

ISSUE 61 | DEC/JAN 2017



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com



CHRIS CAMERON
Life under sail

JULIAN WARD
Gifts from the gods

ADRIAN DONOGHUE
Storyteller



055

The new Manfrotto 055 allows unlimited creativity for professionals and guarantees better-than-ever stability thanks to its new Quick Power Lock levers. The new horizontal column mechanism lets you smoothly reach whatever camera position you have in mind. The everlasting ergonomic design ensures extraordinary ease of use.

Welcome to issue 61!

As another year draws to a close for the team here at *f11* Magazine we're all looking forward to the break that follows the release our combined December/January issue. That's the one on your screen now.

It's our chance to enjoy what we hope will be a long warm summer in the Antipodes, time for friends and family, rest and recreation, and the joys of Christmas for those so inclined.

It's also a welcome respite from the endless deadlines that accompany the production of any magazine, paper or digital. It's safe to say that we're all heartily sick of those deadlines as each issue has a series of them – great and small - in order to ensure that all of the ingredients hit our kitchen at the right time. I've always used the analogy of slow food and that requires lots of preparation and plenty of time in the kitchen before anything is served up. That's exactly how each issue comes together.

With the greatest modesty, I think this is a particularly good one, blending together work from three very distinct genres of photography. Two New Zealanders and one Australian feature here.

Chris Cameron is a maritime shooter, a man well accustomed to the slippery deck of a sailboat and the roll and lurch of the sea in every weather and at all latitudes. I still have absolutely no idea how he achieves the sharpness so apparent in his images, given the often extreme conditions when they're captured.

Julian Ward is a street photographer dedicated to exploring our capital, Wellington. His black and white images are usually the combination of a Leica M9, a 35mm Summicron lens of 1962 vintage, great patience and impressive powers of observation.

Adrian Donoghue is a storyteller armed with a camera, with a well of ideas based on a theme, and formidable post-processing skills. These immaculately detailed constructs are essentially self-portraits, but, I'll wager, nothing like you've ever seen before.

The team joins me in wishing you the compliments of the season, and all the very best for 2017. It'll be here in no time.

Enjoy this issue of *f11*, we'll see you next year! ■

Tim

tim@f11magazine.com

Issue 61 | Dec/Jan 2017

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

Publisher/Creative Director:

Tim Steele
tim@f11magazine.com

Editorial:

editor@f11magazine.com

Advertising Sales:

sales@f11magazine.com

Design/Layout:

Donna Hoyle and Adela Lee
of Donna Hoyle Design

Web Developer:

David MacLeod

Contributors:

Gary Baildon :: Tony Bridge ::
Ian Poole

Featured In This Issue:

Chris Cameron :: Julian Ward ::
Adrian Donoghue

Notice To Readers and Advertisers:
The publishers of *f11* Magazine take every care in the production of each issue of this title but we are not liable for any editorial error, omission, mistake or typographical error. In the case of advertising material supplied, we as publishers, make no representation and provide no warranty as to the accuracy of descriptions or offers within. As publishers we accept no liability for any loss, which any person may incur while relying on the accuracy or description of any statement or photograph herein. The views expressed by all contributors are not necessarily those of the publisher. *f11* Magazine reserves the right to decline any advertising for any reason. Copyright *f11* Magazine 2016: All of the content published in this magazine is subject to copyright held either by the publisher in the whole or in part by the contributing photographers. Any infringement may incur legal action. No part of this magazine may be used in part or in full in any way without the express written permission of the publisher.

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 148** 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.



'I'm the words scratched out on the record label, I'm the wind when the record spins, I'm the dramatic static before the song begins, I'm the erratic energy that gets in your skin...'

- Alicia Keys



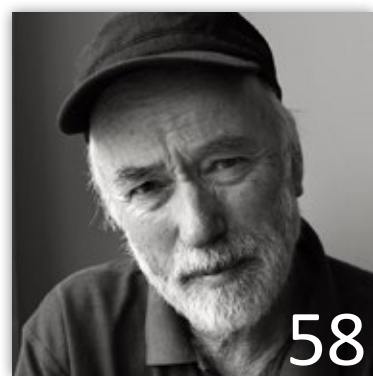
Chris CAMERON

Life under sail

14



© Chris Cameron



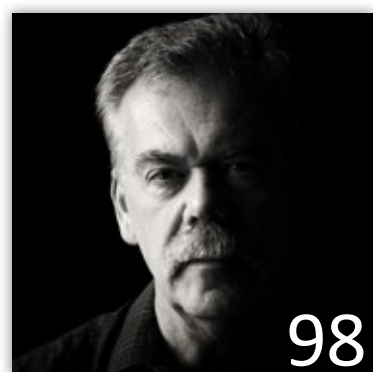
Julian WARD

Gifts from the gods

58



© Julian Ward



Adrian DONOGHUE

Storyteller

98



© Adrian Donoghue

“Travelling with equipment that weighs upward of 20 kilos, and worth something approaching the deposit on a house, is always nerve wracking. I get a knot in my stomach that develops on the way to the airport and doesn’t go away until I get on the plane with my essential gear still in my carry-on luggage. I hate having any camera gear in my checked luggage’ - Chris Cameron



COVER IMAGE
© Chris Cameron
www.chriscameron.co.nz

Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
APS	144
PSNZ	145
AIPP	146
AIPA	149
NZIPP	150
Gary Baidon	152
The Deep End	
Ian Poole	156

AERIS ACUTI – A 4K AERIAL PERSPECTIVE

TimeStorm Films debut in aerial cinematography. The title translates into something like 'air-peaks' referring to the grand rock towers reaching into the sky in the Dolomites. Shot by Martin Heck with a DJI Phantom 4. Soundtrack 'All is Not Lost' by Tony Anderson.

TimestormFilms via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



HALF PAST AUTUMN – THE LIFE AND WORKS OF GORDON PARKS

Gordon Parks (1912-2006) was a true modern Renaissance man with achievements in many creative fields including film, poetry, prose and music. Among his many accomplishments, he was a groundbreaking photographer whose images had a deep impact on American culture. This documentary describes a life well lived.

Mundy Lane Entertainment Via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



OFF ROAD, DOWNHILL, TWO WHEELS AND NO FEAR

Attention mountain bikers and adventure cyclists! Watch Steve Storey and his GoPro hit the trail, then check out what the video is promoting. By the time you read this it will be too late to enter this online contest from GoPro and Pinkbike but you will be able to enjoy some of the entries and see who the winner is here.

GoPro via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

4K PHOTO

Panasonic

Clever, made easy

OFFER ONLY VALID IN NZ



Valued at RRP
\$349

Picture a perfect summer with a

BONUS
LUMIX G 25mm Lens*

Purchase a Panasonic Lumix G 4K Camera and a Lumix G Lens and get a BONUS Lumix G 25mm F1.7 Lens.



LUMIX
GH4



LUMIX
G85



LUMIX
G7



LUMIX
GX85

LUMIX G

*Promotion runs 1/11/16 to 31/01/17. Terms & Conditions apply. Visit panasonic.co.nz/promotions

photo & video
INTERNATIONAL

Shop 9, Merivale Mall, 189 Papanui Road,
Merivale, Christchurch

Ph: 03 355 7534 Website: photo.co.nz

5 GREAT RETAIL LOCATIONS:

175 Great North Rd, Ponsonby, Auckland
154 Queen St, Central City, Auckland
140 Victoria St, Wellington
105 Fitzgerald Avenue, Christchurch
190 George St, Dunedin

photowarehouse.co.nz

PHOTO
WAREHOUSE

**CAMERA & VIDEO
SPECIALISTS**



10,000 hours

If I'm not mistaken, it was the writer Malcolm Gladwell who first wrote about the 10,000-hour principle, the theory being that it takes that amount of time, spent in deliberate practice to gain the skills necessary to become a world class practitioner, a true master in any field of endeavour.

The theory has been repeated and referenced in so many places that it has become accepted, and is still promoted, as an indisputable fact. In our own field, that of visual creativity, I've seen it expressed time and again as a given, a mile marker on the road towards the mastery of our profession.

A new study from Princeton University may debunk the theory. In 88 studies on deliberate practice, their researchers discovered that practice accounted for only an average 12% performance improvement across various domains. At the high end of the scale, in games, practice made for a 26% difference and in music, a 21% difference. At the low end, in the professions, it contributed to only a 1% difference.

It would be interesting to objectively measure firstly, what constitutes mastery in specific creative fields, and secondly, what are the actual contributing factors towards that mastery? Our professional photographic organisations award Master of Photography titles, with these being mathematically calculated, based on success in awards programs over time, a necessary but curiously quantitative way of measuring what is after all, a qualitative process creating a subjective visual end product.

In photography, much is made of factors like practice creating muscle memory making camera handling second nature and instinctive. Equally, our eyes are constantly observing, and the more trained any observer, the more acute his or her observations are likely to be. Another factor is the ability of the human brain to effectively perform extraordinary feats of scene recognition, building a virtual database of gargantuan proportions and in the process creating more and more sophisticated pattern recognition, the building blocks of composition, in yet another virtual database. But these blocks of data, encapsulated in memory, are so much more than visual references, they are pathways to learned and practised creativity.

So mastery of any process or profession is more than a matter of practise, but you knew that, right?

10,000 hours? Surely, just a starting point, and nothing without a steady stream of ideas and boundless enthusiasm in support. ■

TS

tim@f11magazine.com
feedback@f11magazine.com

Do your photos justice

in a premium printed portfolio or card series

They're tangible, tactile and leave a lasting impression



© Stuart Miller Photography

momento pro

momentopro.co.nz | momentopro.com.au

Picking through the layers of time

From time to time, a photographer will come to me and ask this question:

How do I get better at my photography?

Depending on where they are at, my reply is this:

‘Go away and study Art History. Do an Art History course and then you will understand where you fit into the wider pantheon of your medium, and of the visual arts in general.’

This happened last week. A very talented photographer, who had finally realised her passion lay in architectural photography, wanted

to know what she could do to improve the quality of her work. My advice? ‘Read books on architecture; read books on architecture by architects; and above all, study Art History. Then you will understand the significance of a Doric or an Ionic column. When you next come to a building, you will see it in context, and have an informed line of approach. If you are working for an architect, they will see your awareness instantly, and probably use you more and more. You see, you will speak their language. You will be inside the circle.’

Who knows? She may well follow my advice. Most don’t. It is worth noting that many of the

Greats of our medium had, or have, Fine Art degrees. I have yet to hear of one who regretted the time put into better informing their practice.

People often walk into my gallery, look at the work on display and ask me one of two questions, the first being: ‘Has this image been Photoshopped?’

In spite of wanting to shout out: ‘Of course it has been through #@\$%^*g Photoshop!’ I choose to see that what they are really asking is whether I have placed Sky A on Landscape B. If that is indeed the question, then my response is, ‘No, it’s a personal choice, and I choose not

to do that. I am happy to leave that compositing approach to people like John Paul Caponigro, or Jerry Uelsmann’.

The other question is this: ‘Is this a painting or a photograph?’

‘Well...’ I reply, ‘...it began life as a photograph yes, but it looks like a painting’.

Then we usually have a great discussion. ‘You know,’ I will say, ‘...the great English artist, David Hockney, has this to say: in the beginning photography left painting. Now it is returning to it. These days we can do anything we can ▶



possibly imagine in pre-and post-production. We just need to have an ethos and reason for doing so.'

When I first came to live in the Hokianga region of Northland, New Zealand, where my father had been born, I really didn't know what I would find, so I allowed myself to photograph intuitively, and study whatever I found to work out what was going on. In the time that I have been here I have found that my ancestry here stretches back over 1000 years, to the arrival of the great Polynesian explorer Kupe. I began to ask myself how I could reference that in my images, how I could convey that sense of my forbears looking over my shoulder?

That led me to thinking about the ancestors who arrived here in the 19th Century, on a one-way trip from Europe, and what they must have felt when they first arrived. Fear? Hope? Resignation? Mystery? I will never really know. However, that began to inform my work and consequently my approach.

I began to reflect upon the fact that the layers were not just genealogical but that in a way the artist in me also stood at the pointed end of layers of art historical archaeology. What must it have been for the first painters in Aotearoa/ New Zealand, arriving in an alien land, carrying only what they knew, trained in the art schools of Europe in the Romantic tradition popular at the time. What did they make of a radically different landscape, and how could they use tools perfect for the limited dynamic range of Europe, in a place where the light is brighter, harsher and so much higher in contrast?

I started to research. Along the way I found that until approximately 1860, almost all the pigments they used were organic, derived from plants or animals, and that it was only after that time it was discovered how to synthesise them chemically. Of necessity, that would have given them a very restricted palette.

One morning, while staying at the other end of the harbour, I arose early and went outside. The mist that rolls down the harbour was entangled with the trees and dunes along the edge of the beach. In the distance two small figures were taking an early walk along the beach. The land at which I was looking was my family land, my father had lived there, as had my grandfather, great-grandfather, and great-great-grandfather.

I was looking at layers of genealogy, both my own and the history of my medium.

The problem defined the response, as all meaningful art should do. ■

TB

tony@f11magazine.com
www.thistonybridge.com

EPSON
EXCEED YOUR VISION

Speed & Precision. A Winning Formula.



THE NEW EPSON PRODUCTION SERIES, A COMPETITIVE ADVANTAGE

- Superior performance with production at up to 38 m²/hr
- Superior colour with TEN inks & FOUR levels of black
- Superior media support with advanced auto tracking
- Reduced running costs with low power consumption
- Integrated high-speed auto cutter
- Optional auto take-up, 320GB HDD & high-speed Postscript®
- Comprehensive warranty with flexible cover up to FIVE Years



Epson CoverPlus
Fast. Reliable. Professional

For more information visit:
www.epson.co.nz/production

SureColor SC-P10070 (44")
SureColor SC-P20070 (64")



Chris CAMERON

Life under sail

Chris Cameron's interest in photography began when he treated himself to an Olympus SLR camera for his 20th birthday. Although he was studying computer science at the time, he soon realised that professional photography would be a much more rewarding vocation.

Chris learned photography 'on the job', first by assisting photographers in his home town of Wellington, New Zealand. He then spent three years in London as a studio assistant, graduating to first assistant to renowned advertising photographer Alan Brooking. Chris explains:

'Alan is a well respected photographer known for his ability to run big budget, complicated, filmic type shoots. I learnt a lot about what was required to produce a shot, dealing with clients, running a business. That's where I discovered that the actual photography itself is a very small part of running a photography business.'

Later, Chris worked as a freelance assistant for a variety of photographers in fields as diverse as fashion, cars and food. When his UK visa ►



*Practicing for the New Zealand Bladerider national championships off Takapuna beach in Auckland, NZ, 2008.
Nikon D2x with 12-24mm f4 lens. © Chris Cameron*

expired he left London and started working as a professional sailor on a variety of classic sailing yachts. The sea was hardly foreign territory, even though geographically the territory was indeed foreign.

‘My family had speedboats and dinghies when I was growing up. We would usually have boat-centric holidays with the usual activities such as water skiing and fishing. It wasn’t until I was in my twenties that I got into sailing and then it was as a means of earning some money while travelling. Nearing the end of my working holiday visa I happened upon a book about work opportunities for travellers. A chapter in the book about working passages on cargo vessels also mentioned crewing on yachts and there was a telephone number for a yacht delivery agency. The phone call I made resulted in my spending the next twelve years crewing on various yachts.’

The job took him all over the world. Photography was not entirely on hold, there was always a camera nearby, but the work did not always allow enough time to devote to producing images.

After a move back to New Zealand with the intention to re-launch his photography career, a lucky find in a local newspaper brought Chris together with internet production company Quokka Sports. The company was gearing up to produce the official website for the 2000 America’s Cup sailing event to be held in Auckland. This was Chris’ first lucky break on the road to the blending of sailing and photography into his current career. He worked for Quokka as a photographer through the 1999 Louis Vuitton challenger series and the 2000 America’s Cup.

Following that experience, Chris covered local sailing events and races through to 2005 when he won the contract to be photographer to Emirates Team New Zealand in their campaign to bring the America’s Cup back to New Zealand in 2007.

His sailing images have been published in leading specialist sailing and yachting magazines all over the world. He has worked for, or supplied stock images to, some of the leading sponsors and suppliers in the sport.

Chris talks about his original path into photography:

‘I loved art at school but was never patient or focused enough to become proficient at any one medium. When I first started shooting I loved the immediacy of the result, which is kind of funny considering this was in the days of film! Also I am a gadget freak, so I really enjoyed the technology side of the craft. As you noted earlier, I did not have any formal training in photography. Instead, when I first decided to be a professional photographer I visited all the commercial photographers in Wellington. I started assisting and hanging out with photographers and learned from watching how they worked. I read a lot of photography books and looked at a lot of photos, trying to analyse what made them successful. I would try to emulate these, and then experiment with the techniques and styles I was seeing.’

As is the case with many others, the field he eventually specialised in has its own unique set of requirements, requiring certain disciplines.

‘Keeping your camera steady when shooting from boats or helicopters is one of the most important considerations when shooting sailing. Most of this comes down to a combination of experience and developing the necessary muscles; obviously tripods or monopods are unusable so anticipating the rolling motion while on a boat becomes vitally important. ►

CAMPER with Emirates Team New Zealand. On the final leg of their 2000-mile qualifier approach Auckland, NZ, 2011. Nikon D3s with 28-70mm f2.8 lens. © Chris Cameron



All boats have a centre of gravity which will move the least, usually along the centerline near the back of the vessel and as low as possible. In particularly rough seas I wedge my lower body into some part of the vessel and moving at the waist I use my upper body to follow the action, of course modern VR lenses help a lot. A day of shooting from a boat in rough seas is a pretty good core workout.'

Many of his images seem to suggest the use of dive cameras, or complex housings for his cameras, but remarkably this is not the case. Chris explains:

'I never used waterproof housings, instead I tended to just try to anticipate when I would be sprayed and shielded the camera inside an oversize jacket or behind my body. I do use rain covers in particularly wet conditions but I prefer to rely on the water resistant construction of the Nikon pro series cameras. I work out of watertight cases and keep a towel or chamois in a handy pocket. Back at the office all my gear gets a good wipe down with a damp cloth and a spray with a contact cleaner to dislodge salt and moisture from seams and crevices. Touch wood, I have not lost a single camera to water damage.'

To balance the discomfort of his working environment, Chris takes pleasure and satisfaction from seeing his images in the public domain. At the same time, he recognises that as highly visual people, we carry iconic images around in our heads.

'I think photographs have the ability to stick in the memory. If I think back on world events I don't see TV news footage or words, I see still photographs. You can take your own time to enjoy and appreciate a still image. Also a still image has huge potential to be used in many, many different ways and to reach a very large audience. My photos are hanging on people's walls, they are in books and magazines, on TV, on websites, postcards, posters, they have been used in all manner of advertising, they have

been on stamps and one was even reproduced using seafood in a huge Paella.'

Today, in his area of expertise, commissioned work is now common. It's a blessing for some and a curse for others.

'I started shooting on spec and selling prints to owners and crew and then selling to magazines. This led to commissions and then on to contract work for regattas, races and teams. It is getting much harder to work as a freelancer. It's almost all commissioned now. Most regattas now hire photographers to shoot the event and supply royalty free images to the media. This works well for the event and for editorial outlets but severely undermines the ability of new entrants to earn from freelance speculative work.'

Chris goes where the work is, so travel is a constant factor to be enjoyed or endured, depending on the circumstances.

'Usually I am not anywhere longer than a day or so either side of the regatta so while there have been some exotic places I don't usually get to have a decent look around. The most exotic locations visited were back in 2007 when I accompanied the two ETNZ AC yachts on their Antonov trip to Valencia for the cup in 2007. We went from Auckland via Sydney, Darwin, Kuala Lumpur, Karachi, Istanbul to Valencia in about 50 hours with stops. Most of my work over the last several years has been in Europe so I have been based there through the northern summers and back to NZ in between.'

With all of that travel comes the anxiety of moving the vitally important tools of his trade safely and securely around the world, sometimes ready to commence work the day he steps off the aircraft. ►

The sun sets on the International Americas Cup Class yachts at the final Louis Vuitton Trophy regatta in Dubai, United Arab Emirates, 2010. Nikon D3s with 600mm f4 lens. © Chris Cameron



‘Travelling with equipment that weighs upward of 20 kilos, and worth something approaching the deposit on a house, is always nerve wracking. I get a knot in my stomach that develops on the way to the airport and doesn’t go away until I get on the plane with my essential gear still in my carry-on luggage. I hate having any camera gear in my checked luggage but these days there is no way to avoid it, the 600mm lens alone weighs 5 kilos. Touch wood I haven’t had anything stolen but I have had a laptop damaged trying to convince an official at Heathrow that my carry-on bag was of regulation size, 15 minutes of polite arguing later and I got through, Thankfully he didn’t weigh the bag.’

While we’re talking equipment, Chris outlines the contents of his travelling kit:

‘My choice of camera manufacturer has been Nikon ever since the purchase of my second SLR. Over the years I’ve owned an FM, FM2, F3, F4, F100, D1, D70, D2x and a D3s, These days I use the Nikon D4 with the AF-S Zoom-Nikkor 16-35mm f4 G-ED, AF-S Zoom-Nikkor 28-70mm f/2.8 D IF-ED, AF-S VR Nikkor 300mm f/2.8, AF-S 70-200mm f2.8 and the AF-S Nikkor 600mm f/4. Accessories include SB 800, SB 900, and SB910 Speedlights and an AF-S Teleconverter TC-14EII.’

As that equipment chronology shows, Chris well and truly cut his teeth with film. So we asked about the transition to digital capture and the changes that brought to the game.

‘The advent of digital photography has changed things immensely and on two fronts. Business wise it means we can distribute and deliver images widely and cheaply and quickly and easily. On the creative front, it means we can experiment much more, trying different techniques and enjoying the benefits of being able to review the results immediately. If I have a shot in mind that requires a bit of luck or timing, I can review the images on the back of the camera and see when I have it. In the ►



Emirates Team New Zealand sail NZL5 for the last time in New Zealand before being shipped to San Francisco, USA, 2013. Nikon D4 with 70-200mm f2.8 lens. © Chris Cameron

past I could have shot rolls and rolls of film and still not known whether I had the shot until it was too late to do anything about it. Today, I can shoot dozens of frames to perfect a technique without having to worry about the expense that I would have incurred with film, not to mention having to stop and open the camera every 36 frames. Despite my previous comments about not using them, the latest technique I have been experimenting with recently is using a home made waterproof housing on a stick which I hold at, or slightly below, the water level and blind fire while trying to keep the camera pointed in the right direction. It results in some interesting images but is a bit hit and miss.'

We asked Chris about the work that he does after a shoot, the vital post part of the process.

'My workflow is pretty simple, and very much centered around speed of output. My boss at ETNZ was an old newspaper man so he was always wanting the images as quickly as possible. Working with him meant that after a days racing I went from processing until 10 pm or so to being able to get out of the office in time for dinner and before he had finished his copy. Thankfully the technology advances like faster cards, card readers, computers, internet connections and online services like Photoshelter have all been productivity enhancers.

My post-production these days looks like this:

I download my images to an external hard drive using Lightroom import with Metadata preset; do an initial edit during ingestion, adding stars to my choices. Once all images are loaded I rename all then drop a basic caption to all images. Then I do a second edit to pick up any keepers I may have missed. On the third edit, I review selects to see if I've doubled up or missed an important event or part of the day's story. Then I develop my image selects. I tweak exposure, do any necessary colour correction, ensure my horizons are straight, and do any dust spot removal that might be required.

Then I refine the captions adding image specific info and export to Photoshelter. I also export in a reduced size for web or social media use and deliver. Once the Photoshelter export is complete I can FTP directly from the Photoshelter gallery to a number of agencies I work with. This is the biggest time saver implemented over the years.

Finally I send a few notification emails and back up the days work to a second drive. At that point, I wipe down the gear, charge my batteries, and format the memory cards.'

It's an exciting life, and one that we doubt Chris is yet ready to exchange for a landlubber's lot. The pictures speak for themselves, enjoy them. ■

TS

CC on Facebook

www.chriscameron.co.nz

Adam Beashel up the mast of Emirates Team New Zealand's NZL92 during a testing session on the Hauraki Gulf, Auckland, NZ, 2006. Nikon D2x with 20mm f2.8 lens. © Chris Cameron





*Shockwave (NZL80), race five of the Rolex Mini Maxi Worlds. Porto Cervo, Sardinia, 2010.
Nikon D3s with 300mm f2.8 lens. © Chris Cameron*

►► *Following double page spread: Emirates Team New Zealand take NZL5 out on the bay for the fourth day of testing and practice in San Francisco, USA, 2013. Nikon D4 with 600mm f4 lens. © Chris Cameron*



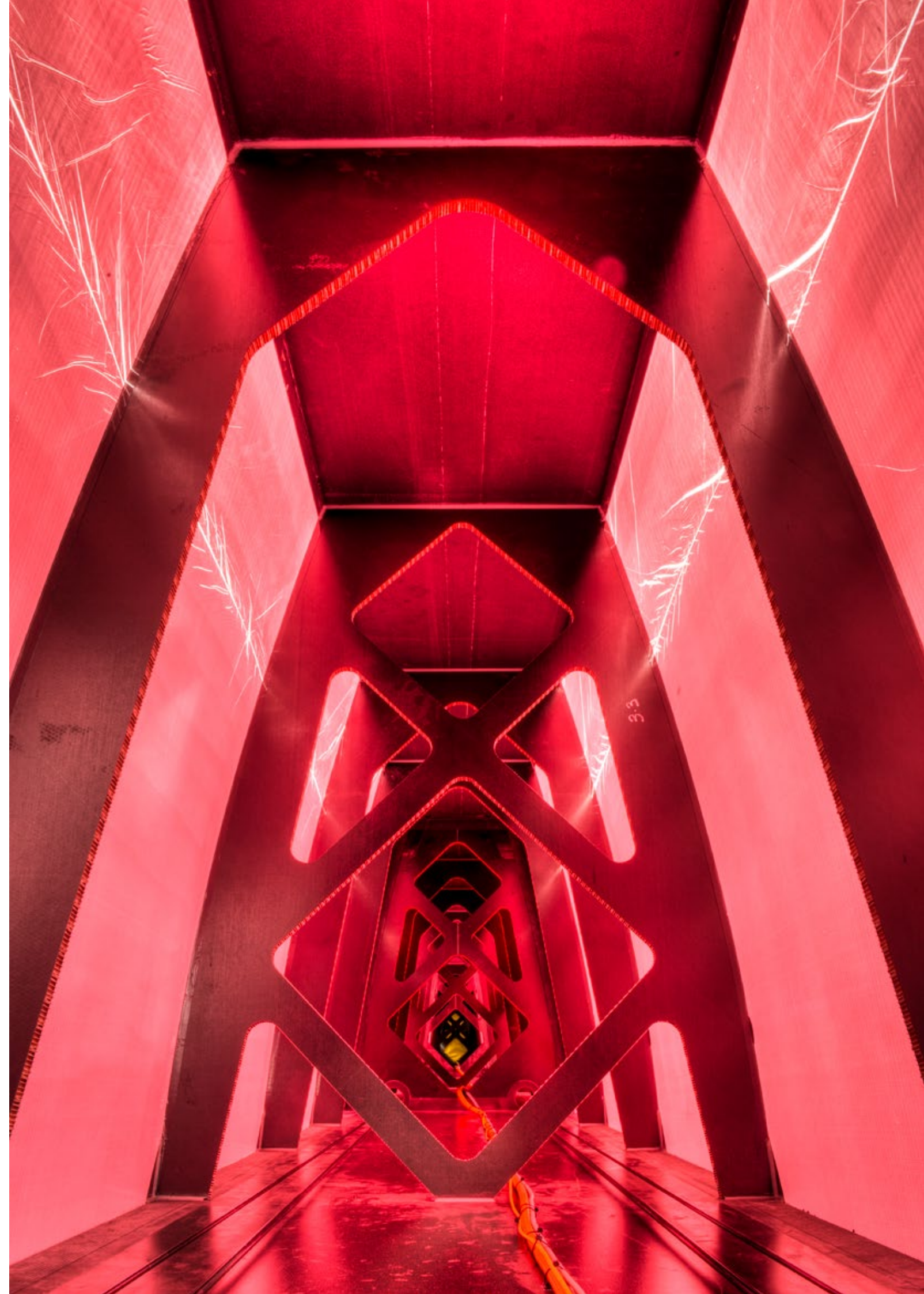


*Saudade, day one of the Super Yacht Cup Palma 2010. Palma, Mallorca, Spain.
Nikon D2x with 12-24mm f4 lens. © Chris Cameron*

*Inside the wing of Emirates Team New Zealand AC72 NZL5, 2013. Nikon D4 with 28-70mm f2.8 lens.
© Chris Cameron*

*‘My family had speedboats and dinghies when I was growing up.
It wasn’t until I was in my twenties that I got into sailing and then
it was as a means of earning some money while travelling.’*

►► *Following double page spread: Barcelona World Race 2010-2011. Cook Strait, Wellington, NZ. Nikon D3s with
70-200mm f2.8 lens. © Chris Cameron*





barcelona
world race
TWO CREW • NON STOP

Boss

Boss



Emirates Team New Zealand sailing team: Winston Macfarlane, Chris McAsey, Adam Beashel, Grant Dalton, James Dagg, Glenn Ashby, Jeremy Lomas, Dean Barker, Tony Rae, Ray Davies, Grant Loretz, Richard Meacham, Chris Ward, Derek Seward and Rob Waddell with the Louis Vuitton Cup, 2013. Nikon D4 with 16-35mm f4 lens. © Chris Cameron

‘When I first started shooting I loved the immediacy of the result, which is kind of funny considering this was in the days of film!’



*TP52, Mean Machine (MON52) on the Waitemata Harbour, Auckland, NZ, 2006.
Nikon D2x with 20mm f2.8 lens. © Chris Cameron*

*►► Following double page spread: J class, Ranger (J5). Race one of the Rolex Maxi Worlds.
Porto Cervo, Sardinia, 2010. Nikon D2x with 12-24mm f4 lens. © Chris Cameron*





Barcelona World Race 2010-2011. Cook Strait, Wellington, NZ. Nikon D2xs with 10.5mm f2.8 fisheye lens.
© Chris Cameron

►► *Following double page spread:Reichel Pugh designed 22 meter Pinta, GER4014. Auckland, NZ, 2006.*
Nikon D2x with 20mm f2.8 lens. © Chris Cameron





On board NZL5 as Emirates Team New Zealand practice race against Luna Rossa on the Hauraki Gulf, Auckland, NZ, 2013. Nikon D3s with 16-35mm f4 lens. © Chris Cameron

► *Singularity practicing before the Rolex Maxi Cup. Porto Cervo, Sardinia, 2010. Nikon D2x with 12-24mm f4 lens. © Chris Cameron*





From an anchored start sails are raised and the race is underway. CAMPER with Emirates Team New Zealand skipper Chris Nicholson goes Dhow Racing during the Volvo Ocean Race stopover in Abu Dhabi, United Arab Emirates, 2012. Nikon D2x with 28-70mm f2.8 lens. © Chris Cameron

‘My choice of camera manufacturer has been Nikon ever since the purchase of my second SLR. Over the years I’ve owned an FM, FM2, F3, F4, F100, D1, D70, D2x and a D3s, These days I use the Nikon D4...’

► CAMPER with Emirates Team New Zealand sails during the start of leg 1 of the Volvo Ocean Race to Cape Town, Alicante, Spain, 2011. Nikon D2x with 16-35mm f4 lens. © Chris Cameron

►► Following double page spread: J class, Velsheda (JK7). Race one of the Rolex Maxi Worlds. Porto Cervo, Sardinia, 2010. Nikon D3s with 300mm f2.8 lens. © Chris Cameron







Emirates Team New Zealand, NZL5 sailing for the third day of testing, 2013. Nikon D4 with 70-200mm f2.8 lens.
© Chris Cameron

►► Following double page spread: IRC A start, Copa del Rey, 2010. Nikon D3s with 70-200mm f2.8 lens.
© Chris Cameron



CAMPER with Emirates Team New Zealand. On the final leg of their 2000 mile qualifier approach Auckland, NZ, 2011. Nikon D2xs with 28-70mm f2.8 lens. © Chris Cameron

‘In particularly rough seas I wedge my lower body into some part of the vessel and moving at the waist I use my upper body to follow the action, of course modern VR lenses help a lot. A day of shooting from a boat in rough seas is a pretty good core workout.’

►► *Following double page spread: The Mini Maxi, Ran (GBR7236R), race three of the Rolex Maxi Worlds. Porto Cervo, Sardinia, 2010. Nikon D3s with 300mm f2.8 lens. © Chris Cameron*





Julian WARD

Gifts from the gods

Julian Ward is a documentary photographer based in Wellington, New Zealand. He has been an active, independent photographer for 45 years with four books published and many exhibitions held. His most recent book, 'Wellington Streets', was published in 2014 by Espial. Wellington Streets is a 'decisive moment' study of Wellington with images captured over five years of street photography – years spent watching this city. This year his work has been exhibited in Beijing, New York, Amsterdam and is shortly to be shown in Auckland.

I'm embarrassed to say that Julian had flown just below our radar until a recent very helpful tip from one of our alumni pointed us towards a treasury of work, work that we simply had to share.

Here, as an accompaniment to these images, Julian tells his own story in a series of short essays, with the same eloquence that his photographs display. ►



Willis St, Wellington, NZ, 2015. Leica M9 with 35mm f2 Summicron lens. © Julian Ward

'Most days I wander the city and have many special spots where I know how the opportunities will be at any given time.'

Hanging Around Bus Stops

'I live on Cuba St, Wellington just minutes from the centre of town. Most days I wander the city and have many special spots where I know how the opportunities will be at any given time. Cuba Mall is a warm up spot and always has eccentrics milling around. I often sit in McDonalds window just around the corner and watch Manners St. The reflections make it all three dimensional and the glass hides my intentions. The free coffee isn't bad either. Walking to Willis St and sneaking behind the bus stop near Unity Books I can see three layers of activity as people march around. Faces in the buses and ads on the sides often create a surreal interplay. Straight across the road are the giant words 'New World'... as if! Further along, at the Lambton Quay corner, the streets create tunnels of light from the north and in the foreground crowds of crossing workers make interesting Lowry stick figures. This photogenic spot is very famous in Wellington archives.

Further along, the Lambton Quay footpath widens and is always a good place for patterns against the side lit buildings. The best time is when public servants pour out for lunch. They are easy prey. Then I might jump a bus and go to Courtenay Place or further on to Newtown. Sometimes when working I get on a high and push my camera everywhere just like the famous Garry Winogrand. Or, carefully retrace opportunities from previous days like Cartier-Bresson apparently did. Maybe, I'll start seeing patterns with pigeons in flight like Andre Kertesz has in his books. And yes, I'm name dropping here because these are all wonderful street photographers. Other times I give up and have another free coffee.

Who would have guessed that humble street photos of strangers from these artists would now be so famous in art galleries, and sell for thousands? Work still being discovered and celebrated like that of Vivian Maier just proves the worth of this practice. It just shows that

nothing interests people more than people. I believe street photography is the hardest form of photography to achieve success within, and the most difficult to do well. Celebrating real life. No models needed, agencies required, makeup or art directors necessary. Just lone rangers with little cameras.

A practice I use in the street is to look past my subject, as if I am interested in something behind them. I don't make eye contact and frame with my peripheral vision. When the moment is right, in a split second, I frame up and click. Then return to the first position for a second chance. This is why my camera must have manual focus. Auto focus is too slow. I sometimes pre-set my distance and move into the spot where the subject will be in focus, or wait for them to find the spot. If I have time I'll try to pre-visualise the picture in black and white and decide whether it has further possibilities. Often at this point the subject has vanished and I move on.

I look out for distractions in the background such as white vans, and maybe open the iris to soften the distractions, or close it if the background adds to the picture. I have to be careful to keep the shutter speed compensated because I'm not using a light meter at this stage. The correct meter reading was probably off the footpath minutes earlier, or a wet finger held in the air, like the old days. The subject will either ignore me and/or look around to see what I'm doing. This can make them even more animated. I always work with a 35mm lens so I'm reasonably close. My 54 year old lens is slightly soft at f4 which I really like. f4 is a risky aperture though, so I change if I have to. My camera is only good up to 800 ISO, so f4 can also be a blessing. ▶

Lambton Quay, Wellington, NZ, 2009. Canon EOS 500D with 24mm (38mm crop) f2.8 lens. © Julian Ward



When I was young I would hunt a lot more, but now I tend to wait for images to come to me. They are like little gifts from the gods and can appear anywhere, anytime. It goes without saying my camera is always with me in a canvas bag.

If I'm challenged on the street I always show a small book and hand out cards. I get wonderful feedback most of the time and my website is helpful. The very people who might get uptight at seeing a pointed camera will stand in a bookshop admiring 100 year old street photos. They should understand it's an ongoing activity and photographers are doing it now. A paranoia of our times, yet they will stand there enjoying the work of Brian Brake.

I really enjoy my photographs and they currently sell for around \$1200 each. I remember each one and never forget the situations when shooting, they are like old friends.'

Making Sense of the Mess

'I have always been a photographer, even before I had a camera. In primary school I can remember being fascinated with shapes and designs. Slamming my eyes shut, visualising an image and then wishing a picture would pop out of my ears. My father, a watercolour painter, told me I was going to be an artist, perhaps even a photographer.

I remember a school bus trip to Auckland to see the harbour bridge and getting into trouble trying to do studies of the driver, while he was driving. I was fascinated with the way shadows moved across his face and I tried to catch those little moments. I also snapped away at the Auckland streets through the bus windows, which framed the wishy washy faces of people moving closely on crossings. I was out of film long before we reached the bridge, a street photographer at 12, and I have never stopped.

My uncle, who was a pilot during the war, showed me beautiful studies of flight crews with

their planes. These little photographs in an album were magical and he told me he had made them in his darkroom. I looked at them over and over again because they weren't ordinary photos, but something else. He told me to look beyond the bravado and into their eyes, their sad eyes possibly facing death over Europe, and try to understand the futility of war. He said photographs like these are only possible if the camera waits and waits for a moment. A moment when these men relaxed from posing to reveal their fears. These are the strengths of observation essential in all the arts, but photography is unique because it starts with the finished image. A photographer's job is to make sense of the mess in the viewfinder. I am probably romanticising my encounters with my uncle but it's basically my first, and best lesson in photography. His wisdom has stayed with me all my life. He also gave me his darkroom equipment and a leather flying jacket with Canadian stripes. I was in heaven.

So, at 13 I had a basic darkroom in a shed behind our house in Seatoun and it became my little retreat into the magical world of black and white printing, when I could scavenge paper and chemicals, that is. I started making portraits of anyone I could and wandered around the streets of Wellington with my rusty and repaired Rolleicord. I had to learn to read light because there was no light meter. Wide open, its lens was f3.5 with a very shaky shutter and the only film I could find was 125 ASA. No two photos were ever the same and it was near impossible to use in low light. This was my apprenticeship.

At 14 it was time to take up smoking like the rest of my family, but because a packet of cigarettes cost as much as a roll of film (as it still does today) I never did. ►

Miramar, Wellington, NZ, 2012. Leica M9 with 35mm F2 Summicron lens. © Julian Ward



The 1960s was a perfect time to learn photography, there were virtually no influences from books or magazines and when I see some of that work now it was fresh and original. These days the internet makes everyone an instant expert, and very few enjoy the slow discovery process.

I remember the elderly lady next door to us and was walking past her window shortly after her husband died. She was sitting alone in her dining room. I built up the courage to ask if I could make a photo as she sat there. To this day it's one of my best photographs and represents my first serious effort.

Then in the 60s the 'Family of Man' book appeared in the library, and a few influential magazines such as 'Creative Camera', which could take months to arrive from England. I slowly became aware of wonderful photographers like Tony Ray Jones in England. Then the wonderful little NZ book called 'Photography a Visual Dialect' – which included the late John Fields, Gary Baigent and John B. Turner - people who are still publishing and exhibiting. This book marked the beginnings of Photoforum and displayed photography far more exciting than anything I had ever seen. Suddenly, I was not alone and there were other obsessed people just like me.

In 1970 I moved to New Plymouth. The town was booming with oil at the time and a good place to find work in my trade as a draughtsman. But sitting at a drawing board was far less interesting than the rustic rural landscape of Taranaki and the farm bike trials and stock sales which I frequented whenever I could. It was a wonderful friendly place and I could wander where I liked with my new (second hand) Leica. I went into factories, on to Maraes and hung around gala days to practise capturing decisive moments. I once stopped outside a country school to photograph children in the playground. A teacher came along and invited me in for a cuppa as long as I gave the kids a talk. ►



Newtown, Wellington, NZ, 2002. Leica M6 with 35mm f2 Summicron lens. © Julian Ward

They were so happy a photographer had bothered to stop and I sent photos to every parent. Imagine that happening now? This body of work from the Taranaki years (perhaps five thousand negatives) is a treasure trove of rural NZ at the time. In 2012 a retrospective exhibition of this work, called Gala Days, was shown at Puke Ariki Museum, New Pymouth.

PhotoForum became a big part of my life when it was formed in 1974. Socially conscious Leica strokers were emerging and being published. Although I was never socially conscious, I wasn't interested in saving the whale or anything like that, for me it was always about the creativity. TIP (Taranaki Independent Photographers) was formed about the same time because PhotoForum was in Auckland, miles away. Puke Ariki also exhibited the work of TIP a few years ago, as one of the renegade groups in those days.

In 1975 my first wife and I went to live in London for two years, and I tried for a while to be a freelance photographer, but it didn't work. I even bought a Nikon with a telephoto lens, but to no avail. I was by now too committed to being a loner and couldn't be told what to do. Although, during that time it was interesting getting occasional shoots, printing all night in a wee bedsit and then watching picture editors put big crosses on prints. I was a hopeless paparazzi.

While doing my own thing we went to the island of Crete in 1976 and stayed in a small village for about 10 days because hotels were only a pound a night. It was a fascinating place and I took hundreds of street scenes. This year (forty years later) a Greek historian found the work on my website. Children in the photographs are now in their 50s and the village is celebrating the found archive with an exhibition next year. I'll be there to open it. There is a lesson here – look after your negatives!

On tools and techniques

'Early on, I had started to realise the importance of seeing outside the frame, watching for ►



Blind Dog, Newtown, Wellington, NZ, 2005. Leica M6 with 35mm f2 Summicron lens. © Julian Ward

'A practice I use in the street is to look past my subject, as if I am interested in something behind them. I don't make eye contact and frame with my peripheral vision. When the moment is right, in a split second, I frame up and click.'

things about to appear and enjoying the clarity of optical viewfinders. I have never liked SLRs. I had read about Leica cameras and managed to buy a second hand M2 with a 35mm lens in 1970. With no built in light meter, slow loading and strange focusing, it was a dog at first. But it soon became the perfect tool for me. Lightning fast and unobtrusive. With practice I could pre-focus on any distance, frame and shoot in a split second. This heavy hunk of brass is faster and more stable than anything else I have tried, to this day. I can shoot from the hip and no one notices or takes me seriously with such an antique looking camera. In 1990 I purchased an M6 but it was no better than the M2. Then in 2010 Leica finally caught up with the digital world and made their first digital full frame - the M9. I was finally on the dark side and my beloved 1962 vintage 35mm Summicron fitted perfectly. The M9 has a CCD sensor which is very film like. The noise and grain in the files helped make the transition easy. I don't think I'll ever need another camera.

My wife and I make extended trips to India and we just wanted take cheap light cameras. Cameras we could throw away if they broke down. We have three Canon EOS 500D plastic bodies and two 24mm (38 mm crop factor) lenses between us. These combos are perfect for travel work and the quality is superb. One body did die on our last trip, but to be fair we were in the Rajasthan desert in 50 degree heat. The body was too hot to touch.

And, for a while I tried the Fuji X100s (lovely size and viewfinder) but in the end I found it too slow and fussy. Shame, because the Leica is often too heavy and I'd love a light viewfinder camera.

I shoot in JPEG black and white. The quality is fine and the camera works fast enough. I have tried RAW, and to my mind the quality seems no better considering how much larger the files are, and how slow the camera becomes. ▶



Willis St, Wellington, NZ, 2013. Leica M9 with 35mm f2 Summicron lens. © Julian Ward

'At 14 it was time to take up smoking like the rest of my family, but because a packet of cigarettes cost as much as a roll of film (as it still does today) I never did.'

My software choices are ACDSee (for cataloguing), Photoshop Elements and NIK Silver Efex. When I choose a picture to work on I create a tiff file from my original JPEG. I load this into Elements for fine adjustments of brightness, burning and dodging and controlling contrast. Next is Silver Efex where I add paper grain - not film grain – add a slight edge burn and do a little toning. That's all I do and I can hardly see the difference between old scanned film and my new digital files. This means my older work never looks old. I have the sharpening turned off in the camera and never add any sharpening in post-production. Over sharpening and structure enhancement are my two great dislikes in modern photography. I want no part of this super glitzy world, where photographs become digital art.'

On influences

'LS Lowry is my favourite artist, without a doubt. He and I were born less than a mile apart in Manchester, England. His paintings are the basics of the street photography I am passionate about and should be part of Photo 101 at every art school.'

Perhaps my first photographic inspiration way back in the 1960s was the English magazine Creative Camera featuring the photographer Tony Ray Jones. Tony created strange quirky photographs of the most ordinary English situations. He taught me to read photographs and his work was more subtle than most other photographers I have ever seen. The American Lee Friedlander for his genius in design and compositions. His work kept changing throughout his life, yet stayed the same. I'd like to think my work is like that. Robert Frank, the Swiss who made the classic book The Americans which I never get tired of. Doris Ullman who worked deep in Appalachia making intimate portraits of the mountain folk. Ralph Eugene Meatyard is probably my favourite photographer. He worked in his back yard at weekends and made mysterious pictures of his children playing in the shadows. Finally, New Zealand ►



Cable Car, Wellington, NZ, 2014. Leica M9 with 35mm f2 Summicron lens. © Julian Ward

photographer John Fields, born in the USA. His weekend trips to Thames in the 1970s produced a unique portrait of a small gold mining town. It was everything I wanted to do at the time.

These seven artists represent what I love about the medium. Each of them, through their work and commitment have inspired me. They helped me think about the way that things sit in a frame. Balance, gravity, shapes and shadows. The act of hunting, the element of risk, decisive moments and the fine line between good and bad photographs. And, most of all, the sheer beauty of achieving fine quality prints in the darkroom.

If I'm ever in doubt about what I am doing I look at the work of these artists to re-charge my batteries.'

Our sincere thanks to Julian for sharing these images with us, and for his thoughtful accompaniment in the form of his words. ■

TS

www.julianward.co.nz



Cuba St, Wellington, NZ, 2013. Leica M9 with 35mm f2 Summicron lens. © Julian Ward

'Early on, I had started to realise the importance of seeing outside the frame, watching for things about to appear and enjoying the clarity of optical viewfinders. I have never liked SLRs.'



Courtenay Place, Wellington, NZ, 2011. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Manners St, Wellington, NZ, 2015. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Lambton Quay, Wellington, NZ, 2012. Leica M9 with 35mm f2 Summicron lens. © Julian Ward

‘Then in 2010 Leica finally caught up with the digital world and made their first digital full frame - the M9. I was finally on the dark side and my beloved 1962 vintage 35mm Summicron fitted perfectly. The M9 has a CCD sensor which is very film like. The noise and grain in the files helped make the transition easy. I don’t think I’ll ever need another camera.’



Lambton Quay, Wellington, NZ, 2013. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Willis St, Wellington, NZ, 2011. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Willis St, Wellington, NZ, 2016. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Wellington Waterfront, NZ, 2015. Canon EOS 500D with 24mm (38mm crop) f2.8 lens. © Julian Ward



Cuba Mall, Wellington, NZ, 2014. Fujifilm x100s. © Julian Ward



Cuba Mall, Wellington, NZ, 2013. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Waterfront, Wellington, NZ, 2014. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Manners St, Wellington, NZ, 2015. Fujifilm x100s. © Julian Ward



Petone foreshore, NZ, 2015. Leica M9 with 35mm f2 Summicron lens. © Julian Ward



Cable Car, Wellington, NZ, 2014. Leica M9 with 35mm f2 Summicron lens. © Julian Ward

Adrian DONOGHUE

Storyteller

Adrian Donoghue is a father, grandfather and highly skilled photographer living in Melbourne, Australia. One of our astute readers made us aware of his work and it took all of five minutes spent researching for us to add his name to our hit-list of people to feature in this magazine. A medical professional, Adrian had a long career working as a Haematologist, but returned to full time study at the age of 48 to pursue a career in Psychology. Since this mid-life change in profession he has been in private practice for 16 years and currently works 3 days per week.

We're impressed by the photographic theme Adrian has devoted himself to and the quality of the execution involved in each and every one of these complex constructs. They're delightfully atmospheric and very convincing renderings of scenes which both ask and answer many questions from a viewer's perspective. We're often presented with work within this genre but seldom do the images have this degree of authenticity. Adrian is a storyteller, plain and simple, and each of his images eloquently tells its own tall tale. ▶

The long goodbye. Canon EOS 5D MkII with 24-105mm f4 L IS USM lens. © Adrian Donoghue



On that note, the story begins in Adrian's own words, focusing first on the formative years:

'Like many photography enthusiasts, my photographic interest commenced in my childhood, however it was not until the early 2000s that I had the time to devote to it in a more serious way. At this time my personal life balance had changed, as I had recently completed the rigours of academic studies, and had completed the groundwork for commencing a new business. So I returned to the Doncaster camera club in Melbourne, which I had been a member of for a short period in the mid 80s. On my first night, I asked members if they were still using Kodachrome and exhibiting slides, and I recall being surprised to hear that some photographers were beginning to embrace the new digital format. Nonetheless, I had some initial reluctance and misgivings about this new technology, after all, could this new-fangled digital capture ever compete with the clarity of Kodachrome slide film? So I continued to use slide film for a while with my faithful Olympus OM 20, however not long after, I was informed by Kodak that slide film would no longer be processed in Australia, and would be now sent overseas; the world had changed!

Hence after my initial hesitation, I bit the bullet and purchased my first digital camera; as it turned out my return to photography coincided very closely with the start of the digital revolution. I already had some competence and interest in the use of software, so I not only embraced the technology of digital capture, but also the potential of photographic post-processing using Photoshop. Although most of my camera club peers did not take the same interest in post processing, preferring to focus on 'pure' photography, for me, digital capture and post processing appeared to be a natural and seamless combination, and a way to fully realise the potential of this new medium.

I quickly grew to appreciate the power of digital; you could learn so much quicker than with

traditional film. Although at camera club level there was a strong emphasis on traditional landscape photography, my photographic interest had always been the urban environment. I had always been drawn to capturing people and their interactions with cities and their architecture, and the stories these could tell. My early work was essentially street photography with various degrees of digital 'enhancement'. A photograph taken on what was my first day out with my new digital camera went on to win open print of the year at the camera club. This picture was of a very interesting character walking past some unique and colourful architecture; it has most likely shaped the style of my photography from that point on.'

We asked Adrian to expand on the work we're showing here, with particular emphasis on how both the theme and style evolved and where and when certain influences might have steered this process.

'People comment that I have developed a particular style, however when I pause to reflect on the origins of this, it can be complex; ultimately there are both external and internal influences. Comments on my images have included references to the style and themes used by painters such as Rene Magritte and Edward Hopper, and I can definitely see the similarity. However my major early influence has been the work of the Australian painter Jeffrey Smart, his focus on surreal colours in stripped-bare urban landscapes, often with the inclusion of a solitary figure, has underpinned my work from the beginning. The internal origins of my photographic style can be difficult to put into words. A recurring theme in much of my photography is the isolated person, or persons, in an alienating urban landscape; ▶

Five wise men. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue



this is more an emotional choice than a conscious choice. If I were to dig deep, this theme may be related to the nature of my work as a clinical psychologist; is it a pictorial representation of my clients' emotional journeys? Or is the isolated person really me? After all, in my clinical work I work in an environment with little collegial support, and I spend countless hours wandering the streets of Melbourne, and on my computer, all by myself. I'll leave that up to the Freudian psychoanalysts to figure that one out! Ultimately by including a 'heartbeat' in a landscape, it tells a story, and a story engages the viewer.'

Vision can come quickly, but sometimes the requisite skillsets to realise this are somewhat harder earned and slower to arrive. We asked Adrian about the process of gaining the technical prowess to turn his vision into reality.

'Over the years my Photoshop skills have developed, so my degree of post processing has in turn become more complex and influenced the 'look' of my images. Although I have experimented with, and still enjoy, creating 'fantasy' type composites, the bulk of my recent work could be described as real surrealism, and blurs the line between 'pure' photography and creative photography; my goal is for the viewer to struggle to see where the reality starts and the fantasy finishes. Skill development has been a very rewarding process. To my mind, photography can be a learning journey or an enjoyable pastime or somewhere in between. As a result of my somewhat driven personality (we won't go into the origins), I have always been at one end of this spectrum. I have always loved to learn, returning to full time study at the ages of both 28 and 48. So it was no surprise that I took to photography with a similar attitude. I see my photographic journey as similar to an academic journey, if you want to realise your potential, you must move forward in a somewhat similar way to moving from secondary school, to ultimately post graduate level. This may mean different pathways depending on whether you are an enthusiast or a professional;

however, for a photography enthusiast, the most obvious pathway for development is via photography competition.

My learning principle in this sphere has always been, be a small-fish-in-a-big-pond, once you realise you are becoming a big-fish-in-a-small-pond, it's time to move on, this way you will not get too comfortable, and always be challenged to improve. In my case, this has meant moving from monthly camera club competition, to national level competition, to international competition progressively over a number of years. There are obviously other pathways, especially in these days of internet photography sharing sites; however I believe that there is nothing more meaningful than exposing your work anonymously to experienced international photography judges in the company of work from some of the best photographers in the world.'

We were keen to understand both the degree of pre-visualisation and the practical application of this necessary to create such complex tableaux, and Adrian was typically generous in the explanation of his process.

'I'm often asked how do you go about producing a work, do you have an idea first and then go about producing it? Occasionally yes, but most often, no. I do see some wonderful work on the internet where great photographic ideas have been executed brilliantly via photography; however I don't tend to work that way. These days I go out hunting for 'sets' to tell a story, and these stories are often part of a larger series with quite simple themes. The challenge is to find interesting scenes taken under the right lighting conditions, most often at dusk, when streetlights kick in and add to the mood. So ►

Call waiting. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue



typically I focus on one site and hope to get one ‘keeper’ image that may provide a background for a story.

The next stage is to use my home studio to capture my protagonist under matching lighting conditions. The model is usually me; after all, I’m available and cheap! Unfortunately I don’t have the luxury of ready access to models that have more instant photographic appeal, for example pretty girls, and cute children. With a regular model who is showing his years, my backgrounds therefore have to match, hence the dark and grungy look to some! This process ultimately leads to pictures with the look and feel of a movie still, or graphic novel; my post processing also emphasises this hyper real comic book look.’

Quizzed on matters technical, his preferences and ways of working, the artist explains:

‘I used that OM 20 for many years, back in the days when a camera could last you a lifetime. My first digital camera was a Fujifilm S7000, a 6 MP camera with a small sensor and fixed zoom, it was a good place to start, as I then I fully appreciated the next move, to a Canon EOS 350D with its larger sensor, less noise and interchangeable lenses. That was followed by a 40D, and then on to full frame with the EOS 5D MkII. I have the Canon 17–40mm, 24-105mm, and the 70-200mm f2.8 IS however these days I mostly use the 17–40mm at the wide end most of the time. As much as I enjoy digital, there is still some nostalgia for the old cameras and film, and the ‘simpler’ life they were part of. I am saving for the 5D MkIV with its eye watering price tag! I don’t really need a new camera, but the allure of the ‘new toy’ factor is pretty powerful! The increased dynamic range is attractive as my post processing often pushes this.

I have gained my PS skills over many years by reading magazines, viewing on line tutorials and buying tutorials from photographers that I admire. I have produced some tutorials myself

which I sell via my Facebook page, these provide me with some pocket money to contribute to my new toy fund. My postproduction involves multiple layers (around 30 or so is fairly average) and the use of third party plug-ins, especially those from the Nik collection. My image archiving could be described as chaotic and could never be used as a model for orderly storage! However I seem to eventually find what I’m looking for.

I am printing less these days, as many International competitions are entered via digital upload, and of course this is highly convenient and cost effective. However I do feel somewhat guilty that I am contributing to the demise of this industry. After all, you cannot have a real photography exhibition unless viewers can stand in front of a framed photograph and view it at their leisure. This is lost in a digital exhibition.’

As this feature follows Lisa Saad’s ‘The Anonymous Man’ series in our last issue, we asked Adrian to comment on some of the similarities, feeling that some readers might like some insight into how very similar creative ideas can develop either in parallel, or in isolation, across town or across the world.

‘I loved Lisa’s work, and yes, I can see the similar themes, the lonely man in alienating landscapes, and the umbrella! I have no idea whether she was influenced by, or even knew of, my work but I’m certainly influenced by hers! I recognise some of those Melbourne places! I guess a difference is that my backgrounds are more photographic in look whereas hers are more graphic in look, but her work is technically and conceptually brilliant.’ ▶

We walk alone. Canon EOS 5D MkII with 24-105mm f4 L IS USM lens. © Adrian Donoghue



Asked to sum up his feelings on where his work sits right now, and where it might stray in the future, Adrian offers a mature and pragmatic response:

‘It’s been a satisfying and rewarding journey to date at all levels, from the hunt for material, seeing it come to fruition in Photoshop, and receiving the occasional ‘gong’ at international level competition. I don’t know where it will lead in the future, my goal is to improve and be ready to produce my best photograph. I hope I haven’t already taken it! I don’t have a conscious direction, however looking back over the years; my photography has certainly taken a direction. The fact that I don’t consciously know what direction it will take, is probably half the fun. To do this I must keep learning, and never get comfortable.

I always knew I would return to photography when other life domains became a little quieter, and now it provides me with an alternative mental space to that required while working in the mental health sphere. Apart from my photography, my time is shared between work, spending time with my wife Cheryl, minding the grandchildren two days a week, visiting my 92 year old mother and trying to revive my garden which was neglected for many years.’

It sounds like a full life, and yet Adrian’s creative productivity seems unaffected by myriad conflicting priorities. Two things we can all aim for, a life in balance and creative output to be proud of. ■

TS

[AD on Facebook](#)

[AD on 1x.com](#)

[AD on 500px.com](#)

Death in Casablanca. Canon EOS 5D MkII with 24-105mm f4 L IS USM lens. © Adrian Donoghue





Rainy night in Melbourne. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue

'A recurring theme in much of my photography is the isolated person, or persons, in an alienating urban landscape; this is more an emotional choice than a conscious choice. If I were to dig deep, this theme may be related to the nature of my work as a clinical psychologist; is it a pictorial representation of my clients' emotional journeys?'





Goodbye old friend. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue



Matilda and the Princess. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue

►► Following double page spread: I'll meet you at Versailles. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue





Exit from middle earth. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue

*Rainy day in London. Canon EOS 5D MkII with
17-40mm f4 L USM lens. © Adrian Donoghue*

These days I go out hunting for ‘sets’ to tell a story, and these stories are often part of a larger series with quite simple themes. The challenge is to find interesting scenes taken under the right lighting conditions, most often at dusk, when streetlights kick in and add to the mood.’

►► *Following double page spread: Strangers in the rain. Canon EOS 40D with 17-55mm f2.8 IS USM lens.
© Adrian Donoghue*







The arrival. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue

Rear window. Canon EOS 5D MkII with 17-40mm f4
L USM lens. © Adrian Donoghue



►► Following double page spread: Rainy night in
Melbourne 8. Canon EOS 5D MkII with 17-40mm f4
L USM lens. © Adrian Donoghue



PARLIAMENT
OF
VICTORIA

Parliament House
SUNDAY 6 MARCH
10.30am - 3.30pm

‘With a regular model who is showing his years, my backgrounds therefore have to match, hence the dark and grungy look to some! This process ultimately leads to pictures with the look and feel of a movie still, or graphic novel; my post processing also emphasises this hyper real comic book look.’





The long goodbye 2. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue

►► *Following double page spread: The passenger. Canon EOS 5D MkII with 17-40mm f4 L USM lens.
© Adrian Donoghue*



676

PASSENGERS *must* NOT
TALK *to the* DRIVER.

676

9-78

Line Broker

PLEASE
HAVE
FARE
READY.



Lonely men walk lonely cities. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue

►► *Following double page spread: Sky gazers. Canon EOS 5D MkII with 17-40mm f4 L USM lens.
© Adrian Donoghue*





◀◀ Previous double page spread: Strictly business.
Canon EOS 5D MkII with 17-40mm f4 L USM lens.
© Adrian Donoghue

‘My postproduction involves multiple layers (around 30 or so is fairly average) and the use of third party plug-ins, especially those from the Nik collection.’



The sting. Canon EOS 5D MkII with 17-40mm f4 L USM lens. © Adrian Donoghue



What generation are you and how does it matter?

The Silent Generation was born before 1946. Then came the Boomers: 1946 to 1964. Generation X occupied the space 1965 to 1976. Gen Y have been rebranded Millennials and were born 1977 to 1995. Then it becomes complicated, those born 1996 and later might be branded iGen, Gen Z or Centennials.

Generations have similar characteristics because they experience similar trends during their formative years – such as the introduction of radio, television, online, or mobile. Without doing a census it is obvious from the amount of grey hair at APSCON that most APS members are either Boomers or the Silent Generation. They grew up in an analogue world so no wonder they had difficulty when the digital era arrived uninvited into their world.

The thing is, while we Silent ones and Boomers have just begun to get comfortable with websites, emails, blogs and forums, the Millennials and Centennials have moved on. For them it's all mobile, apps and social media.

For the APS the 'tyranny of distance' is a problem. In the past, communication was via postal portfolios, the print magazine Image (now defunct because of distribution costs) and an annual convention.

Some of us felt that it was time to challenge members with a 21st century learning experience by introducing them to Facebook. Most importantly Facebook provides two-way

communication and can reach out to the younger generations with whom the future of the APS lies. It can also be a channel for news, activities and the promotion of the Society. Best of all it is free, easily accessible and immediate.

Via an app on their smart phone members can link to Facebook and demonstrate to Millennials that they are across the technology - not that the Millennials would be fooled, they have moved away from Facebook!

So after a period of discussion a small committee created Friends of Australian Photographic Society, a 'closed' Facebook group. The aim is to encourage spontaneous conversation and the sharing of images and links between group members. It is early days, but membership has passed 400 and with active management the hope is that its use will grow and eventually become a vital member service.

It is encouraging that the Contemporary Group has just stepped into the field with their own closed Facebook group, Friends of APS Contemporary Group.

For the future well being of the APS it is essential that this move into social media is a success. It is a sad fact that without a dynamic presence on the net, and in particular in social media, you are invisible and your ability to connect with the more recent generations is crippled.

Robert Dettman AFIAP
APS Management Committee Councillor
Digital Division Chair

Exciting international salon of photography returns to New Zealand

The Photographic Society of New Zealand (PSNZ) is delighted to be hosting the return of a New Zealand International Salon (NZIS) in 2017.

The salon will be conducted under the approved rules of the Photographic Society of America (PSA) and under Patronage of the Federation Internationale de l'Art Photographique (FIAP) and will be for digital projected images only.

It is nearly 25 years since PSNZ hosted the first international salon and according to Ann Bastion FPSNZ EFIAP, the PSNZ Councillor responsible for the International Salon, and PSNZ FIAP representative Brian Cudby, FPSNZ EFIAP ESFIAP, the time is right to reintroduce such a sought after salon into the New Zealand photographic circuit.

Both Ann and Brian have acted as advisors to the organising committee to ensure all aspects of the Salon meet the specific and strict requirements of the two international organisations (PSA and FIAP).

Four categories will be available for entries: Open Colour, Open Monochrome, Nature and Creative. The salon will open on 16 December 2016 and closes on 20 February 2017.

Some of New Zealand's leading photographers will sit on the panel of judges, which must include two international photographers, and they are: Geoff Beals APSNZ, Lynn Clayton APSNZ EFIAP ESFIAP, Bruce Girdwood FPSNZ, Bruce Shanks FPSNZ (all from New Zealand), David Tay



MFIAP Hon EFIAP FIAPS (Singapore), John Hodgson EFIAP/b, AV-AFIAP, FAPS, AV-FAPS, ESFIAP, Hon. FAPS, Hon. AF (Australia)

The New Zealand International salon is open to photographers from around the world and the pricing structure is designed for 'flexibility and economy'.

"You can take part in the Salon for as little as NZ\$4.50 for one image. Our price per image means that you are not forced to pay for four images in a section when you really only want to enter one. If you like you can enter just one image in one section, or one image in each section or any combination up to 4 images in every section, it is entirely up to you," says Ann Bastion.

For photographers who have never entered an international salon before....this is an opportunity for them to measure their skills against other international photographers.

The top awarded images as well as the acceptances will be exhibited and open for public viewing during the PSNZ 65th PSNZ national convention being held at the Waipuna Hotel in Auckland from 6 - 9 April 2017.

Full details about the salon, and submission of entries is available at the dedicated NZIS website [here](#) or, interested photographers can join the PSNZ International Salon group on Facebook.

Moir Blincoe LPSNZ
PSNZ Vice President & Councillor
for Communications



These AIPP pages are sponsored by *f11* Magazine.

FEBRUARY 18TH-20TH 2017



BRISBANE TAFE MT GRAVATT

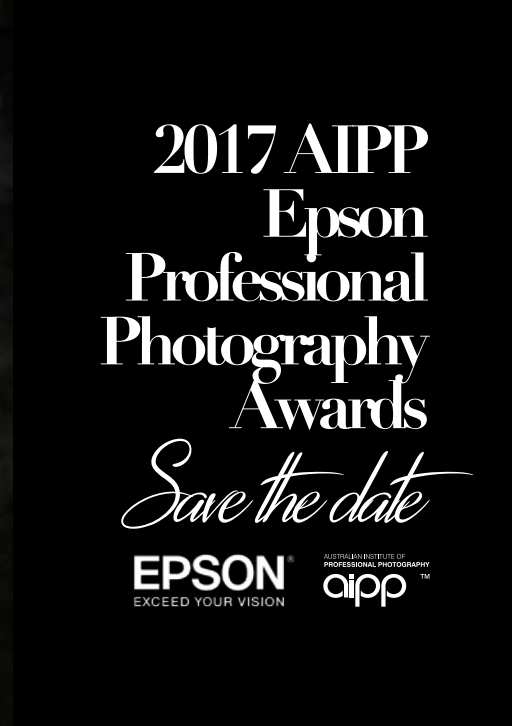
MATT TUCKER | STEPH BOWERS | DAMIEN BREDBERG | ELISE GOW | GEE GREENSLADE | DAMIAN CANIGLIA | DAN O'DAY | KELLY TUNNEY | DAVINA + DANIEL
RACHEL CALLANDER | SUESANN VOS | SARAH MAK | MEGAN RIZZO

CONTINUING
PROFESSIONAL
DEVELOPMENT

aipp



[HTTP://HOTD.AIPP.COM.AU](http://HOTD.AIPP.COM.AU)



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.

www.thistonybridge.com
tony@thistonybridge.com
+64 21 227 3985



**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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

HOW TO USE THE LINKS

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

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

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

If you're reading our **PDF** on your **iPad**, iBooks will ask you if you wish to leave to open the link. Once you've viewed the link contents in Safari, simply return to iBooks where you'll find f11 remains open on the page you were last reading.

Enjoy.

"I've been a member of the AIPA since my early days as an assistant, and although I haven't always been an active participant, I knew that I belonged to an organisation of like-minded individuals that held the same passion for photography that I do."

Whether you're looking for a strong sense of community, exclusive business resources and promotional opportunities, or just the reassurance of knowing that you have the support of your peers if you're ever in a bind – joining the AIPA is a no-brainer if you want to make a living as a commercial photographer in New Zealand."

Tony Drayton
www.tonydrayton.com



AIPA
FOR PHOTOGRAPHERS

www.aipa.org.nz

This AIPA page is sponsored by f11 Magazine.

Get ready for...

INFOCUS 2017 PRE RELEASE 1ST DECEMBER TICKET SALE

Hottest prices ever...from \$395! For one week only

Pre Release opens **1st December 9am** and closes **8th December 9am**, limited tickets available.

Member rate
\$395
(NZIPP, AIPA & AIPP
members)

PSNZ rate
\$495

Standard rate
\$595

Registration reopens **February 2017**

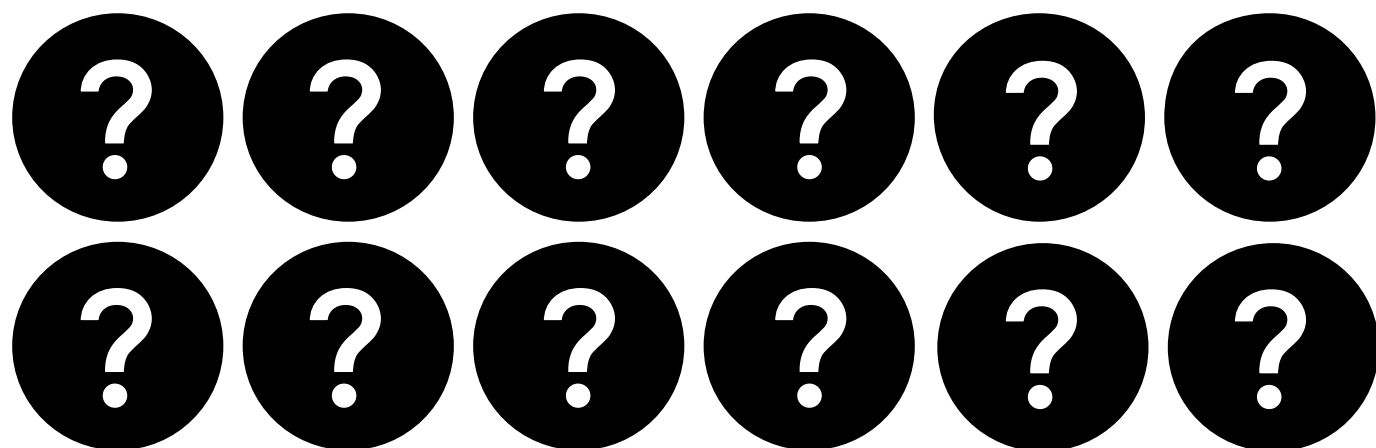
Early bird prices \$495 - \$695 for 2 day registration.

Early bird registration closes 19th May 2017.

Full rates from \$595 - \$795 for 2 day registration.

Coming soon..

INFOCUS 2017 SPEAKER LINE UP



Join us for 2 days of education, inspiration, live shoots, gear in action, and social events.

JUNE 18TH AND 19TH, SHED 6, QUEENS WHARF, WELLINGTON

www.infocus.org.nz

“

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
NETWORKING OPPORTUNITIES
LIFELONG FRIENDSHIPS
JOIN IN THE DISCUSSION
WITH US...BECOME A MEMBER
OF THE NZIPP!

These NZIPP pages are sponsored by *f11* Magazine.

 **nz ipp**

New Zealand Institute of
Professional Photography

WWW.NZIPP.ORG.NZ



Feast and famine

How to keep your head from imploding...

Over the years I've become accustomed to a certain amount of undulation in my workload. Especially since adopting the 'nomadic one man band' business model. I recognise this as the feast and famine that is commercial and advertising photography in 2016.

Now, the move to this type of operation has been covered in this column before and was not really an option, more of a necessity. I'm not complaining mind, this adaptation has kept me in the game and I'm still able to make a decent living doing what I love to do for (mostly) appreciative clients, many of whom, over the years have become good friends.

However, the low overheads and freedom from constraint this provides can really bite when all of those clients decide they all need me to shoot at once! I can't be cloned, and while I have a virtual crew I can call on when the pressure's on, my clients want me and not a substitute, no matter how affable and capable that person may be. Of course I wouldn't send anyone in who I didn't trust to do as good a job as I would, and not try to steal my client in the process. It has happened, but ultimately my clients want me.

Incidentally I'm not inferring for one minute that I'm flat out all the time, I describe myself as a 'post millennial digital photographer' these days and we all know what that means in terms of the availability of work compared to the halcyon days of the 80's and 90's. What I'm talking about here is that while there is a need to pounce on every worthwhile bit of business that comes along, one's ability to satisfy can easily be compromised when the floodgates open, even slightly.

So how do I cope? Three words - communication, communication, communication. My regular client base is best described as 'small but perfectly formed' these days and as I said there is a strong personal bond with most of them so I do something very strange by today's standards, I talk to them regularly.

That is, I actually pick up the phone, or where appropriate, drop in for a catch up whenever I have a spare moment. It's a low pressure thing, They know I'm not pressing them for work, just keeping in touch and the upside is that I usually get to hear about upcoming jobs while they're in gestation, well ahead of shooting time. This allows me to have early input into the creative



process and gives me a pretty good idea of when I'll need to set aside time to do the actual shoot.

This doesn't of course always lead to having work spread out in front of me like peanut butter on a calendar made out of bread. I regularly have a week or two off and then the polar opposite where I'm flat out, pulling late nighters and slogging through the weekends. Working this way is certainly not ideal for my mental health as I can get stretched pretty thin at times, but so far I've avoided the need to move to an offshore island or consider a life with the Hare Krishna folk. Besides, I'd run into too many people I know on Queen St on Friday night, my chanting is absolute rubbish and I'm not fond of bells.

While I'm not exactly the classic type A personality, I've always liked a bit of order in my life and that's not changed as I age. Now, in a time when beggars can't so much be choosers I've had to learn to adapt to the rollercoaster that is my industry, so I guess the moral of this story is that in the finest British tradition one must simply 'Keep calm and carry on'. Or at least try to...

Merry Christmas one and all. ■

Buzz

gary@f11magazine.com

Queenstown Centre for Creative Photography



New Zealand Photographic Workshop Specialists – 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 2017 event schedule:

Feb 10 -12	Portraiture (Queenstown)
March 16 - 21	Central Otago
April 14 - 17 & 21- 24	Autumn Colours 2
May 25 - 30	Paradise
June 22 - 27	Catlins
July 13 - 18	Mt Cook 1
Aug 17 - 22	Mt Cook 2
Aug31 - Sept 5	Haast
Sept 14 - 19	Fiordland
October 25 - Nov 9	Myanmar
November 15 - 25	Japan Autumn Colours



OUT NOW!

Creative Landscape Photography II Fieldguide
Creative Travel Photography I Fieldguide



Canon

Fieldguides to Creative Photography. See our website or click here for more details.

Photo Safaris – run from Queenstown, NZ

One on one tuition: NZ\$260 for 2 hours
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 156...

alternative of purchasing a sophisticated camera capable of producing sharp and well exposed images, printing a few business cards and hanging the virtual open-for-business sign that a simple website now represents.

It is at this point that aesthetics fly out of the window, lost perhaps forever to the commercial imperative. The end result? A slow decline in professional standards, and less effective, less persuasive visual communication.

The downside of this unsophisticated approach is that an unskilled photographer with the gift of the gab and some slick presentation skills is sometimes able to take work away from a practising professional with years of solid experience, often by providing a cheaper solution.

At the end of the day, a professional photographer is capable of delivering a professional product, day in and day out, irrespective of the degree of difficulty involved. This usually relies on producing a product that is superior not only in terms of production values, but also contains that faint whiff of artistic skill.

The words, 'Learn the rules like a pro, so you can break them like an artist', were attributed to Pablo Picasso, and it is difficult to argue with the master. ■

Ian Poole

Poolefoto.wordpress.com
ian@f11magazine.com

Email: info@qccp.co.nz | Ph + 64 3 4090272 | + 64 27 6722788

www.photosafari.co.nz

www.qccp.co.nz

Matters of gravity

'To consult the rules of composition before making a picture is a little like consulting the law of universal gravitation before going for a walk.' – Edward Weston

For the commercial photographer it sometimes appears pedantic to overly consider aesthetics when seeking the commensurate financial compensation for work performed in the current business environment.

For the amateur photographer chasing awards and citations within their club environment it sometimes seems essential to work the rule of thirds to its predictable and very likely dire death.

Should the rules of composition be considered prior to making a photograph?

Well of course they should. But wouldn't it be better if this, and many other rules, were ingrained via education and consistent repetitive practice? After all, the best musicians practice every day. Great artists are constantly working at their easel. Writer Sir Arthur Conan Doyle produced a solid 3,000 words per day, whilst Ernest Hemingway produced a more miserly 500 words per day - but they, and many others, kept up this rate day after day. When questioned about his daily output, Doyle was recorded as saying 'anything is better than stagnation'.

In this day and age, where the combination of simple photographic fixes with apparently bullet proof cameras producing exposures approaching perfection, the need for formal education has never been more apparent. Learning the rules might seem a little on the tedious side, but a

solid grounding with this knowledge makes the subsequent artistic breaking of them a matter of course.

Doing so with the confidence of gut instinct is far better than consulting a tedious check list of 'rules' set out in bullet points on a crumpled piece of card in your back pocket. A little like those cheat sheet cards containing illustrations that were once favoured for posing portrait subjects.

Equally destructive is the often absolute reliance on formulaic rules of photography favoured by some camera club judges. This usually comes about from a desire to enforce a certain standard upon judges who come from many and varied backgrounds and experiences. This approach to standardisation is as damaging as having a couple of rogue judges rampaging through a photography society. This lowering of standards to that of the perceived average photographer is as counter-productive as the commercial photographer who attempts to bring a veneer of creativity to their output via a forced reliance on contemporary aesthetics.

There are no simple fixes to this age-old photographic conundrum. Although often overlooked in current times, one simple answer is grounded in a formal course of study (either photographic or artistic) followed by a period of time working in the shadow of an established practitioner, prior to embarking into the world of commercial image making. Instead, today many choose the quick fix money making

◀ Continued on page 155...



f11 Magazine for mobile users!

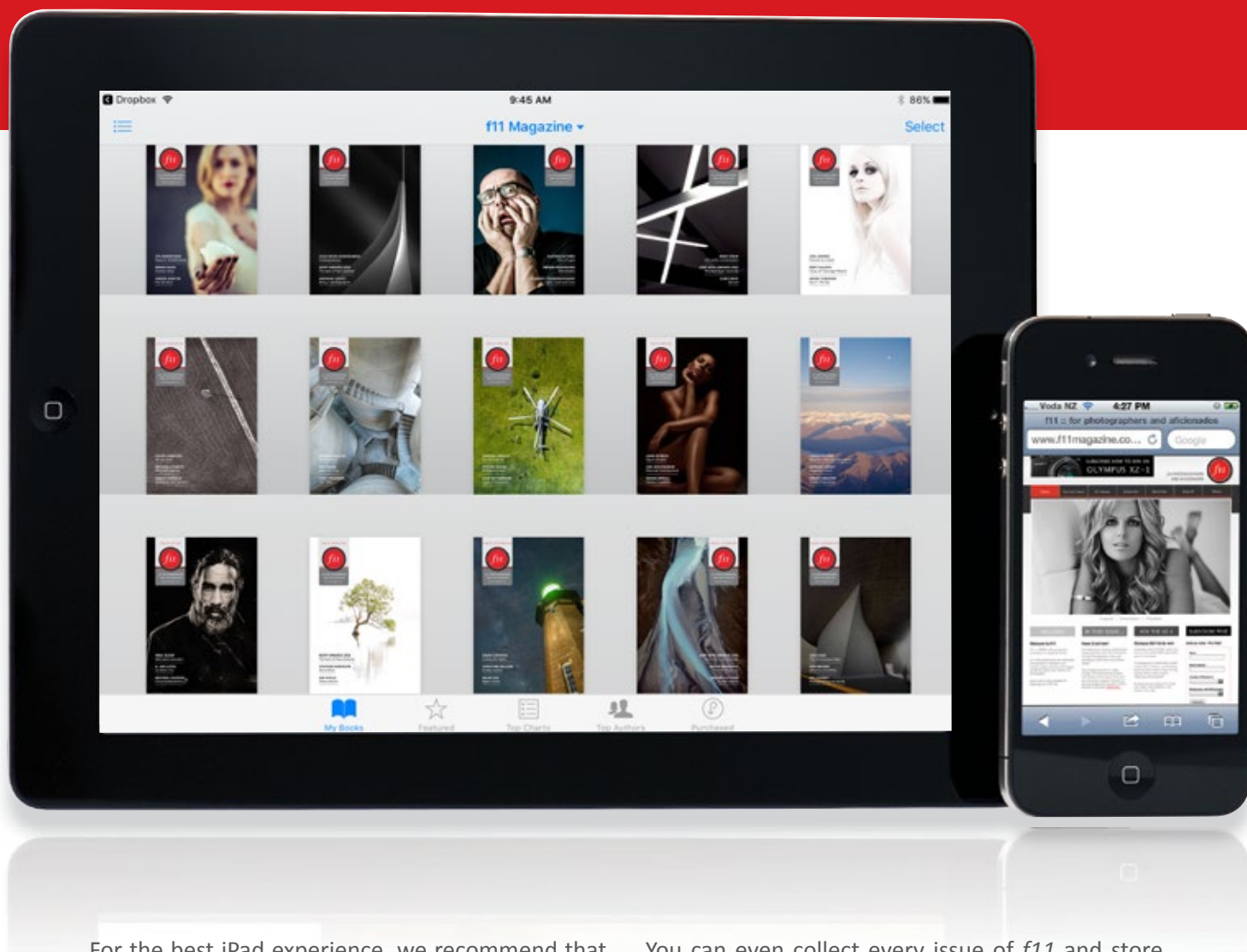
While we think the best way to consume *f11* is by browsing the page flip version on our website – on a lovely large screen – many are choosing to use mobile devices for ease, portability and convenience.

That's why we make a PDF version of each issue of *f11* available on our website.



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com



For the best iPad experience, we recommend that you download this PDF and open it in iBooks – a free application available from Apple.

In this way, you can store, and then read *f11* on an aeroplane, at the beach, or anywhere you like—even when you're away from an internet connection.

Of course, if you're online it's an even richer experience as all of our links to advertisers websites and video content work at the tap of a finger.

You can even collect every issue of *f11* and store these in your iBooks Library for access anywhere and any time.

All of this is also possible on your iPod Touch or iPhone, as these devices offer the same functionality.

For users of other tablets and Android devices, simply access the PDF file from your Acrobat Reader or PDF compatible reader software.