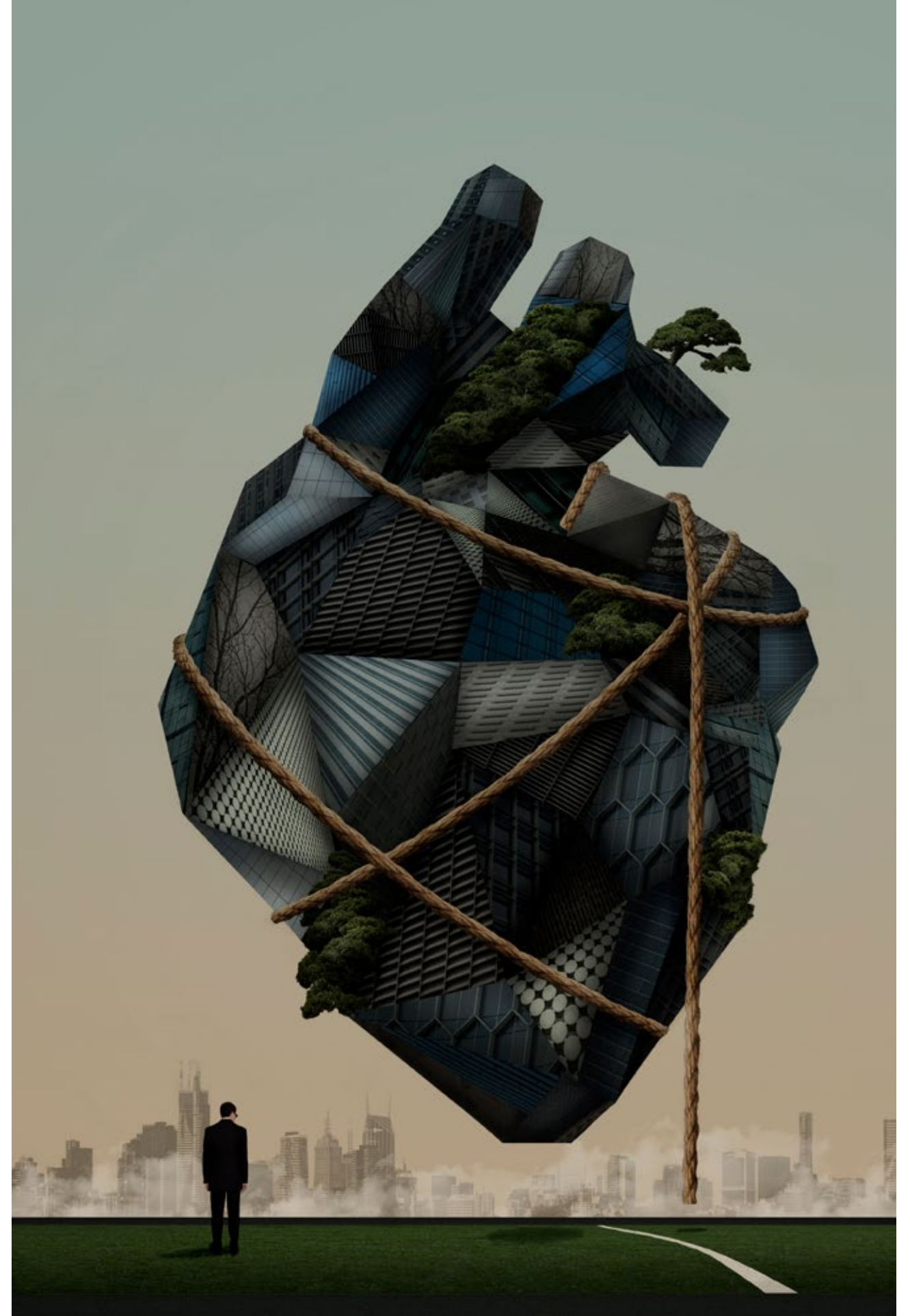


The Anonymous Man, #8. © Lisa Saad



The Anonymous Man, #9. © Lisa Saad

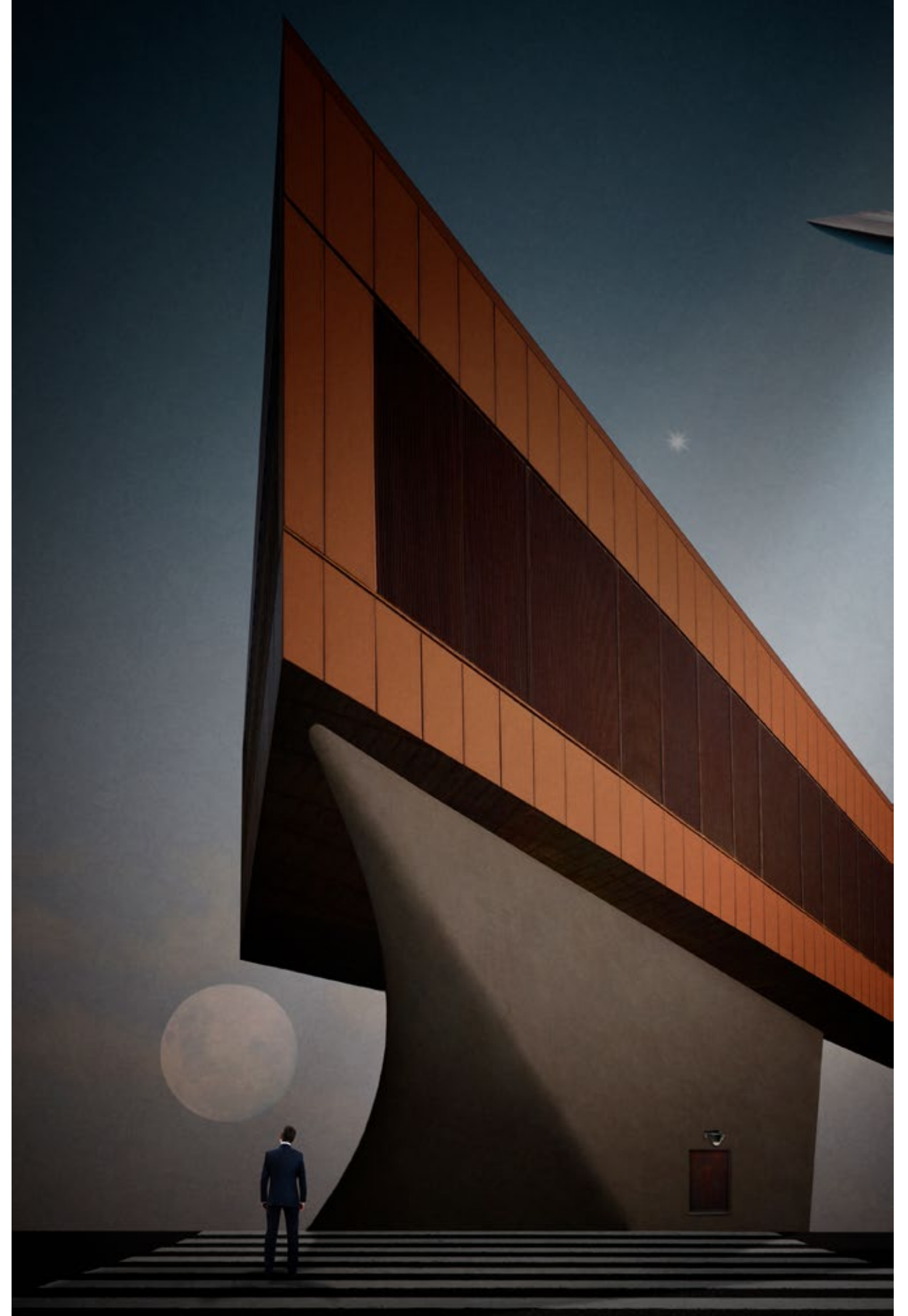
‘This image depicts the unyielding pressures and heaviness of urban life and what it takes to succeed. What is success anyway? Why do we place so much weight into the idea that to succeed is to sell your soul and not look at what is important? Why do we place so much emphasis on getting to the top when so many of us do so with heavy hearts? This image is dedicated to my mother as she pushed and pulled me my whole life making it almost impossible for me to understand what my next step or success was. Do I stand out from the crowd or do I shy away? In her death, I stepped out and now see the spotlight.’



The Anonymous Man, #11. © Lisa Saad

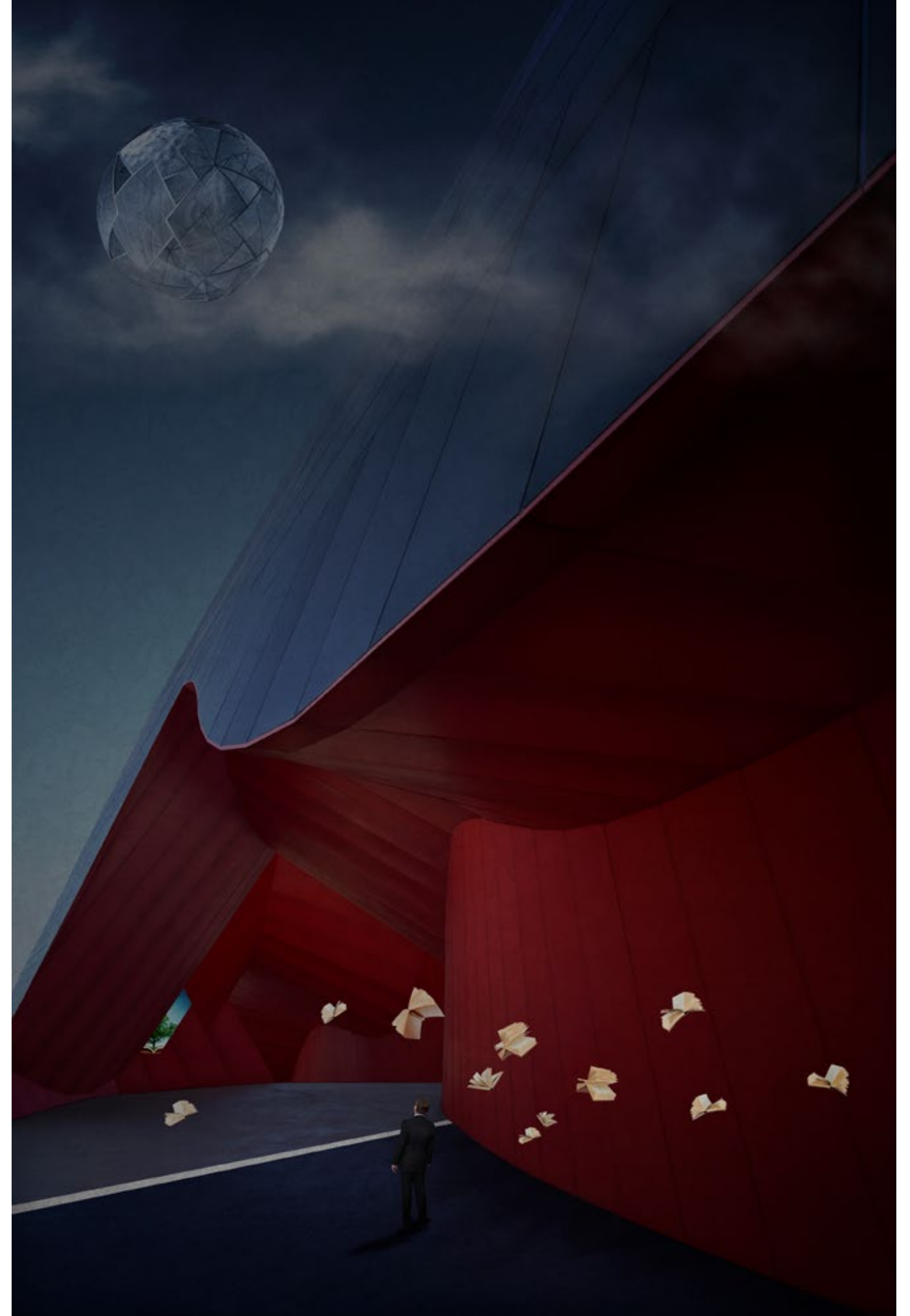


The Anonymous Man, #12. © Lisa Saad



The Anonymous Man, #13. © Lisa Saad

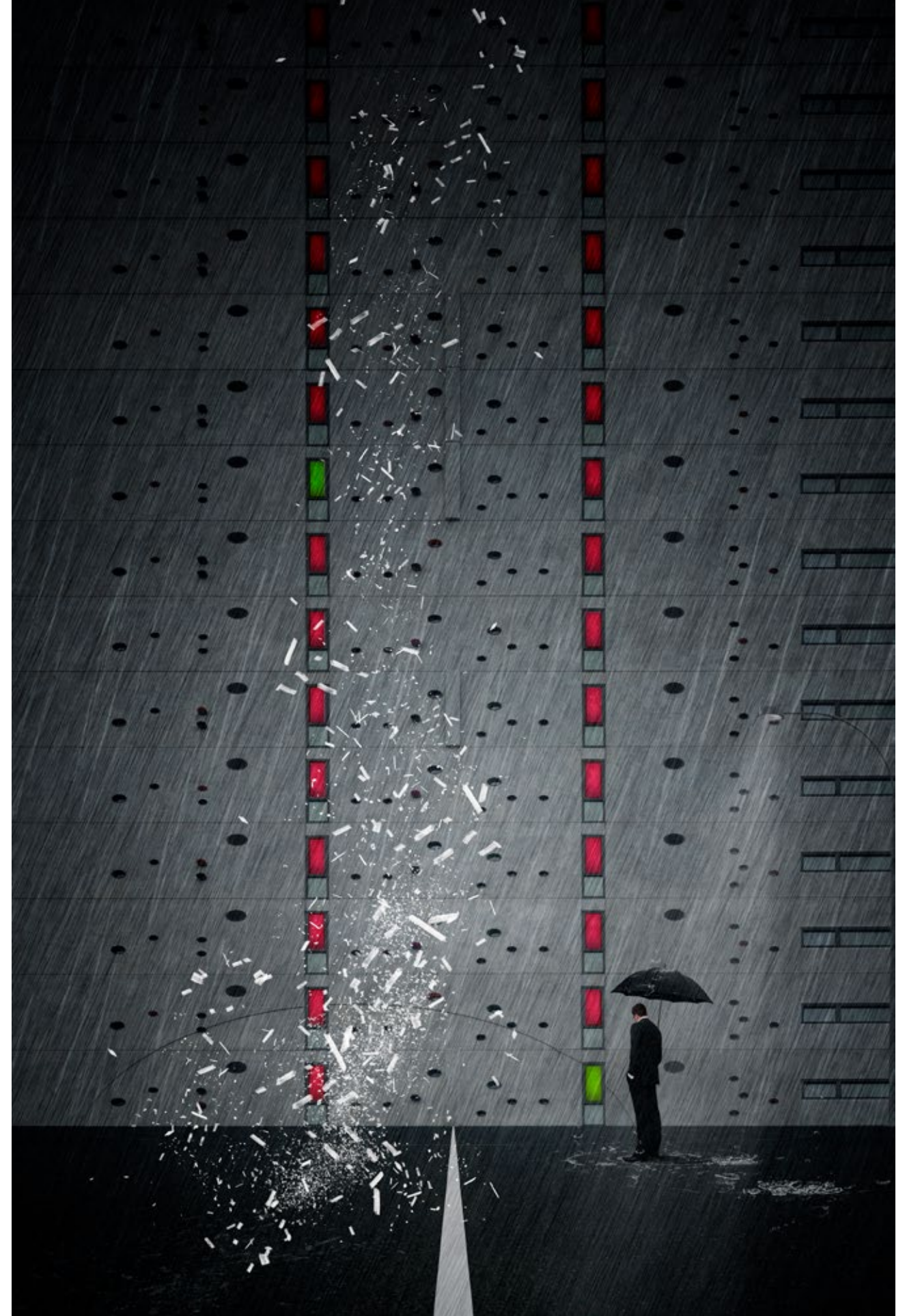
‘My idea of a great image is one that you look at, cannot understand how it's put together, how it possibly exists, you have never seen before and that you never forget and aspire to.’



The Anonymous Man, #14. © Lisa Saad

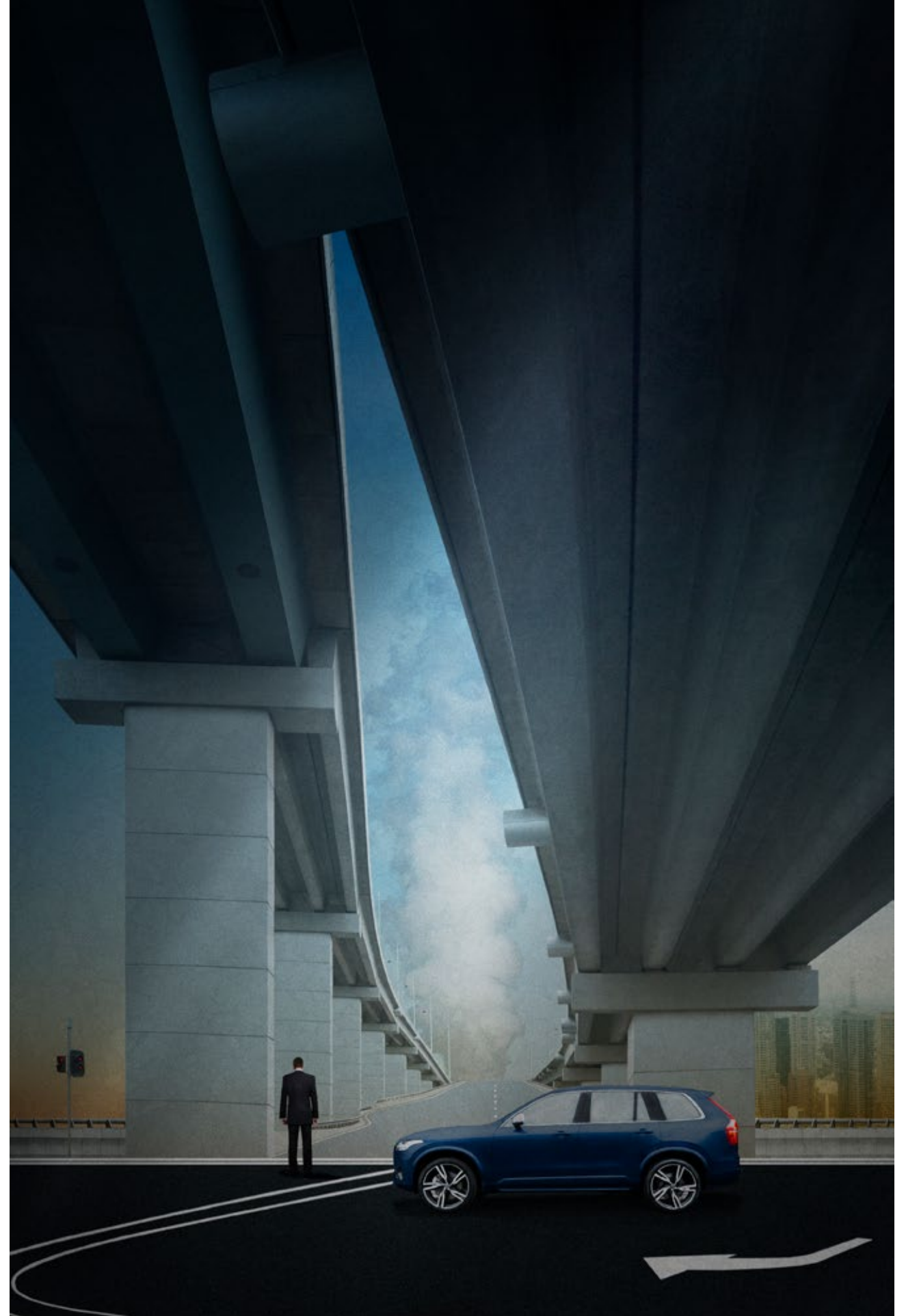


The Anonymous Man, #17. © Lisa Saad

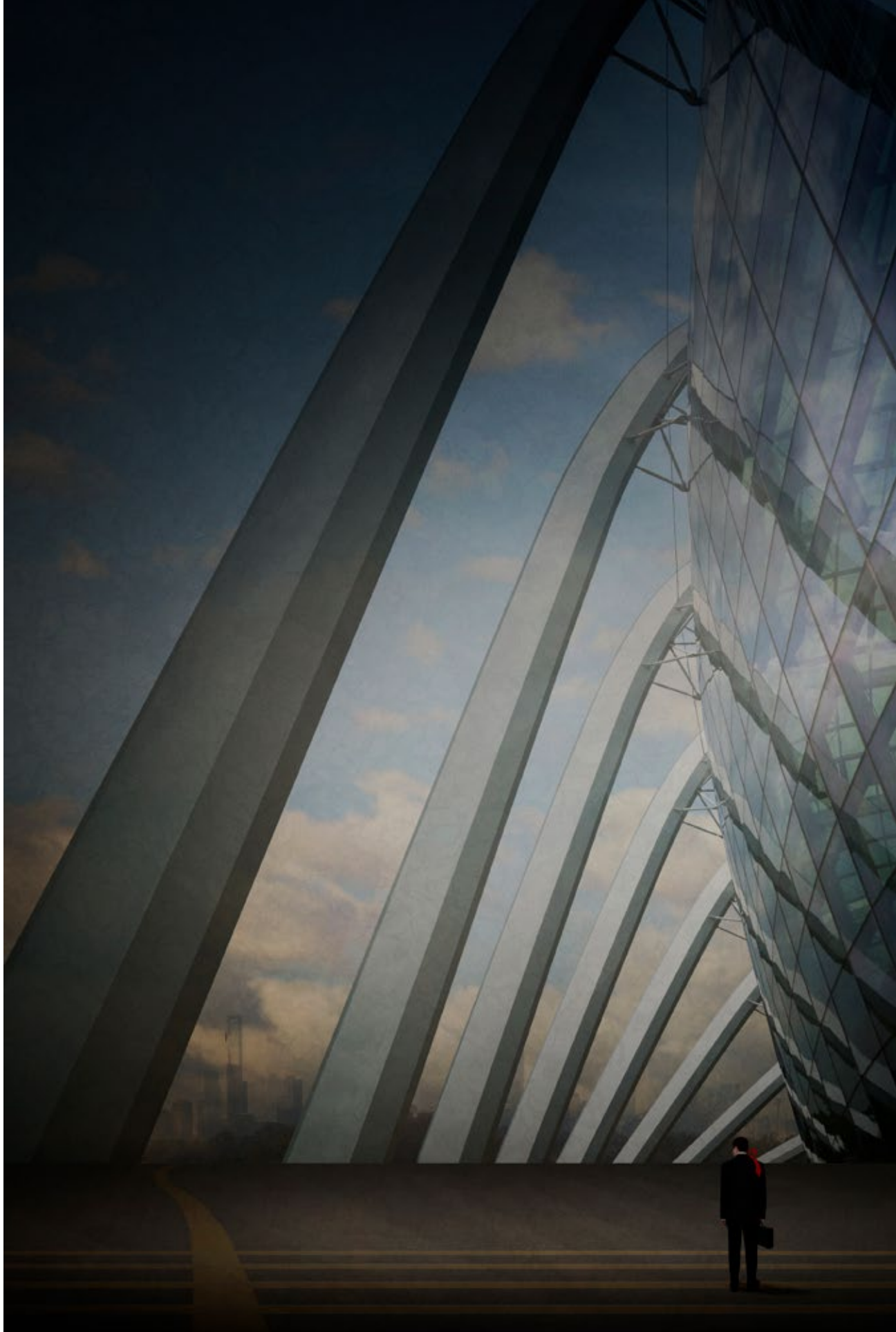


The Anonymous Man, #18. © Lisa Saad

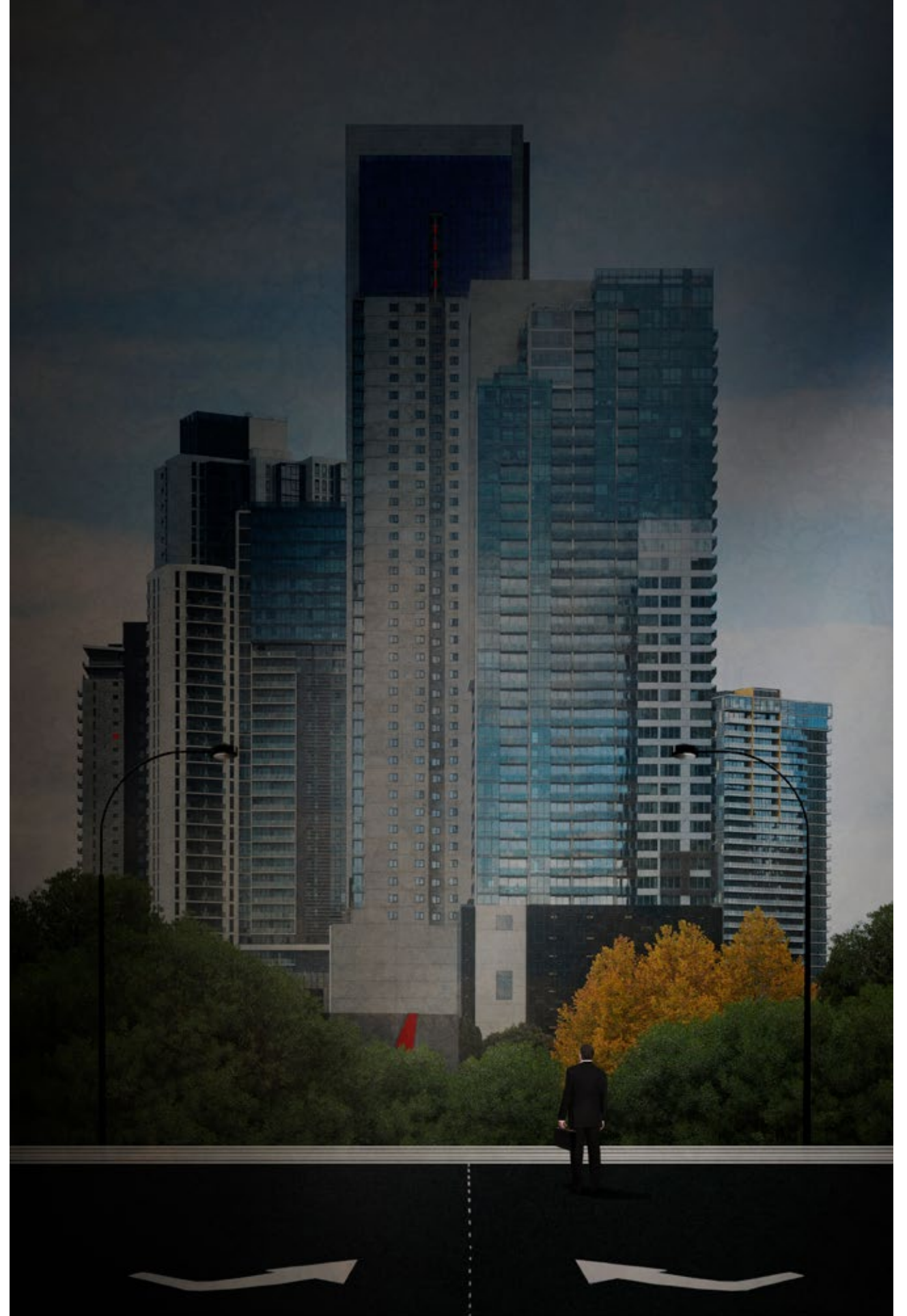
'I still love analogue and am equally passionate about shooting in all sorts of digital media.'



The Anonymous Man, #19. © Lisa Saad



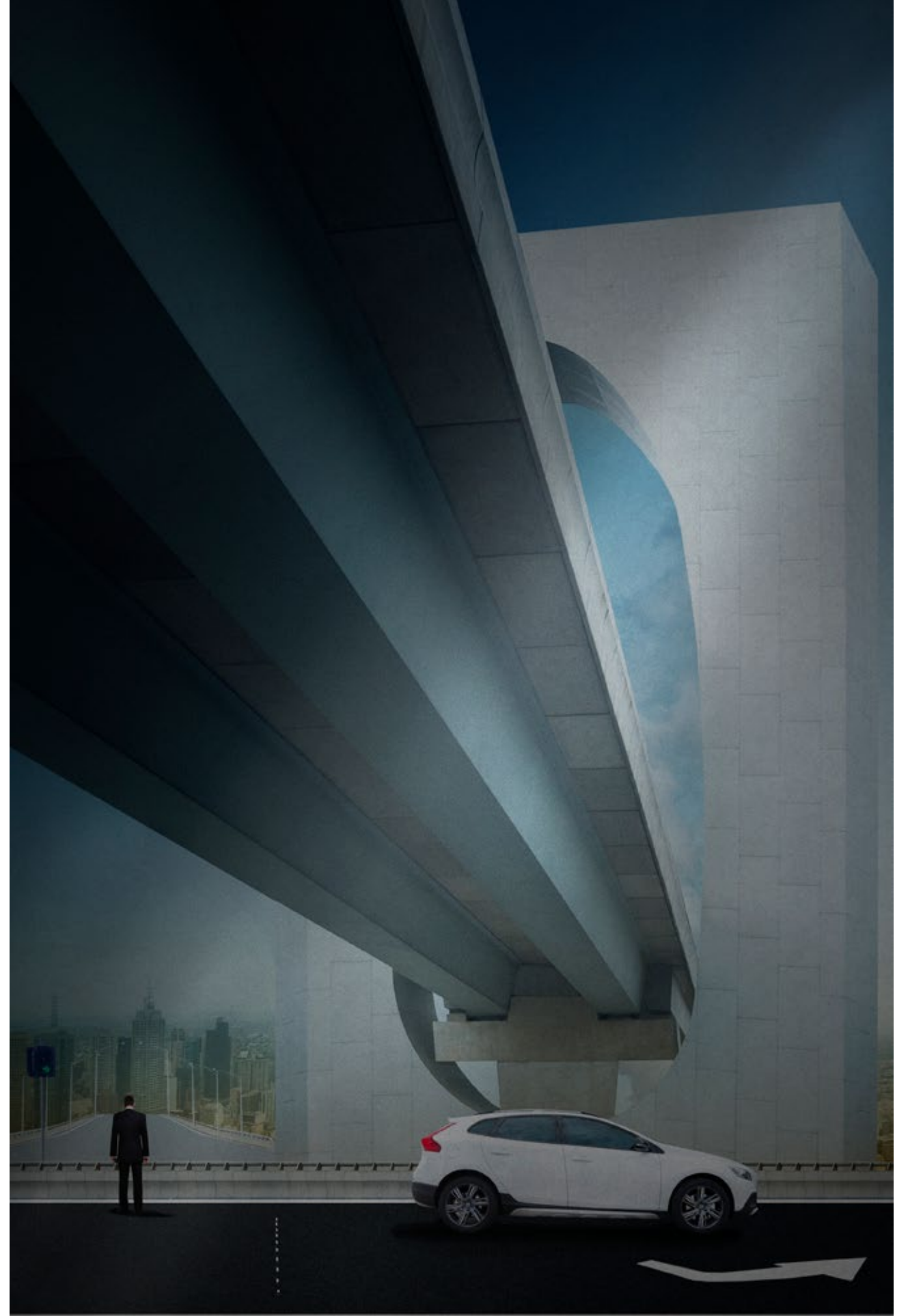
The Anonymous Man, #22. © Lisa Saad



The Anonymous Man, #23. © Lisa Saad



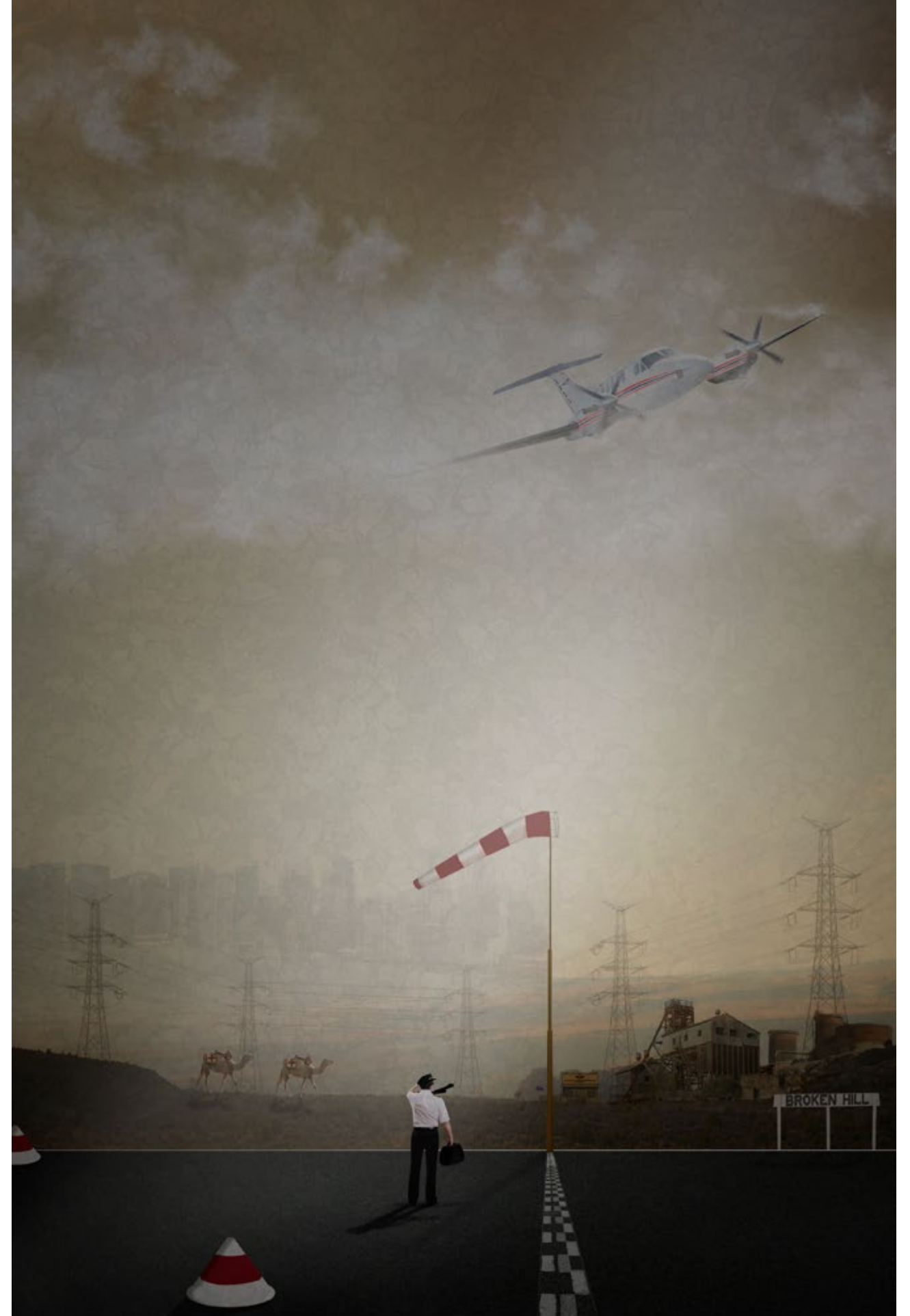
The Anonymous Man, #25. © Lisa Saad



The Anonymous Man, #24. © Lisa Saad

‘The Flying Doctors image on the right hand facing page was realised and created within a week after a brief conversation I had with the Royal Flying Doctors Service which instantly inspired me to act and gather what I needed to create it. I was taken by the term "flying doctors" and also by the fact that the doctors actually did not fly the planes themselves. I was inspired by the history that time seem to have forgotten and also by their city base operations which I was not fully aware of. The journey of this image took me to Shepparton where I met an incredible individual who raises and trains camels, he gave up his time and also fondly told me about each individual camel and their personality and then to Broken Hill where I absorbed and realised just how remote such a town is and why a service is needed.

The elements in the image are depicting the invisible thread between the ‘old’ Broken Hill and its roots to the ‘new’, the connection with Melbourne, the city and having a viable link in both. The heavy haze of the city, the wondering beginnings using camels as a means of transport coupled with the freedom of flight juxtaposing against the heaviness of what was once a booming town all wind swept under the tonality of Australian outback.’



The Anonymous Man, #26. © Lisa Saad

Rob BROWN

Absence of artifice

Rob Brown has photographed New Zealand's wild places for over 20 years, and more recently, in a return to his farming roots, has turned his lenses towards scenes of rural life. He's also developed a fascination for Iceland, photographing its rugged beauty and leading workshops to that very scenic destination for image-makers.

Rob also uses his extensive knowledge of New Zealand, from tip to toe, by offering a range of location services for the film and television industries. In this role he is called upon to scout filming locations, and later, is often tasked with keeping film crews and actors safe, warm and comfortable in remote wilderness locations.

He takes up the story, in his own words:

'My interest in photography started while I was at university. I was doing a lot of tramping and climbing in those days and photography was simply a tool to communicate what we were all doing out in the mountains. Instead of Facebook and Instagram we would gather together and have slide shows to relive our adventures. ►



Miners Hut, Nevis Valley, Central Otago, NZ. Nikon D800E with PC-E 24mm f3.5 tilt/shift lens. © Rob Brown

There was far less exchanging of photographs than today, less sharing, no internet, but somehow the quality of the engagement at a social level was better than we achieve today with 'social media'. The old fashioned slide shows did actually bring people together in real life rather than virtually over a screen at each end of the discussion.

It was at university where I met Shaun Barnett and we ended up flatting together for a year and forming an enduring tramping (hiking) partnership that later turned into a collaboration on some of the things that interested us about the New Zealand back country. We pushed and encouraged each other with our photography and writing in the early years. Then a few years later we started collaborating on books.

Landscape photography, or photography in general, can be quite a solitary pursuit, one that often is all about an individual vision. However it's the projects I've collaborated on with Shaun, and then later with Geoff Spearpoint when he joined us on the back country hut projects, that have been the most satisfying things to bring together.

In fact, whether it's books or the TV documentaries I've been involved in, I've come to realise that collaborations where people with a range of skills come together to achieve something better than the sum total of their individual skills provide the balance I need in my working life.

To simply be a lone wolf landscape photographer has never felt satisfying enough for me. One of the inspiring things about the new generation of photographers coming through is that many of the best ones are right into collaboration too, possibly because these days it's often not enough to only be a photographer and many work situations involve multiple forms of media.

I'm continually inspired by other photographers' work and often these are in genres totally unrelated to what I do. I love good documentary

work, and I love good people photography. Sitting in a really good library with an excellent collection of photography or art books is something I've always done and something I think is a key component if you want to keep growing as a photographer.

Sadly, the internet has sort of taken over for many people and for the most part it's a dreadful place to look for inspiration because it's so completely unedited. While the internet offers wonderful freedom for people, it does mean many upload any old rubbish. The result is that it's simply swamped with photographs designed to hold our attention for a few seconds and ask nothing more of us. It's become so crazy that sometimes you even observe photographers standing at a well known place with their tripod set up while they browse the work of others on the internet on their iPhone presumably checking to ensure that they've got a reasonable composition compared to what else is out there in internet land.

The thing with influences becoming mentors is that the inspiration can open your eyes at one level, but then you've got to be clear headed enough at some stage to shake that off and go your own way.

The most influential photographer on my work was Tasmanian photographer Peter Dombrovskis. I first went to Tasmania in 1993 and saw his photographs in the Wilderness Shop in Hobart. Even today I'm still deeply moved by his photographs and aspire to the quality of their gentle aesthetic. ►

*Tree Trunk Gorge, Kaimanawa Forest Park. NZ.
Horseman 45FA with Nikkor-W 150mm f5.6 lens,
Fujichrome Provia film. © Rob Brown*



I came back to New Zealand with my eyes open to the possibilities of photographing my back yard with a 5x4 field camera. I couldn't afford a Linhof so Greg Bramwell at Photo & Video in Christchurch suggested I go for a Horseman. It proved to be a good choice and I still have that camera, although these days it just sits around and humours my sentimental side. I knew nothing to about how to use one, it came with no instructions, no internet in those days, no books in the local library on large format photography and the first few sheets I loaded went in to the holders the wrong way round and so I got nothing. It was like setting fire to money. I had four lenses and on a trip into the hills for a week I'd take 40-50 sheets of film and that would be it. It was limiting, but in many ways having those constraints on you helps you work a little harder to find something special.

In New Zealand, Craig Potton was, and still is, a big influence. Craig's a good friend and he reads more widely than anyone I know. That thinking and reading beforehand, and how that frees you to have a totally intuitive approach when you go into a landscape, rubbed off on me as an appealing way of working. I still really like going into the field with other photographers and while we work away independently in the same place, each of us can see the world quite differently.

After 25 years in landscape photography in many ways I feel like I've hardly started doing the work I really want to do. The realities of making a living and trying to feed a family inevitably mean the amount of personal work I can do is limited. ►



*Sunrise on Red Crater and Mt Ngauruhoe, Tongariro National Park, NZ.
Nikon D800E with PC-E 24mm f3.5 tilt/shift lens. © Rob Brown*

Like most landscape photographers, the idea you could make a living just from stock and a few jobs is long gone and these days I feel like a juggler at a circus trying to keep a whole bunch of things going, although more accurately it is perhaps no different from diversifying the income off a farm. Things are changing so fast in the digital world that you have to be diversified to try to balance out the ebb and flow of how life goes.

I didn't switch to digital until quite late, although more accurately I simply had to wait until Nikon delivered up what I was looking for in a camera that would at least be the equivalent of medium format, which they eventually did with the D800. Then followed the crash course of getting up to speed as quickly as I could and it was quite a positive thing to go through. I seem to have quite quickly got over the short term pain of transitioning from film to digital. Digital continues to get better and better, although film still holds an interesting quality for some things.

I don't try to complicate how I want to work in photography. Most of what interests me is a straight out aesthetic response to a moment that feels interesting. If I don't feel that, my camera doesn't come out and sometimes I pass things by that might make a good photograph.

I tend to wait and watch a lot when I'm out in the landscape, and when it feels like things are coming together I get my camera out. If things don't feel right then I'd rather sit and enjoy the morning sun or the view.

For me, when looking at photographs that I can keep enjoying over and over again, one thing they always have is an absence of artifice. Almost always the photographs I enjoy the most have the least amount of obvious process between the scene and the viewer, or at least they feel that way, and yet you can still sense a photographer's subtle signature.

These are the photographs that are generally durable for me. I think most photographs that best stand the test of time don't have obvious tricks and it's that subtle simplicity that's always appealed to me.'

We've stalked Rob and his work for a long time, and it's with quite some satisfaction that we're now able to share his images, ideas and philosophy with you.

Thanks Rob. ■

TS

<http://www.robbrown.co.nz>

*Humphries Castle, Mt Taranaki, NZ. Horseman
45FA with Rodenstock 90mm f6.8 Grandagon lens,
Fujichrome Velvia film. © Rob Brown*



Hooker Valley, Aoraki/Mt Cook, NZ. Horseman 45FA
with Rodenstock 90mm f6.8 Grandagon lens, Kodak
100VS film. © Rob Brown

*‘My interest in photography started while I was at university.
I was doing a lot of tramping and climbing in those days and
photography was simply a tool to communicate what we were
all doing out in the mountains.’*



Evening light on Mt Sefton and Aoraki/Mt Cook, NZ
(aerial). Pentax 67II with 55mm f4 lens, Kodak 100VS
film. © Rob Brown



‘To simply be a lone wolf landscape photographer has never felt satisfying enough for me. One of the inspiring things about the new generation of photographers coming through is that many of the best ones are right into collaboration too, possibly because these days it’s often not enough to only be a photographer and many work situations involve multiple forms of media.’



Mitre Peak, Milford Sound. NZ. Horseman 45FA with Rodenstock 90mm f6.8 Grandagon lens, Kodak 100VS film. © Rob Brown



Castle Hill/Kura Tawhiti, Canterbury, NZ. Nikon D800E with Zeiss 15mm f2.8 lens. © Rob Brown



Lake Álfvatn, Fjallabak Nature Reserve, Iceland. Nikon D800E with PC-E 24mm f3.5 tilt/shift lens. © Rob Brown

‘Landscape photography, or photography in general, can be quite a solitary pursuit, one that often is all about an individual vision.’



Seljalandsfoss, South Coast, Iceland. Nikon D800E with 20mm f2.8 lens. © Rob Brown

Breidamerkursandur outwash from Jökulsárlón, South Coast, Iceland. Nikon D800E with 20mm f2.8 lens.
© Rob Brown



Fagrifoss, Iceland. Nikon D800E with 20mm f2.8 lens.
© Rob Brown





Fjallabak Nature Reserve, Iceland. Nikon D800E with 70-200 f2.8 lens. © Rob Brown



Farmland, East Otago, NZ. Nikon D800E with 24-70 f2.8 lens. © Rob Brown

Kohekohe Church, Awhitu Peninsula, NZ. Nikon D800E with PC-E 24mm f3.5 tilt/shift lens. © Rob Brown



►► *Following double page spread: Stag Creek, Waitaha Valley, West Coast, NZ. Nikon D800E with 24-70 f2.8 lens. © Rob Brown*



Scotts Beach, Heaphy Track, West Coast, NZ.
Horseman 45FA with Rodenstock 90mm f6.8
Grandagon lens, Fujichrome Velvia film. © Rob Brown

‘I don’t try to complicate how I want to work in photography. Most of what interests me is a straight out aesthetic response to a moment that feels interesting. If I don’t feel that, my camera doesn’t come out and sometimes I pass things by that might make a good photograph.’



Mt Brown Hut, West Coast, NZ. Linhof Technorama
612 PC with Schneider 65mm f5.6 Super Angulon lens,
Kodak 100VS film. © Rob Brown



*'I still really like going into the field with other photographers
and while we work away independently in the same place,
each of us can see the world quite differently.'*



Highland forest, Tararua Forest Park, NZ. Horseman 45FA with Nikkor-W 150mm
f5.6 lens, Kodak 100VS film. © Rob Brown

‘I tend to wait and watch a lot when I’m out in the landscape, and when it feels like things are coming together I get my camera out. If things don’t feel right then I’d rather sit and enjoy the morning sun or the view.’



Port Pegasus from Bald Cone, Stewart Island, NZ. Horseman 45FA with Rodenstock 90mm
f6.8 Grandagon lens, Fujichrome Provia film. © Rob Brown



*Moir Gate, Oparara Arches, Kahurangi National Park, NZ. Horseman 45FA with Rodenstock 90mm
f6.8 Grandagon lens, Fujichrome Provia film. © Rob Brown*

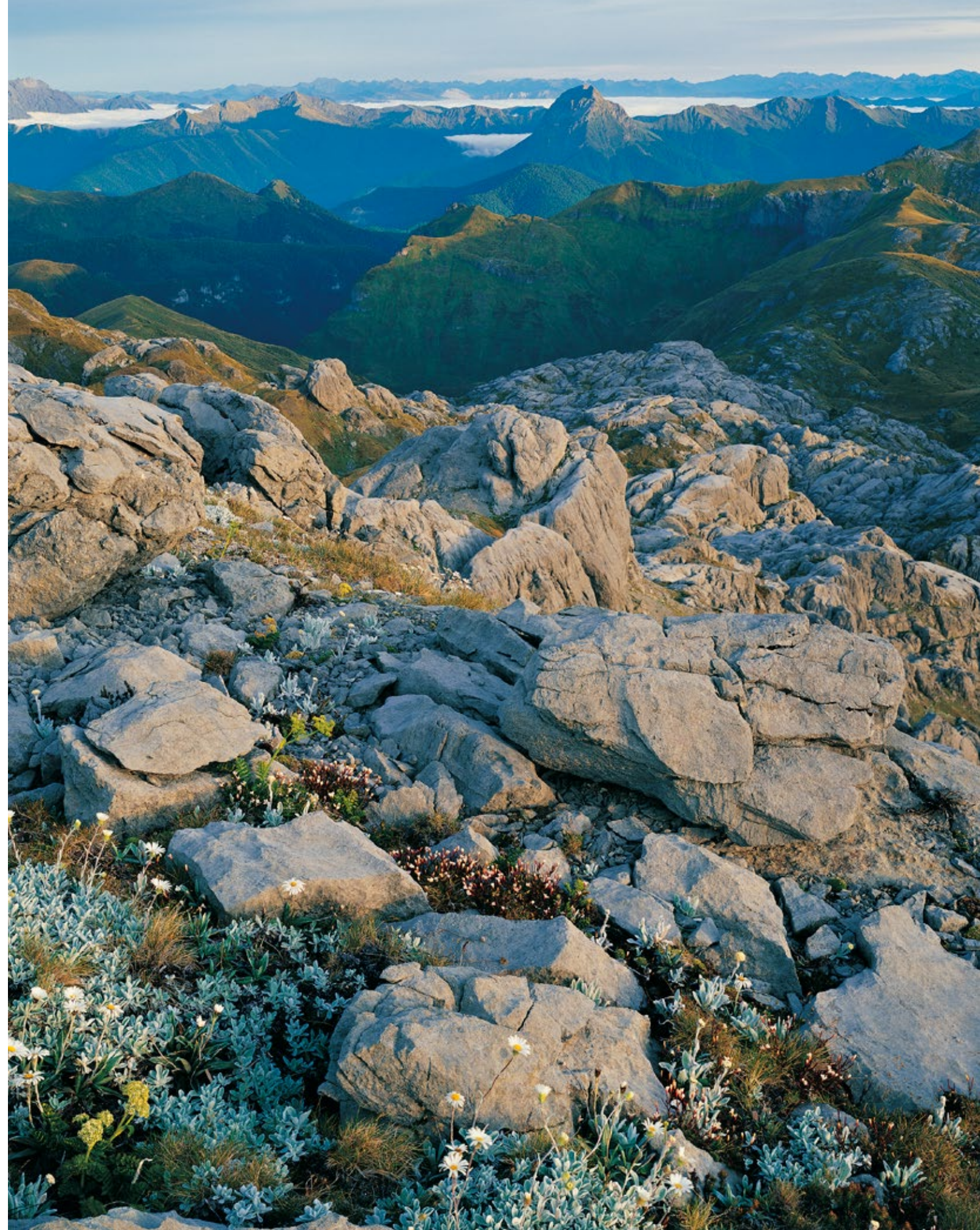
*Papakiakuta Ridge, Ruahine Forest Park, NZ.
Horseman 45FA with Rodenstock 90mm f6.8
Grandagon lens, Fujichrome Provia film. © Rob Brown*



Mt Patriarch from Mt Owen, Kahurangi National Park, NZ. Horseman 45FA with Rodenstock 90mm f6.8 Grandagon lens, Fujichrome Provia film. © Rob Brown

‘For me, when looking at photographs that I can keep enjoying over and over again, one thing they always have is an absence of artifice. Almost always the photographs I enjoy the most have the least amount of obvious process between the scene and the viewer, or at least they feel that way, and yet you can still sense a photographer’s subtle signature.’

►► *Following double page spread: Þorsa River, South Coast, Iceland (aerial). The orange is iron from the volcanic soils leaching into the river. Nikon D800E with 70-200 f2.8 lens. © Rob Brown*





Fay LOONEY

Photographing my world

New Zealand photographer Fay Looney lives on the family farm in the lee of Mt Taranaki, on the coast of Oakura Surf Highway, in western Taranaki. It's a stone's throw from the thriving city of New Plymouth. She and her late husband Harry, raised a family and a herd of dairy cows here, and in her spare time Fay developed her own career as a photographer, creating images for commercial clients including Tourism New Zealand, and shooting for national magazines. She also developed her own ranges of greeting cards, published a series of books and spent time in the role of president of the NZIPP, as the first female to occupy that position. Many others have followed her, a point Fay recalls with quiet but obvious pride.

Fay chronicles her publishing career, using a series of books as her way points, mile markers on the road that has been her path, her journey.

'After nearly 5 decades of learning to photograph my world, looking back is a little frightening. Where did the time go? Which roads eventually led to my discoveries, my iconic images, the ones I still get goose bumps from? ►



*Taranaki rugby jerseys on the washing line of our Koru Rd, Oakura farm, NZ.
The rainbow provided a touch of magic. © Fay Looney*

Considering the fact that I didn't ever really rate myself as a photographer I constantly wonder at the point I find myself today and the fascinating journey I have been on since the mid 1970's.

On reflection, one of the greatest bonuses has been the people my camera has introduced me to, and the long friendships established at least partly through the connections made by my participation in the NZIPP.

A contributing factor may well be the fact that I have never been afraid to engage with people I've met on my journey around the country, and the world, 'cold calling' people on a whim. This has produced some wonderful moments, many I have endeavoured to include in the publications I have been lucky enough to have been commissioned for.

My first book, 'First Light Last Light', found its title due to the advice given me by my wonderful friend Nick Servian, a commercial photographer who has been featured in this magazine. Nick and I would meet in various corners of the world (the best ones were New York, Paris, London, and Hong Kong) as our paths crossed at the intersections of his commissioned shoots around the globe, and my personal travels.

Standing on Westminster bridge at 4am one morning he vaguely asked 'Do you know the difference between a good shot and a bad shot?'

At the time, as the newby I was, I naturally said no. 'The time you get out of bed in the morning' was his answer and this would prove to be one of the best pieces of advice I ever actually listened to. To this day I live by those words, and even after so many years, it's amazing to be in a place watching the first light touch and shape the land.

Roy Charters, a friend of my father and an iconic New Plymouth photographer told me the secret of using last light, those very final moments of daylight when the sun sets beyond the horizon

and flicks up Cape Light the best ever for portrait work. Here the magic happens, skin tones warm, naturally fine lines disappear and no Photoshop is required.

A later book, 'Land of Many Contrasts' also achieved commercial success. It's strange, but I never felt comfortable with the title of this book. It was my first collaboration with New Holland publishers, and the grand launch at our national museum, Te Papa in Wellington, made super special by some fabulous friends who made the journey from Auckland and more distant shores to celebrate with me. Now as I peruse those pages I become quite emotional as this book is really as much about the roads Harry and I travelled and the holidays we shared. It's about beautiful days and nights that are just there to be enjoyed in New Zealand.

It's also about a famous Pohutukawa tree image that has graced a world stage, initially being licensed by Tourism New Zealand where it lived for 15 years as a promotional image for our country. It has been licensed hundreds of times across the world, stolen more times than I can remember or possibly know about, and has proved rewarding on many levels. Its greatest earnings, after Tourism licensing fees, have come from numerous copyright infringements. Over the years I have successfully stalked and accosted many thieves and earnt many dollars from exposing their unauthorised usage!

I love that tree, it doesn't exist now but the memory of that discovery on the East Cape is one of my favourites. The image continues to have a life of its own, with a collection of followers who often give me a heads up because they have seen it on a T-shirt or in a book. I learnt that day how first light seemingly ignites the Pohutukawa foliage, lasting only seconds, and for this one my timing was perfect. I'm ashamed to say that I shot it out of my car window in fear of losing time, but it worked.

I laugh when people say I must be patient!! I've just been there when the magic has ▶



Pohutukawa trees, Horoera, East Cape, NZ. © Fay Looney

happened. Jay Maisel once advised me to always be 'camera ready' and I often think of him when these moments arrive.

Two other books have stories of their own. 'It Must Be New Zealand', a title that has really worked because of a pod of dolphins I caught unexpectedly leaping about in the ocean off Cooks Beach. At the time, I was focusing on a chocolate box image of a lone early fisherman in a yellow dinghy right on sunrise when 5 dolphins hurled themselves into the air behind him, I kept shooting in sheer wonderment and I swear the fisherman never even noticed them. On reflection I sent it off to my publisher along with the suggested title for the book, and 5 reprint editions later its still being requested as a product.

Later, 'New Zealand Through The Goalposts', a title that arrived in my mind while driving to Taupo. As we passed some old goal posts in a field by a farmhouse my thoughts turned to rugby, a sport I had often shot mainly because it gave me the best view of a game I grew up with and a bit of mana on local rugby days! My Taranaki Rugby jersey shot was another image licensed to Tourism New Zealand over many years and it was used for the Rugby World Cup promotion in the huge promotional Rugby Ball in London. I pitched the title using some images to New Holland and I was off again all around New Zealand searching for landscapes through goalposts plus catching up with some of the icons of the game, launched in time for the next World Cup in New Zealand where it became another great success. ▶



Mount Taranaki, from Omata Surf Highway, NZ. © Fay Looney

Finally, 'The Real New Zealand', and yes, I hate that title and should never have relented to allow its use. I also did not agree with the cover image, however it sold very well on the back of my other titles I feel. It served as a lesson to stick to my instincts, something I feel I have learned due to the personal feedback I receive from unexpected followers and local loyalty within the book buying public.

The most memorable shot I've ever taken was in the Chatham Islands (where the sunrise touches land first) from the bottom of a bouncing boat which had just dropped off a large wave and left me with a fractured tibia! I managed two shots of the young assistant retrieving a cod pot from a boiling ocean then had to wait as we retrieved the days catch. I have limped ever since as I had to wait a week to get a flight back to the mainland for medical attention, so bandaged up, Harry drove me around this wonderful landscape and I captured much of it in time for the Millenium celebrations.

I have another title in mind, and a plan for this, but my life has changed. It's just me now, Harry passed away last year suddenly and now I need to accept that life is different. I am much older, though not necessarily wiser but still excited by the opportunities to be involved in capturing moments that make me feel good and hopefully have a response from a wider audience, albeit in a changing publishing environment. That change heralds a time where it seems we now pay them to tell our stories.

Sometime after Harry died I decided I needed a project that would involve other people and provide an interest for me to fill my days.

Oakura is home to a number of talented artists who annually promote a local Arts Trail which I have been a member of since its inception. From small beginnings, the trail has grown over the past three years and I have used it as a marketing opportunity to sell my work. I am fortunate that 33 years ago we built a large

studio as a working space for me. I have now stripped 40 years of photography from the building and in 2015 reinvented the space as an art gallery offering free space to local and selected NZ artists to exhibit their work. Along with the space I have created an annual exhibition in my front paddock which runs alongside the access road.

I am truly the least technical photographer on earth. I have learnt to keep it simple, using only one camera, at present a Nikon D300s and three lenses, the 12-24mm, 55-300 and 18-200mm zooms, all Nikkors. I also have a Canon G1X which I carry when I'm walking my dog Ollie. While I hate carrying a tripod, I know its value and I keep one close by and have a heavier version permanently stashed in my car.'

Fay would probably say that she is reaching the end of a long career in photography, and that her interests now lie elsewhere, in the arts and with her family. Those of us who know and love her think otherwise, she is seldom without a camera and the flame still burns brightly, her passion and enthusiasm for the art is still evident in every conversation. ■

TS

<http://www.faylooney.com>



Air Force 'aerobats' dance, with art deco rooftop art, Napier, NZ. © Fay Looney



Southern end of Lake Wakatipu, NZ. © Fay Looney



There's just me and a solitary sheep outside the Whangamomona Hotel at daybreak, NZ. © Fay Looney

►► *Following double page spread: Muri Beach, Rarotonga. © Fay Looney*





◀◀ Previous double page spread: Another view of my mountain, Mount Taranaki under lenticular cloud, NZ. Taken from my back yard. © Fay Looney

‘After nearly 5 decades of learning to photograph my world, looking back is a little frightening. Where did the time go? Which roads eventually led to my discoveries, my iconic images, the ones I still get goose bumps from?’



Clifford Bay, first light breaks across Cook Strait, touches Cape Campbell and ignites the boundary fence on Yealands Estate, NZ. © Fay Looney



A view of Rangitoto Island from Cheltenham Beach at daybreak, Auckland, NZ. © Fay Looney

Late afternoon light and a front seat view combine to deliver a unique perspective of Tongariro National Park's mountain peaks and thermal lakes, NZ.
© Fay Looney

'I am truly the least technical photographer on earth. I have learnt to keep it simple, using only one camera...'



►► Following double page spread: Mt Taranaki, the western mountain, with Fantham's Peak perched on its flank, as seen from Turoa on the slopes of Mount Ruapehu, NZ. © Fay Looney





Life today, 'Dance Highway 45' troupe in my front paddock at the opening of my art gallery in Oakura, Taranaki, NZ.
© Fay Looney



New work for a book on New Zealand artists, in this case sculptor Jack Marsden Mayer. © Fay Looney



► New work for a book on New Zealand artists, in this case painter Delicia Sampero. © Fay Looney



Adelaide APSCON 2016

Like a tornado APSCON has come and gone. This year the Australian Photographic Society Convention was held at Westminster School in Marion, a suburb of Adelaide.

Set in a garden-like campus, the facilities were excellent and included an auditorium with raked seating, theatre lighting and a huge stage. Breakfasts, lunches and formal dining were provided by the school. On-site accommodation was available at a very reasonable rate. Newly refurbished classrooms with IT equipment were ideal for the workshops. An adjacent cloistered courtyard was the venue for an extensive two day trade show organised by Diamonds Camera.

The theme was 'Pushing the Boundaries', appropriate in this rapidly changing world. All presenters demonstrated the breadth and depth of their knowledge. Their stimulating ideas and the professionalism of their presentations was outstanding.

Along with being one of New Zealand's leading landscape photographers, keynote speaker **Tony Bridge** is a digital artist, professional photographer, photo-educator, speaker, published author and photographic columnist. He spoke to his subject 'Honouring your journey'. He said, even though we are tribal by nature, we need to discover our own true selves regardless of conflict with the tribe's rules because every photo made should be a self portrait; a message from the heart.

Mark Galer, also a keynote speaker, is a seasoned professional photographer, educator, and

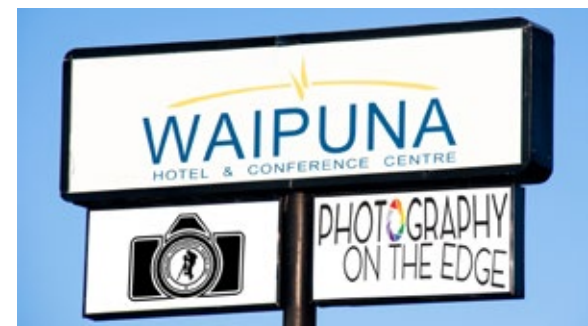
author. He is a contributing editor for Australian Photography and Digital magazine and an Adobe Influencer. He has served as a Senior Lecturer and Program Director of the BA Photography course at RMIT University in Melbourne. His legendary knowledge of Adobe's Lightroom and Photoshop software has elevated him to guru status. Mark ran two workshops and spoke on 'Adobe's Creative Cloud for photographers' in which he revealed the little known and free benefits of a Creative Cloud subscription.

The husband and wife team of **Dylan Toh** and **Marianne Lim** were joint keynote speakers. For them photography is not a business but a passion they go to to escape the routines of the working week. They have raised their landscape photography to the level of fine art, their work has been published, they lecture, consult and sell their work. Dylan ran a workshop titled 'Landscape photography - theory and practice'. Marianne delivered the keynote address titled 'The power of light and vision'.

The principal speakers were well supported by **Lou Marafioti** - Portraiture; **Phillipa Frederiksen** - Creative 'phone photography; **Paul Atkins** - Solving the 'Too many photos' problem'; **Denis Smith** - Gear doesn't matter, it's the idea that counts; and **David Evans** - Slow photography in a digital age.

Feedback from delegates indicates the convention was a great success.

Robert Dettman AFIAP
APS Management Committee Councillor
Digital Division Chair



PSNZ National Convention 2017 - Auckland beckons you

With the 2016 PSNZ calendar of events almost complete it's time to start thinking about what the Society has in store for photographers in 2017.

The PSNZ 65th National Convention will be hosted in Auckland by the Auckland Photographic Society, and plans are well advanced to deliver an exciting programme offering something to suit all genres of photographer.

'Photography on the Edge' will be at the Waipuna Hotel and Conference Centre from 6 - 9 April 2017 and there's a talented lineup of photographers from Australia and New Zealand, who will not only make keynote presentations but also be involved in delivering workshops and leading field trips.

From Australia comes Canon Master Photographer **Darren Jew**, generously sponsored by Canon NZ. The New Zealand photographers who have generously offered their time include **Peter Rees**, **Joseph Michael**, **Stuart Robertson**, **Grant Sheehan** and **Bayly & Moore**.

Included in the programme will be a truly varied selection of workshops, most being hosted by the keynote speakers but also featuring talented impressionist photographer **Eva Polak**, food photography specialists **Three Little Wishes**, advertising and iPhone specialist photographer **Desmond Burdon**, and talented Auckland photographer **Clive Bartleet** who can proudly boast that it was his foresight and drive that



now sees photography as part of the New Zealand secondary school education curriculum.

There is also an exciting array of field trips - from macro to landscape, vintage railways and steampunk to making landscapes in historic stonefields. From food photography to impressionism, street photography to zoo safari, wet plate photography to travel photography, and portraiture and wedding photography - your choice will be a hard one!

The annual PSNZ national convention is always highly regarded on the education and learning circuit and known for attracting world-renowned photographers and speakers. 2017 is no exception. The convention also offers photographers the opportunity to test new equipment, thanks to the attendance and participation of industry sponsors including Canon NZ, CR Kennedy, Lacklands (Nikon, Leica, Manfrotto), Fuji NZ and more in the trade stand area.

As Convention Organising Committee Chairman **Colin Kropach** says, 'make your plans to join us in Auckland and be prepared to push your boundaries of photography. We have something for everyone in our programme, and our speakers and presenters are excited to be able to share and explore the innovative techniques that make them as successful as they are.'

Full details and registration information is available on the website at:
www.photographyontheedge.org



VIC

21ST - 22ND MARCH

2017

LISA SAAD APP M.PHOTOGRAPHY



ACT

21ST - 22ND MAY

2017

LORI CICCHINI APP M.PHOTOGRAPHY



NSW

21ST - 22ND MAY

2017

LINDA BEKS APP M.PHOTOGRAPHY



QLD

8TH - 9TH APRIL

2017

AMERON ATTREE APP M.PHOTOGRAPHY



Save
the date



NT

27TH - 28TH APRIL

2017

GEORGE FRAGOPOULOS APP M.PHOTOGRAPHY



WA

9TH - 10TH MAY

2017

ARON DOWLING APP



TAS

10TH - 11TH JUNE

2017

PAUL HOELEN APP M.PHOTOGRAPHY



SA

25TH - 26TH JUNE

2017

HILARY HANN APP M.PHOTOGRAPHY

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TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

'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 Hokianga Experience tours:

'Learn about the history and culture of Hokianga from one whose roots are in this area, while discovering places only a local with Māori ancestry will know.'

Bridge on his photography workshops:

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

Come and visit Bridge's new gallery in the Hokianga:

*Bridge Gallery
1 Clendon Esplanade, Rawene - on the Twin Coast Discovery Highway, Northland, NZ.*

*View and purchase Tony's evocative images.
Plus there's often a chance to meet the artist when he's in residence.*

Tony's workshops are always 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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THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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

HOW TO USE THE LINKS

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

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

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AIPA

FOR PHOTOGRAPHERS

www.aipa.org.nz

"Being an active member of the AIPA has had a huge impact on my photography career. This industry can be a lonely one, so the sense of community and support I've received is invaluable. The AIPA is a huge resource for inspiration and business know-how. It's raised my profile, saved me money through discounts and package deals, and brought me in contact with the best photographers in the business."

Ian Robertson
www.ianrobertson.co.nz

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"In 30 years I'm still going to look back on this past weekend with NZIPP as life changing."

-Kalen Acquisto

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“

Joining the NZIPP was the best thing I ever did for my photography, not just from a business perspective in terms of client confidence and referrals, but also for my own personal development. The knowledge I've gained from attending conferences and workshops and entering the Iris Awards has been priceless, and I love that there's such a culture of sharing and support. It feeds my soul to feel so connected with a network of like-minded, awesome people!

”

Catherine Cattnach FNZIPP II

PROFESSIONAL DEVELOPMENT
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New Zealand Institute of
Professional Photography

WWW.NZIPP.ORG.NZ



Photographer's Block

It's not just for writers...

Is photographer's block even a thing? If not, it is now - I just made it up!

Where did that come from you might ask? Well, I was actually suffering from a spot of the writer's version while deciding what particular kind of wisdom I would impart on you, our discerning readers, this month.

Up against deadline, as usual, I had a couple of ideas but was not unduly motivated by either of them. So, in the interests of producing something worthy of your attention of course, I returned to the virtual drawing board. It was then, like a bolt out of the blue on the final day to supply my material that the idea of photographer's block came to me.

I can put hand on heart and say with total conviction that I have suffered many, many times with my newfound syndrome, prior to identifying it as such. Not so much in my commercial work, but certainly when it comes to the 'self-assigned' personal work we're always encouraged to fill our portfolios with these days. I have no trouble coming up with ideas for my clients, in fact they spend a lot of

their time reigning me in when I grab hold of the ball that is their initial concept and run right off the page with it.

It's usually when I look through what I've shot in the past few months for a long overdue portfolio update and discover that ninety-nine percent of it, while very nicely shot to the client's brief and having earned its keep on their website, ad, brochure or point of sale material, does NOT have the x-factor that is a knock down drag out portfolio image. This is when the age-old advice to 'go out and create the kind of shoot you want to be hired for' comes in to play. Now that's a very easy thing for an agent/portfolio consultant/motivator/mentor type person to say but entirely another thing to actually organise, fund and execute.

Many of my ideas in this area require the significant talents of other players to pull off so it either involves calling in a bunch of favours and/or 'borrowing' from the tax account.

In the current climate spending a lot of money on a speculative shoot that might not bring anything tangible to the table in the foreseeable



© Gary Baildon

future is not great business practice so in deciding on a personal project I often tend to look more towards the travel, landscape or aerial end of the spectrum. This doesn't require the sizeable spend of a large-scale studio shoot with a cast of hungry mouths wanting to be fed with my hard earned.

Having said that, coming up with an idea can be really hard when there's no one giving one a starting point by providing even the sketchiest of briefs. So what do I do in this situation?

Lately I've been hitting Google Maps! I find it's a great way to come up with a starting location. I then look for lower level views to ascertain if what I've seen from above is as photogenic as I first thought, and hopefully an idea begins to form. Then, having done a bit more homework on where the light will be at a given time (the brilliant and indispensable 'LightTrac' app is great for this) I'll finally venture out with camera in hand to see what I can make of it.

Armed with my own sketchy brief I can work the idea through to it's logical conclusion. Often this involves several trips to capture the

light or take along props, talent and gear to turn my vision into reality.

Sometimes though, just getting out there with a largely unformed idea has led to something else altogether and that's ok too, as there's no client or art director putting in their 2 cents worth and none of the usual commercial pressures in play. In fact, it's a great time to learn by making mistakes, usually the best way to learn in my opinion, but not always a great look in front of a client.

So whether your particular poison, sorry - source of inspiration, is Google Maps or some other form of creative stimulation, go forth and don't succumb to the block as the year begins to wind down... ■

Buzz

gary@f11magazine.com

Queenstown Centre for Creative Photography



New Zealand Photographic Workshop Specialists – 2016 /2017



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

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

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

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

Our 2016/2017 event schedule:

November 12 - 22 - 2016	Japan Autumn Colours (fully booked)
December 16 – 18 - 2016	Portrait
March 16 - 20 - 2017	Central Otago
April 14 -17 & 21- 24 - 2017	Autumn Colours
May 25 - 29 - 2017	Paradise
October25 - Nov 8 - 2017	Myanmar
November 11 - 21 - 2017	Japan Autumn Colours



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One to two tuition: \$180 per hour.
5 hour Photo Safari: NZ\$340 minimum two people.

See: www.photosafari.co.nz

IAN POOLE does PHOTOGRAPHY



With an active and long-term membership of the Australian Institute of Professional Photography (AIPP); a lifetime of photographic experience; an extensive role in judging photographs in Australia and New Zealand; and a post-graduate degree in visual arts; Ian Poole is well placed to assist you with your photographic images. Ian's previous teaching experience at university level, as well as strong industry activity, gives him powerful skills in passing on photographic knowledge.

Are you looking for assistance in any of the following?

- Portfolio construction and development
- Initial advice for a photographic exhibition
- Curatorial assistance with an exhibition (opening night details – even choice of wine)
- Re-assess your photographic output – weddings/portraits
- Writing a strong artist's statement
- Choosing strong photographs for competition entry

Ian works from Teneriffe, an inner city Brisbane suburb, but there are many ways to contact and speak to him.

SKYPE | EMAIL | SNAIL MAIL | FACE-TO-FACE

+61 0424 727 452 ~ poolefoto@gmail.com
Blog poolefoto.wordpress.com
Skype [poolefoto](https://www.skype.com/en/contacts/voice/poolefoto)



►► Continued from page 126...

The 'photographic tourism' style of education is only of value if you find a tutor with skills in teaching. Just paying to be taken to a famous location or having the luxury of good looking models provided for you is NOT an education, it is an experience. The bucket list of fantasy international locations is vast and a revolving feast, but unless you return home with an extended improved photographic knowledge it is not education – it was simply a pleasant holiday. Finding a tutor can transform such an opportunity into a valuable exercise in extending and transforming currently held expertise. That is why final graduation student exhibitions can be so exciting - when you do not recognise a block to gaining knowledge it is so much easier to creatively fly higher!

Joining a professional body or a camera club can also expand your talent through gaining valuable knowledge. The camera club is clearly there with a role to play in teaching photography skills to those who wish to extend their ability. But be wary of thinking that mere membership of a professional body is a shortcut to gaining professional skills, rather it's one foot on the first step of a rather tall ladder.

Having said that, a professional body has formal and informal connections and people with an in-depth knowledge of great presenters and the corporate ability to gather good people onto their speaking platform. Your support in attending such events is paramount to that continuing to happen, for your good and for the good of those who follow in your footsteps.

High quality, relevant and timeless photographic education is a many faceted jewel. But it is always a case of Caveat emptor - let the buyer beware. ■

Ian Poole

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Like the curate's egg, it has been excellent in parts...

This could well be said about photographic education. At a time of the year when tertiary photographic institutions are starting their student graduation ceremonies it may be informative to discuss the many styles of education on offer.

The current makeup of the professional photographic industry is showing fewer and fewer practitioners claiming a background which includes formal photographic training. Whilst there are many and varied reasons or explanations for this state of affairs, it is not through any lack of avenues for such education.

As has always been the case, student exhibitions are an opportunity for a virtual roller coaster ride through imagery. May that always be the case! If you do not push the envelope when you are a student, whenever else can you do so?

Because of the capabilities on offer from current digital camera design there is more and more use of video in final portfolio presentations. Such pieces are not always in the vein of blockbuster movies, but it is instructive to look more at the rationale of the thought process behind the delivery, rather than the actual delivery. It may be that these trainee photographers are working away on what will become the future of our industry.

With some degree of disdain being shown for formal education, it is important to discuss other methods of gaining knowledge and undertaking training. This ranges from the vast range of workshop presentations by well known current practitioners - both skilled and unskilled - through to the opportunities on offer

from photographic tourism or industry organised events.

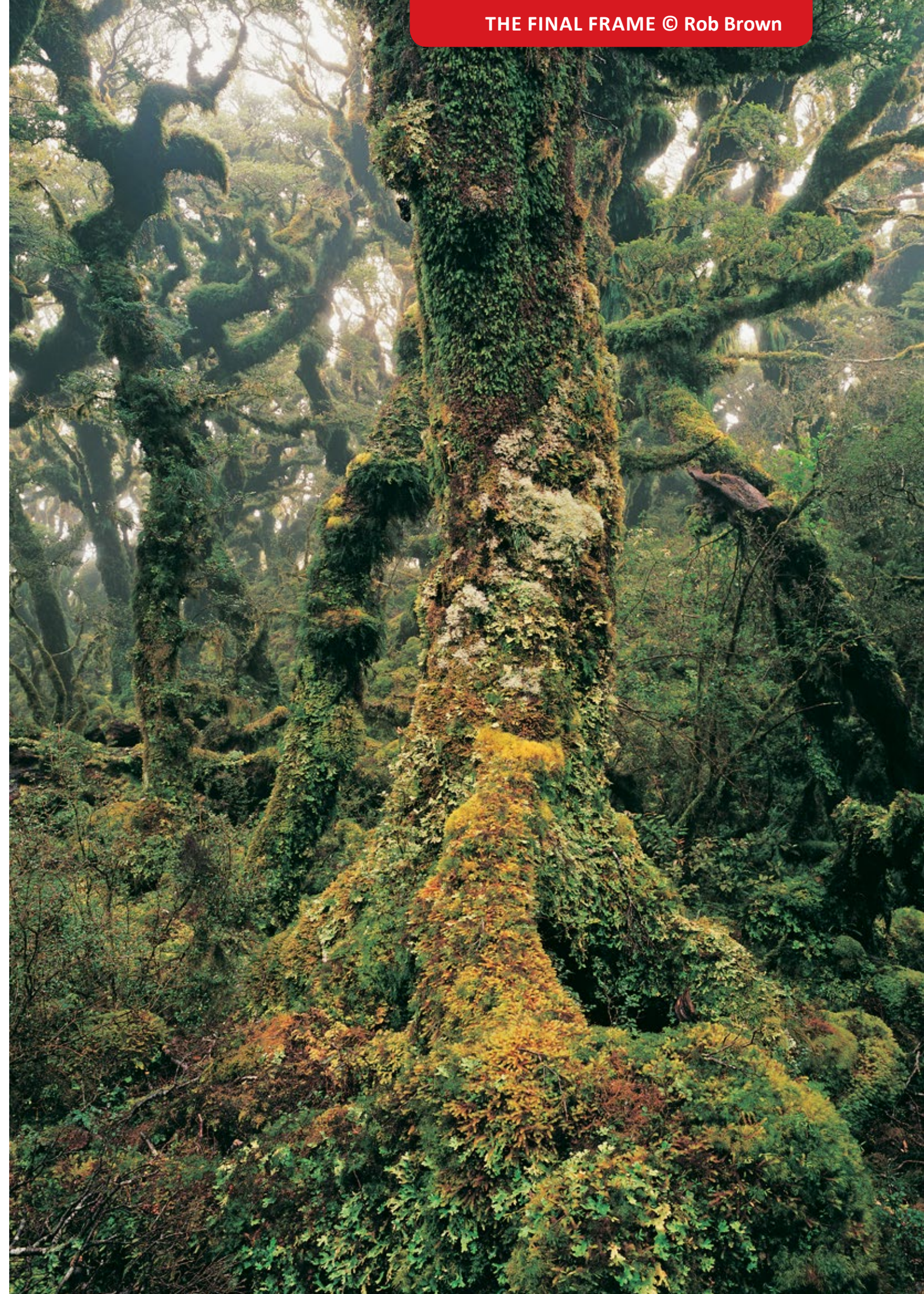
Over more than 30 years, the antipodean photo industry has had a slew of famous photographers (mostly American) being brought 'down under' to impart their knowledge and 'large leading market' experience. These presentations were usually supported by colour processing laboratories or film manufacturers in an effort to upskill their clients, and as some less kind than myself would say, in order to lock them in to continued patronage!

A better exposed negative would invariably generate reduced waste in the lab and therefore was vastly more profitable – for all concerned, of course.

In the process Australian and New Zealand photographers were given the opportunity of learning from the greats, people like Monte Zucker, Leon Kennamer, Bambi Cantrell, Joyce Wilson, and Joyce Tenneson, to name but a few.

The test of whether value can be obtained from attending (and in some cases, paying for) such workshops comes down to some simple research. Contemporary access to research tools like Google makes this process so much easier. Looking at a presenter's CV is critical in finding background knowledge that is valuable to you; as is a review of photographs produced by them. Seeing a style or genre that will improve your knowledge is far better than finding someone who merely echoes your current output.

◀◀ **Continued on page 125...**



f11 Magazine for mobile users!

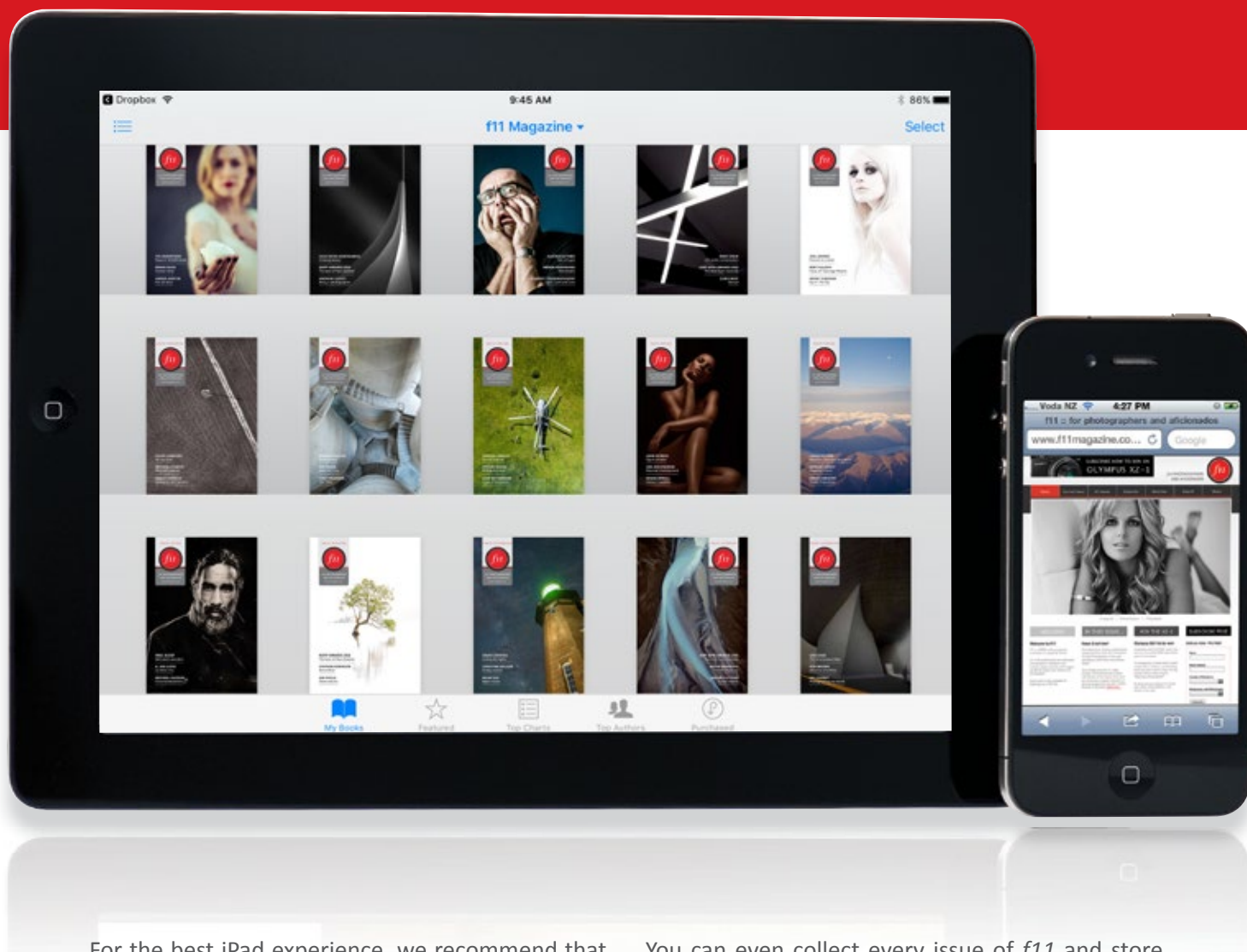
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