

ISSUE 64 | APRIL 2017



for PHOTOGRAPHERS
AND AFICIONADOS

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PETR HLAVACEK
Remarkable diversity

CHRISTOPHER GENTILE
Tweaking light

LYNN CLAYTON
Pushing the boundaries

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Welcome to issue 64!

We're featuring two photographers based in New Zealand and one from Canada.

After an earlier visit, Petr Hlavacek left his native land, the Czech Republic, to settle in New Zealand in 2005. He now lives on the rugged West Coast of the country's South Island and dedicates his life to landscape photography. A committed advocate for nature and wilderness, his images demonstrate incredible artistic and technical prowess while at the same time speaking volumes about his love of the wild places untouched by the hand of man, and the need to preserve them.

Christopher Gentile is a commercial photographer based in Toronto, Canada. He spent much of his working life in the film industry where he eventually became a director and helmed a production company. Around 10 years ago he made the jump into commercial photography and we've chosen to share a collection of his portrait images in this issue. After all of those years in the moving picture business, he certainly can direct talent – as you'll see when you check out his pictures.

Lynn Clayton is a freelance photographer based in Auckland, New Zealand. She is a huge advocate for the educational opportunities offered by photographic societies and camera clubs, an award winning creative shooter and a regular judge on the national circuit. Travel photography is one of Lynn's passions and we've curated a collection of our personal favourites from her considerable archive to share with you here.

Three creatives, plus all the usual suspects, so enjoy! ■

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



TONY BRIDGE is a fine artist, photographer, writer and photo educator – sometimes performing all of these minor miracles on the same day. When not hosting seminars or workshops or messing with someone's mind, this wandering nomad is usually to be found somewhere around New Zealand, four wheel driving up hill and down dale in search of new images and true meaning. Like any modern day guru, he thinks way too much, constantly reinvents himself and often pontificates on one of his blogs, enriching us all in the process. Rather than joining the rest of the team in the cult of Mac, he insists that he has now constructed the 'ultimate PC' – poor deluded man. As far as we can tell, this is his only flaw...



IAN POOLE has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for many years. Well known for his extensive work as an educator at both Queensland's Griffith University College of Art, and Queensland University of Technology, and with a background as an advertising/commercial photographer in Brisbane, Ian is now turning his hand to finely crafted black and white portraiture. He is a director of Foto Frenzy, which specialises in photographic education in Brisbane. Erudite, witty and urbane, or so he tells us, he's one of *f11* Magazine's ambassadors in Australia.



WARNING – HOTLINKS ARE EVERYWHERE!

Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer screen contains a link, there are highlighted links within articles and all advertisements link to the advertisers websites so you can learn more about the products you're interested in. Simply click on the ad.

If this is still baffling, learn more in our expanded instructions on **page 142** 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.



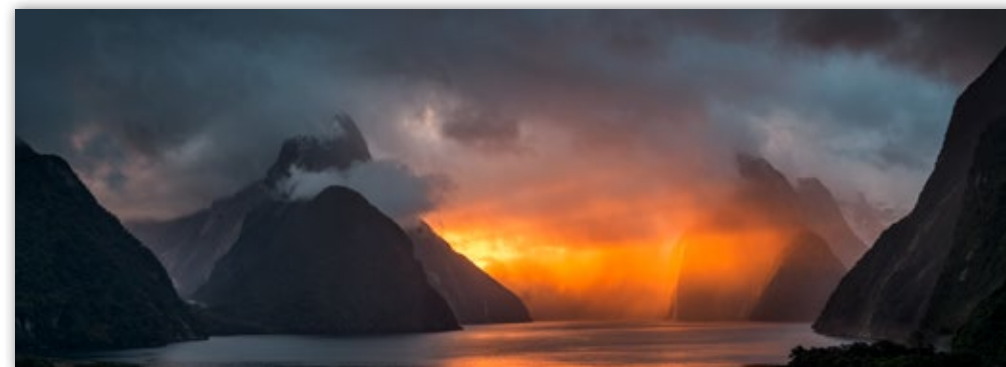
*'Photography is about finding out what can happen in the frame.
When you put four edges around some facts, you change those facts.'*
– Garry Winogrand



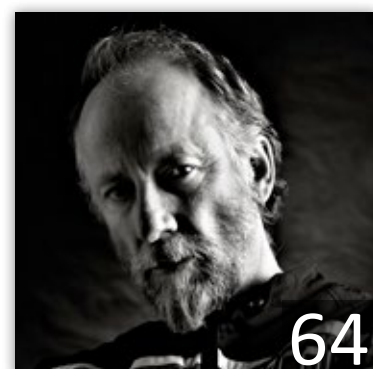
Petr HLAVACEK

Remarkable diversity

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© Petr Hlavacek



Christopher GENTILE

Tweaking light

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© Christopher Gentile



Lynn CLAYTON

Pushing the boundaries

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© Lynn Clayton

'The remarkable diversity of New Zealand landscapes is quite astonishing. It's hard to think of any other place on our planet which can offer the exhaustive range of scenery and subjects that New Zealand can.' - Petr Hlavacek



COVER IMAGE
© Petr Hlavacek
<http://www.nzicescapes.com>

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INVISIBLE OREGON

Created entirely with infrared converted cameras, Invisible Oregon is a study of light across time and space. As the sun rises over the State of Oregon infrared light travels across the earth revealing the subtleties of new growth and the dramatic intersection of sky and earth. Filmed and produced by Sam Forencich

Staff Picks via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



MASTER OF THE CAMERA

Gian Luigi Carminati is a passionate and poetic 76 year old man who has spent his entire life repairing cameras. In his small workshop in Milan he takes care of old cameras with just a set of screwdrivers and a lot of patience. He doesn't have a website, doesn't use a mobile phone, his store doesn't have a proper sign and he's never advertised his activity. And his business is very solid. Directed by David Drills.

David Drills via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



COLIN ANDERSON – 1000 CRANES

Based out of Australia, but finding himself working worldwide, conceptual artist Colin Anderson will often build a final still image from hundreds of other images and graphic elements. Inspired by a story from Japanese folklore, the allegory of the 1,000 Cranes says that a single wish will be granted by the Gods to a person who can fold one thousand origami paper cranes. Anderson creates a modern image in homage to a young Japanese girl's personal tragedy as a victim of Hiroshima.

Chimera via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



POLAR BEARS OF SVALBARD

Join AIPP Master Photographer Joshua Holko on an expedition above the Arctic Circle to photograph wild Polar Bears living and hunting on the pack ice north of Svalbard.

EXPEDITION DATES AND KEY HIGHLIGHTS

- March 26th - April 3rd 2018 Winter Expedition
- July 25th - August 4th 2018 Summer Expedition
- Strictly limited to maximum of 12 Participants per expedition
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In praise of books...

This magazine recently played a small support role for the Australian PhotoBook of The Year Awards 2016, and the New Zealand PhotoBook of The Year Awards 2016. Both awards programmes were sponsored and championed by our friends at Memento Pro and we salute their efforts to motivate ANZ

photographers to produce lasting physical representations of their own work.

We all know that many commercial publishers have largely retreated from the business of producing high quality coffee table style photographic books. It has become increasingly difficult to find backing for even the most widely appealing and compelling content. Publishers, and book sellers, will attest that people simply aren't buying quality illustrated books in any volume, and that even the residual part of that market, at the affluent end of the spectrum, are less inclined to purchase anything but the most specialist titles carefully targeted at their leisure pursuits, collecting or travel interests.

I can remember when a high quality one-off portfolio 'book' was a staple element of a commercial photographers promotional toolkit. An indispensable, silently effective advocate sent forth to march tirelessly across the desktops of advertising agency creatives in search of commissioned work for their upcoming campaigns. Bound, maybe even slip cased, these books were filled with beautifully crafted, often hand made images carefully chosen to show the creative prowess and technical expertise of their authors.

Equally, photographers who had enjoyed their 15 minutes of fame by having a book published for the retail market would utilise these as over sized calling cards, spreading them across the work surfaces of art directors and the reception coffee tables of their grandest corporate clients. Sure, it's a brave new world, but it's hard to get that sort of cut-through and lasting impression with a PDF attachment or a widely disseminated link to your website. And social media? Maybe...

It's never been easier to self-publish, with service providers like Memento Pro, MILK, Blurb or other online sources offering value pricing for quality product with no minimum order required. Or some smaller mainstream publishers will assist you to self publish in more ambitious quantities, providing you're willing to bank roll the venture, but buyer beware as online and retail markets are both fickle and your content may not be as valuable to others as it seems to you. The only thing worse than no book at all is a basement or garage full of books you've paid for and can't find loving homes for.

But if you have the content, the pet project, the collection of work to place in front of those art directors – and the confidence - then go ahead, invest some time, money and creativity and print a couple of books, or even half a dozen.

Go on, make a book! ■

TS

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Leaving the Tribe...

...finding the no man's land between

Last month I wrote about moving from photography to (en)visionography, about the idea that the medium has moved from the photograph-as-document, i.e reactive, to a state where it becomes more proactive, and the expression of an idea realised. This month I would like to expand upon this and offer some further thoughts.

I am fascinated by the sense of ennui which seems to have crept into the pictures I see posted on Facebook, which in many ways appears to me to be a crystal ball for what people are feeling and hence sharing.

It wasn't that long ago when everybody was sharing the work they made. There was

excitement and people hunted lots of 'likes'. Posters would proudly share awards they had won at club competitions; there would be fierce debates over which was the best camera, and which were the best lenses. People would share their latest techniques and proudly promote their PhotoShop mastery.

Now there seems to be a collective 'Meh' across social media. Reviewers desperately try to arouse interest in their opinions, but I wonder who is really interested. With one or two exceptions, I haven't seen a club photo self-aggrandisement in ages. Perhaps it is the nature of my network, which includes a lot of photographers, however I suspect that our

medium may have strayed into the Slough of Becalm. Making a pristine landscape seems to have become something that attracts little comment, itself a sign of a collective, '...yeah whatever'.

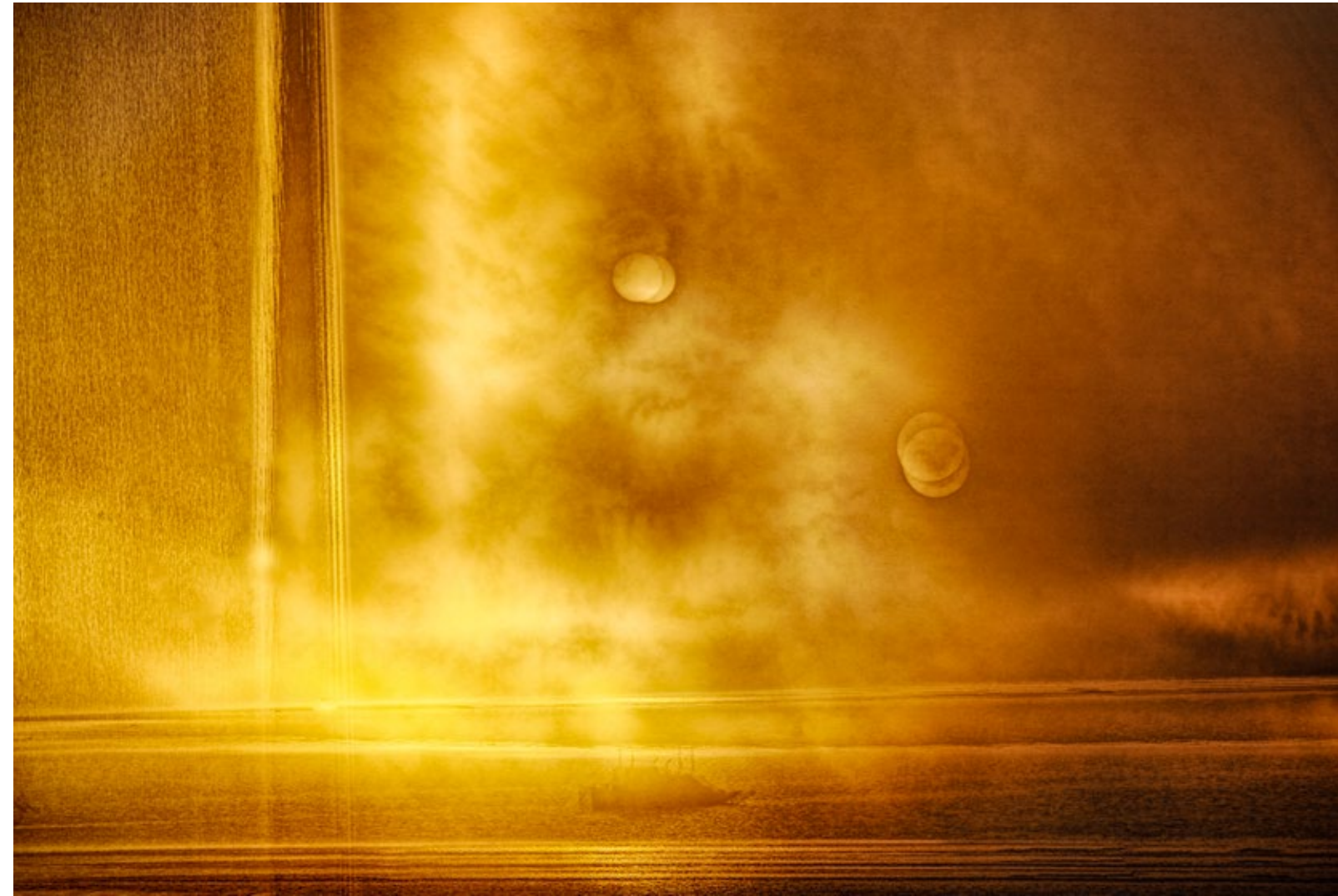
Now everyone seems to know the ritual of the photographic tribe and not to be that enthusiastic. It is relatively easy to find the methodology for any technique on YouTube, and there are a myriad software vendors out there competing with and climbing over each other to offer you nirvana-in-an-app. So why would you bother? After all, mastery is increasingly easy. And if everyone can do it, what is the point? Where is the challenge?

Because you have something to say.

Because you have to say that something you have to say.

It is a matter of necessity, rather than the ennui that can occur when there is nothing driving you to say it, and therefore it is something that can't be put off until tomorrow.

The painter, Paul Klee, wrote: 'Art doesn't reflect what we see; it makes us see. The act of making art helps us to see, and it, at the same time, informs what we do see. It is a circular process. It becomes our own art when we begin to reflect upon the space between what we are seeing and what is becoming apparent to us and ►



© Tony Bridge

then make our work on, in, and about what lies between.'

And one way of doing this is to make mistakes.

I had been watching the water outside my gallery for days, particularly in the early morning, and wondering how I could capture the cascading succession of moments in a single image. My Nikon offered me the option for multiple exposure, and therefore the layering of visual sound bites rather than the long drawn-out sigh of a 1000ND filter, which is really that infinity of moments put through a visual food processor. So, I experimented, with some success and a lot of failures. So far, so ho-hum.

Then one morning I got up. The mist had come down the harbour and the sun was just over the hills at Paponga, seeking slots and gaps in the rolling fog. A bell began ringing in my head. I grabbed the camera and began shooting, for perhaps 10 minutes.

Then I went to download. The number of images seemed surprisingly small, worryingly so. What was going on?

Then, when I looked more closely, I knew.

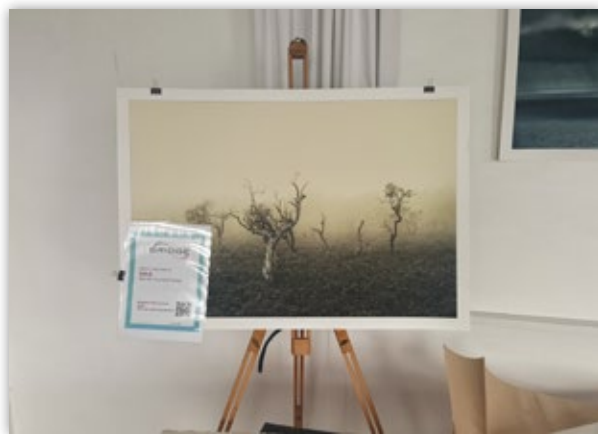
Here I was, trying to shoot individual moments, but the camera was still on continuous multiple exposure from my last session. I hadn't reset it. At first I cursed myself, and then I began to see that something had worked, that new possibilities had been born in the crucible of my incompetence.

In one, several suns jerked their way in staccato fashion across the sky. Perhaps, I thought to myself, this was a better representation of how we actually see.

Reproducing it consistently would be quite another matter. ■

TB

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www.thistonybridge.com



If you're ever visiting Northland, feel free to visit the Bridge Gallery, 1 Clendon Esplanade, Rawene - on the Twin Coast Discovery Highway - Northland, New Zealand.



_JOINT WINNER

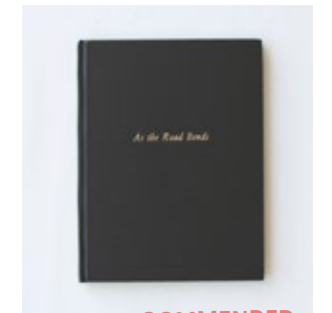
It has been said that someone's home is an outward expression of what lies within. *Rannoch*, a gracious Arts and Crafts style property on the side of Auckland's Mount Eden volcano, exudes the character, energy and passions of its current resident, Sir James Wallace, one of New Zealand's biggest arts patrons.

Judges comment: A thoughtful architectural essay marrying an exploration of the building with an intimate portrait of the collector's life.

Self Published
Designed by InHouse Design
Printed by Everbest, China
-
Pages 240
Trade Edition of 1000
Special Edition of 100 signed
165mm x 207mm
-
Hardback with cloth and photo cover. Uncoated paper. Two stitched inserts and one loose insert

RANNOCH

Simon Devitt



_COMMENDED

AS THE ROAD BENDS
Blair Barclay



_COMMENDED

DUPLEX CITY
Blair Kitchener



_JOINT WINNER

Western culture is saturated with digitally manipulated images of women that represent a distorted reality. Many depict an 'ideal' able-bodied, light-skinned, unblemished female; passive and superficial. *Touchy* confronts and challenges these notions to celebrate diversity.

Judges comment: A well resolved and carefully edited project that takes full advantage of the book format as a site for visual play.

Self Published
-
Pages 128
Edition 10
210mm x 297mm
-
Cloth-bound hardcover with title embossing and ribbon.

TOUCHY

Evangeline Davis

Other finalists

Conversations With My Mother
by Shelley Ashford
Self Published

R&S Satay Noodle House by Sally Young
Self Published

Soap and Water by Bronwyn McKenzie
Self Published

Someone's Mana by Michael Krzanich
Published by Hatje Cantz

The Shops by Peter Black and Steve Braunias
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Petr HLAVACEK

Remarkable diversity

Petr Hlavacek is a renowned, world-wide published photographer of New Zealand landscapes based on the West Coast of the Southern Alps in the Glacier Country in New Zealand, in the small village of Whataroa, just around the corner from Franz Josef Glacier.

Petr has been photographing most of his life, in fact since he was 18 years old, but of all his subjects, it was the landscape which really drew him in. A self-taught photographer, he arrived in New Zealand in 2001 to enrich his landscape portfolio and completely fell in love with the country. At this time he began to photograph his favourite subjects - glaciers and ice. Over the years, Petr has managed to compile a comprehensive and unique collection of glacier and ice images, depicting and showcasing this stunning icy environment in every season and weather condition. ▶

Sunrise over Lake Wanaka as seen from Roys Peak, Mount Aspiring is on the far left, Central Otago, New Zealand. Nikon D300 with 24-70mm f2.8 lens.
© Petr Hlavacek



Over this time, Petr's strong affection for New Zealand landscapes, and those of the South Island in particular, grew and he has built an impressive reputation for wonderfully composed colour photographs of wild and pristine landscapes, often taken in his favourite panoramic format.

Petr became a full time landscape photographer after his and his partner Kristina's permanent settlement here in 2005. Their shared passion for the New Zealand landscape led Petr and Kristina to establish a specialised, boutique image stock library in 2006. NZICESCAPES IMAGES now serves clients from around the world with high quality rights managed imagery of richly diverse, dramatic and wild New Zealand landscapes.

Petr's photographs have been published throughout New Zealand and worldwide, appearing in many magazines such as: New Zealand Geographic, NZ Wilderness, D-Photo, BBC Wildlife UK, GEO Saison DE, Outside Magazine USA, National Geographic Traveler USA, Photoshop User USA, and many others.

As well as running the photo library, Petr leads photographic workshops and tours, has a range of products in souvenir shops and works on assignment for New Zealand and overseas clients.

Petr talks about his life in the country he adopted in 2005:

'The remarkable diversity of New Zealand landscapes is quite astonishing. It's hard to think of any other place on our planet which can offer the exhaustive range of scenery and photography subjects that New Zealand can. From the paradise like beaches of the northern parts of the North Island, across vast, volcanic and tundra-like planes of the Central North Island and its living geysers and volcanoes, to the rainforests of the South Island, alpine highlands, untamed, crystal clear rivers and streams, wild, remote coastlines, prehistoric lakes, permanently

snow covered peaks of the Southern Alps, glaciers, fiords, wetlands and so much more. Even more astonishing is the fact, that all these wild landscapes are often within a day's drive between each other. No wonder then, that New Zealand is regarded as a photographers' paradise. And for me, the wild West Coast of the Southern Alps, which stretches all the way down to Fiordland, is closest to my heart.

I feel very humbled and privileged to be able to work as a landscape photographer in this remarkable country; trying to capture scenes and magical moments within its incredible landscapes.

It would be hard to be on this journey without the support of my partner and soul mate Kristina or without my clients and supporters who are on this road with me. It is my delight and reward when I can share and present the wonders of my beloved New Zealand landscapes and what they mean to me.'

It's a hemisphere away from the place where Petr was born and raised:

'My passion for wild landscapes and nature came about very organically, as I grew up in a tiny village in the middle of the Czech Republic, right on the edge of the large Bohemian forest, where I spent most of my childhood playing. The Czech Republic unfortunately doesn't have as much wilderness as I now have access to, but I've always had a strong affection for the southern parts of my birth country, in particular the Sumava National Park, which is as close ►

*Sunrise over the two highest peaks in New Zealand - Mt. Cook (3,724m) and Mt. Tasman (3,497m) with reflections in Lake Matheson near Fox Glacier, New Zealand. Nikon D200 with 28-200mm f3.5-5.6 lens.
© Petr Hlavacek*



to the wilderness as one can get in central Europe. I even ended up serving my 2 years of military duty there, which only strengthened my love for the wild outdoors; and it was there where my landscape photography began.

I remember admiring wonderful images from landscape photographers showcasing these parts of the Czech Republic at their best but as my interest in photography grew, my eyes were searching for landscapes elsewhere. It was in the late eighties when I discovered Czech landscape photographers, such as **Karel Kuklik** and **Martin Milfort** who were capturing my favourite part of the country. From further afield, I was impressed by the the flawless compositions and colour of Ernst Haas, Ansel Adams, and **Clyde Butcher**. I was taken with the wonderful great light and colours in photographs by David Munch and Galen Rowell, from which I drew much of my inspiration...and their work continues to inspire me today.

I immersed myself in their books and begun learning about composition, light, exposure and all of the important aspects of a great landscape photograph. I also took a couple of courses to make sure my understanding of things was right. Fujichrome Provia colour slide film became my film of choice but because I couldn't afford a large format camera, I had to try my best with a standard 35mm Nikon SLR film camera, and a Nikon F100 with a couple of Nikkor lenses eventually became my workhorses. Fujichrome Provia 100 was a fantastic film with a great dynamic range among transparency films and I loved using it. I even preferred it to the hugely popular Velvia for its more natural look.

When the digital age started to creep in, I was very reluctant to consider it as I was so comfortable using film where I knew exactly what to expect, besides, I loved looking at the trannies on the light table, but it was the Nikon D200 which got my attention. I had an opportunity to work with this camera for quite some time and I started to see some great

advantages over film. The quality of digital files was on the rise but I still kept exposing my film alongside digital files, usually ending with 2 identical frames - one on film and one digital. This habit of mine lasted for about a year when I realised that for my reproductions, I was using only the digital files out of those duplicates. It was in 2008 when I placed 20 newly purchased rolls of Provia into the freezer, not realising that they were the last rolls I would ever purchase!

My last exposure on this great film was on 19 April 2008 and the 20 rolls are still in my freezer even today, with my trusty Nikon F100 also resting quietly in a cupboard.

Of course, as the technology develops, as professionals, we need to try to keep up with advancements and embrace it. The huge benefits and freedoms of digital capture result in much better technical image quality, together with possibilities of capturing what was unrecordable before.'

Petr has invaluable advice for those landscape photographers who wish to get the very best out of digital capture.

'The digital cameras in our hands today are technical wonder machines and it's up to each of us to decide how we use them, and which of their offerings we'll utilise the most. For a landscape photographer, the two most obvious factors are the camera's dynamic range capability and its resolution. These two factors allow me to apply certain levels of adjustment without degrading the image file quality, while capturing the file in RAW format is a must for the best results, as we know. Today's cameras allow us to record quality information not possible only a few years ago, we are able to photograph scenes with huge luminosity contrasts like never before. ►

*Blue melt water way on Fox Glacier, New Zealand.
Nikon D800E with 24-70mm f2.8 lens. © Petr Hlavacek*



Being able to capture this data however, doesn't mean that we have the image we seek. The data has to be processed to be readable by our computers and further used as needed. Once processed, the file is typically very neutral, not reflecting the reality of the scene we 'saw' and it has to be carefully optimised. And it is here, where my film days kick back in. I love the natural looking images of my landscapes without any significant modifications - what I saw and witnessed - that's what I share with you in my photographs.

In the film days, due to the individual emulsion characteristics of each type of film, we would slightly underexpose transparency film and slightly overexpose negative film to record the best colours and contrast of the scene in the image. Similarly today with digital capture, the well known term of "exposing to the right" without losing the highlight detail, has its place. By simply doing so, our camera sensors are able to record the maximum information from the scene in front of us. Yes, the image file will end up overexposed before it's processed but at the same time we record the maximal tonal and dynamic range which also results in very clean shadow detail. Further, the sensor records an amazing number of hues within the colour spectrum, which we're often not able to perceive with the naked eye. The benefits of exposing this way are incredible, resulting in great reduction of noise, especially in shadow areas, and in wonderful detail, colours and tonality throughout the image. ►

Scenic waterfall at Robinson Creek in native forest near Haast Pass, Mt. Aspiring National Park, Zealand.
Nikon D800E with 70-200mm f2.8 lens.
© Petr Hlavacek



In my basic image adjustments workflow, I commonly adjust exposure, often dialling this to negative values, and I adjust black and white points and overall contrast. I seldom use the saturation or vibrancy sliders because I get all my colours from "exposing to the right", so I have no need to introduce new colours.

My main hub for image processing is Adobe Lightroom, which also serves as the image management software for my archive. I use Photoshop CS to help me to optimise my images to achieve the most natural, "as I experienced it" result. Commonly, and only if needed, I use a variety of techniques, from normal blending images to luminosity masks but always trying to reproduce the real scene with the light and colours I witnessed in reality on location, not seeking to change them. I don't use any dedicated HDR software, but if I work with an image with huge dynamic range, I merge images together manually to constrain the dynamic range. Sometimes in the field, I may also use an ND Grad filter to register this range but when I'm sure my camera can record the data, I prefer to apply any necessary filter in the software. The resulting image has better quality by using a digital filter or process than placing a plastic or glass filter in front of the lens. Sometimes, even our most advanced cameras can't capture what the human eye can and need a bit of a hand.

I'm not a hard-core purist, so I do admit to digitally removing a tiny branch or stick on the ground rather than breaking it on location, but that's about all I'm willing to do and accept in physically altering my images. I don't remove skies, clouds, mountains, or roads - equally I don't add them into my frames either.

It is, and always has been, my goal to photograph the scenes when it is in its best mood, at least for me and my intended photograph, which can often be very challenging. It requires a lot of planning, countless days and weeks of camping out in the wild, facing/enjoying the elements,

waiting for the right time and light in any weather, climbing mountains and wading rivers to get the frame. Sometimes though, luck can be on our side and if we're prepared, we can capture stunning scenes spontaneously.

When I'm with clients on my workshops, I try to communicate my view on landscape photography from not only from a technical angle but also from the "bigger picture" perspective.

Every photographer has his or her own unique style when capturing great landscapes.

I enjoy making images with colours - but colours that play a part in the photograph. However, as I progress through my career, I'm finding myself more and more on the side of the argument where colour doesn't need to be overwhelming the image or be there just because it was in the sky, rather, it has to be complementing the image, it has to be in harmony within the scene.

In my work, I pursue composition, light and shadow, subtlety, purpose and harmony. Composition of the colours, their relationship and how they complement each other, textures and lines, they all are on my mind when I make my image. Because I think that it's only then, when all elements are in a great harmony, when the landscape photograph can evoke a mood, create emotion, stir up feelings and make sense to me.

Composition is the most important quality of any photograph. One can have the most beautiful, dramatic light in the landscape but if the composition is wrong, the image is spoiled. On the other hand, one can have the most mundane light of the day but if the image is strongly and meaningfully composed, the photograph works, especially in B&W.

Light, however, is the Holy Grail in making the powerful, memorable image and it is the combination of these two qualities, composition and light, which make the photograph unique, remarkable and special.'

Much of Petr's drive and passion is driven by an abiding love and respect for wilderness, wherever it may be found.

'As the wilderness areas around the world continue to be relentlessly attacked for the economic benefits of a few, it's our responsibility to do something about it. We, as photographers, have a great role to play in this, to protect these treasured lands for future generations; despite the fact that this phrase became such a cliché. But it became a cliché thanks to the callousness of the exploiting corporations, in spite of desperate, repetitive calls from the general public for the protection of these environments.

Without even realising it, many people take wild places for granted - because we need them. Yet subconsciously, in our minds we know they're there, somewhere, and that comforts us hugely.

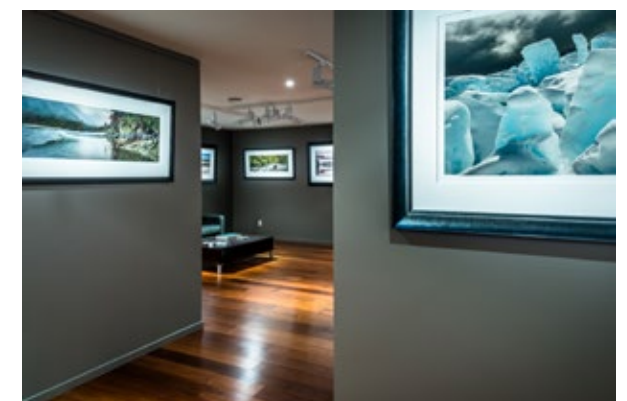
They give us the option of an escape if we need to. But if we lose these places, we would have failed tragically as a human race and perhaps life on Earth as we know it today, wouldn't exist any more. Wilderness areas are re-charging stations, the soul healing wild environments, they're part of our existence.

But I'm positive, as there are few good signals that suggest that we, as humans, are recognising the need to protect these untouched and hard to access areas. Their very existence keeps us calm and comforted even without ever going there.

We are part of these landscapes and we should share and appreciate them with humility and thankfulness, these places can make us better humans.' ■

TS

<http://www.nzicescapes.com/>



If you're ever passing through, be sure to visit the Petr Hlavacek Gallery in Whataroa, on the West Coast of New Zealand's South Island.

In Petr's gallery, there are 20 archival prints on display. These prints are mounted under museum, non-reflective glass, using only the highest quality archival material. All prints are produced in an adjoining gallery studio individually by Petr himself. From image capture through to processing and final printing, a controlled workflow enables Petr to achieve flawless results. Every print is signed, embossed with an authenticity seal and numbered.

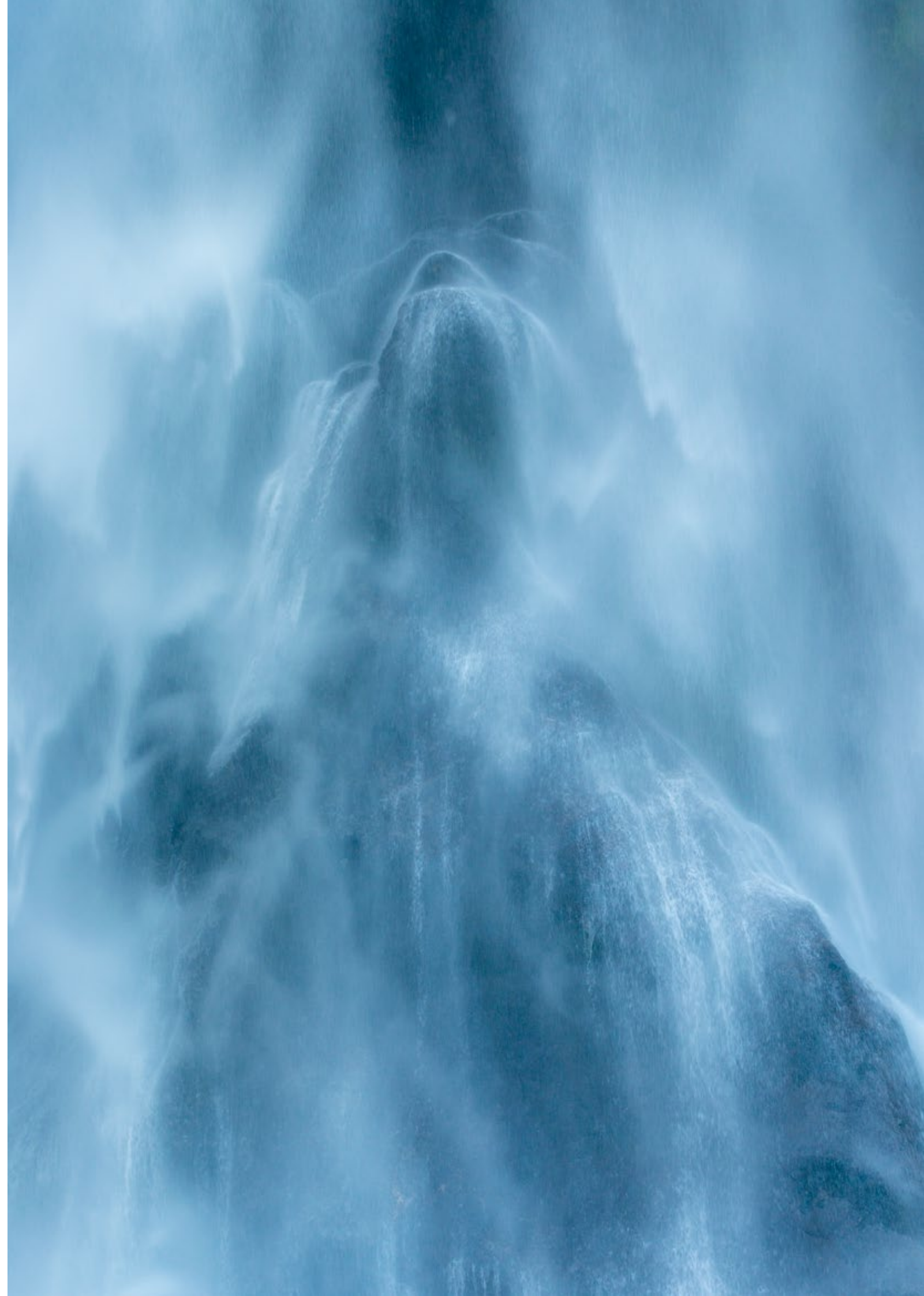
Sunrise over Castlepoint Lighthouse, Hawke's Bay, North Island, New Zealand. Nikon D800E with 24-70mm f2.8 lens. © Petr Hlavacek

'I feel very humbled and privileged to be able to work as a landscape photographer in this remarkable country; trying to capture scenes and magical moments within its incredible landscapes.'



*Stirling Falls in Milford Sound, Fiordland National
Park, Southland, New Zealand. Nikon D800E with 70-
200mm f2.8 lens. © Petr Hlavacek*

*‘When the digital age started to creep in, I was very reluctant
to consider it as I was so comfortable using film where I knew
exactly what to expect, besides, I loved looking at the trannies on
the light table...’*





*Twilight with alpen glow over Southern Alps, Mount Tasman and Mount Cook with reflections in the Cook River in foreground, Westland National Park, West Coast, New Zealand. Nikon D800E with 70-200mm f2.8 lens.
© Petr Hlavacek*

►► *Following double page spread: Castle Rock Hut perched on Defiance Ridge above Franz Josef Glacier, West Coast, New Zealand. Nikon D300 with 12-24mm f4 lens. © Petr Hlavacek*



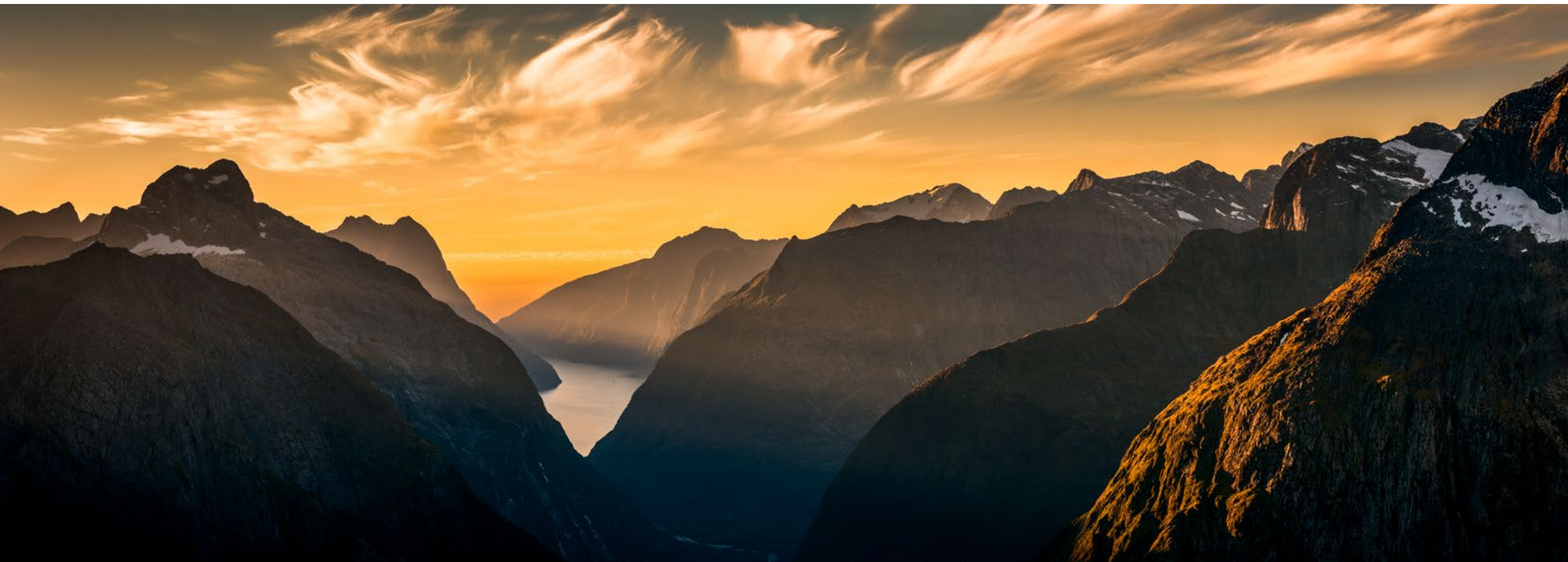


Kenepuru Sounds from Te Mahia, Nelson Region, Marlborough Sounds, New Zealand. Nikon D300 with 24-70mm f2.8 lens. © Petr Hlavacek

‘I'm not a hard-core purist, so I do admit to digitally removing a tiny branch or stick on the ground rather than breaking it on location, but that's about all I'm willing to do and accept in physically altering my images. I don't remove skies, clouds, mountains, or roads - equally I don't add them into my frames either.’

►► *Following double page spread: Textures of Harris Mountains in the Matukituki Valley, Mt. Aspiring National Park, Central Otago, New Zealand. Nikon D800E with 70-200mm f2.8 lens. © Petr Hlavacek*





*Sunset over Milford Sound from Gertrude Saddle, Fiordland National Park, Southland, New Zealand.
Nikon D300 with 24-70mm f2.8 lens. © Petr Hlavacek*

►► *Following double page spread: Dawn reflection of Taranaki, Mt. Egmont in alpine tarn, New Zealand.
Nikon D800E with 24-70mm f2.8 lens. © Petr Hlavacek*





*Sunset reflections of Mitre Peak in Milford Sound, Fiordland National Park, New Zealand.
Nikon D800E with 16-35mm f4 lens. © Petr Hlavacek*

►► *Following double page spread: Southern Alps with its highest peaks of Aoraki, Mount Cook and Mount Tasman, West Coast, New Zealand. Nikon D300 with 24-70mm f2.8 lens. © Petr Hlavacek*





*Fishing on pristine Lake Mapourika under the Southern Alps at sunset, New Zealand.
Nikon D800E with 24-70mm f2.8 lens. © Petr Hlavacek*

►► *Following double page spread: Rainforest creek running through rocky chasm, Fiordland National Park,
Southland, New Zealand. Nikon D800E with 70-200mm f2.8 lens. © Petr Hlavacek*



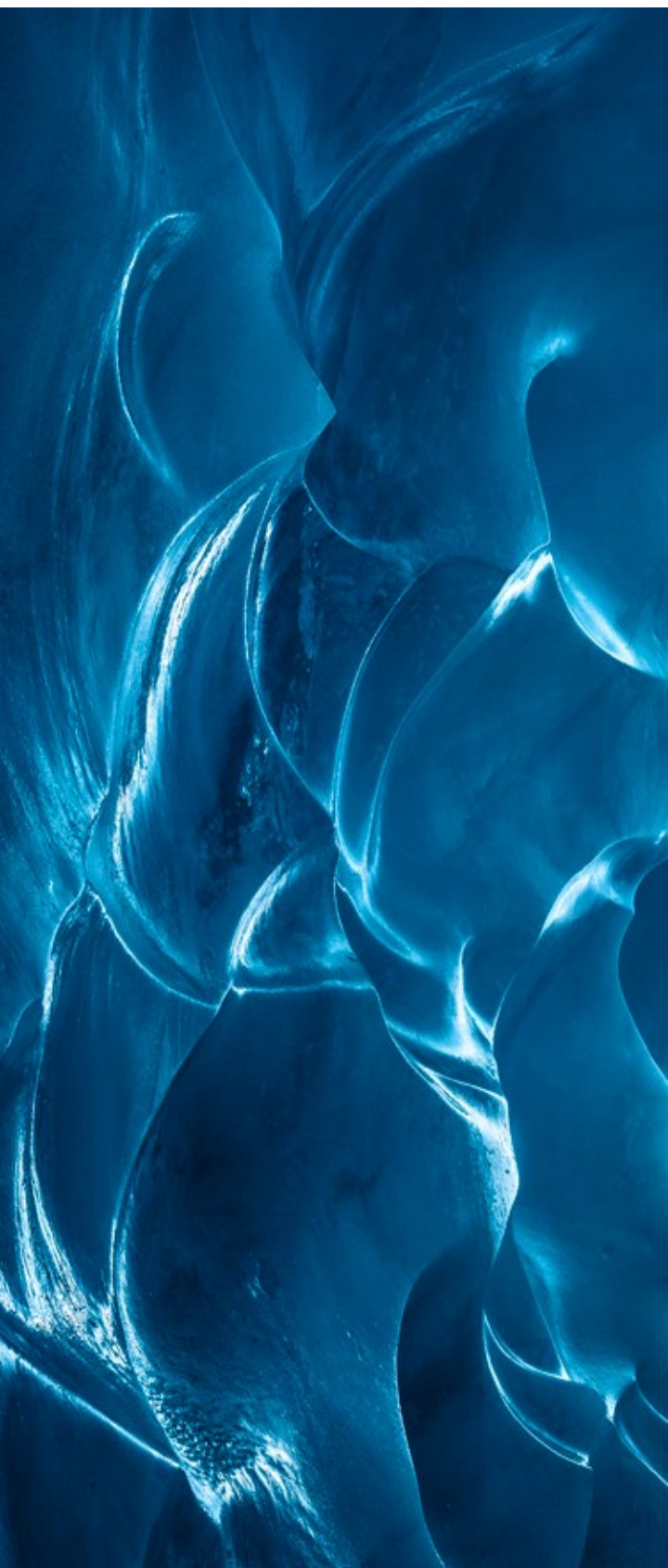
*Spectacular blue ice cave on Fox Glacier, New Zealand.
Nikon D800E with 16-35mm f4 lens. © Petr Hlavacek*

'In my work, I pursue composition, light and shadow, subtlety, purpose and this harmony. Composition of the colours, their relationship and how they complement each other, textures and lines, they all are on my mind when I make my image.'



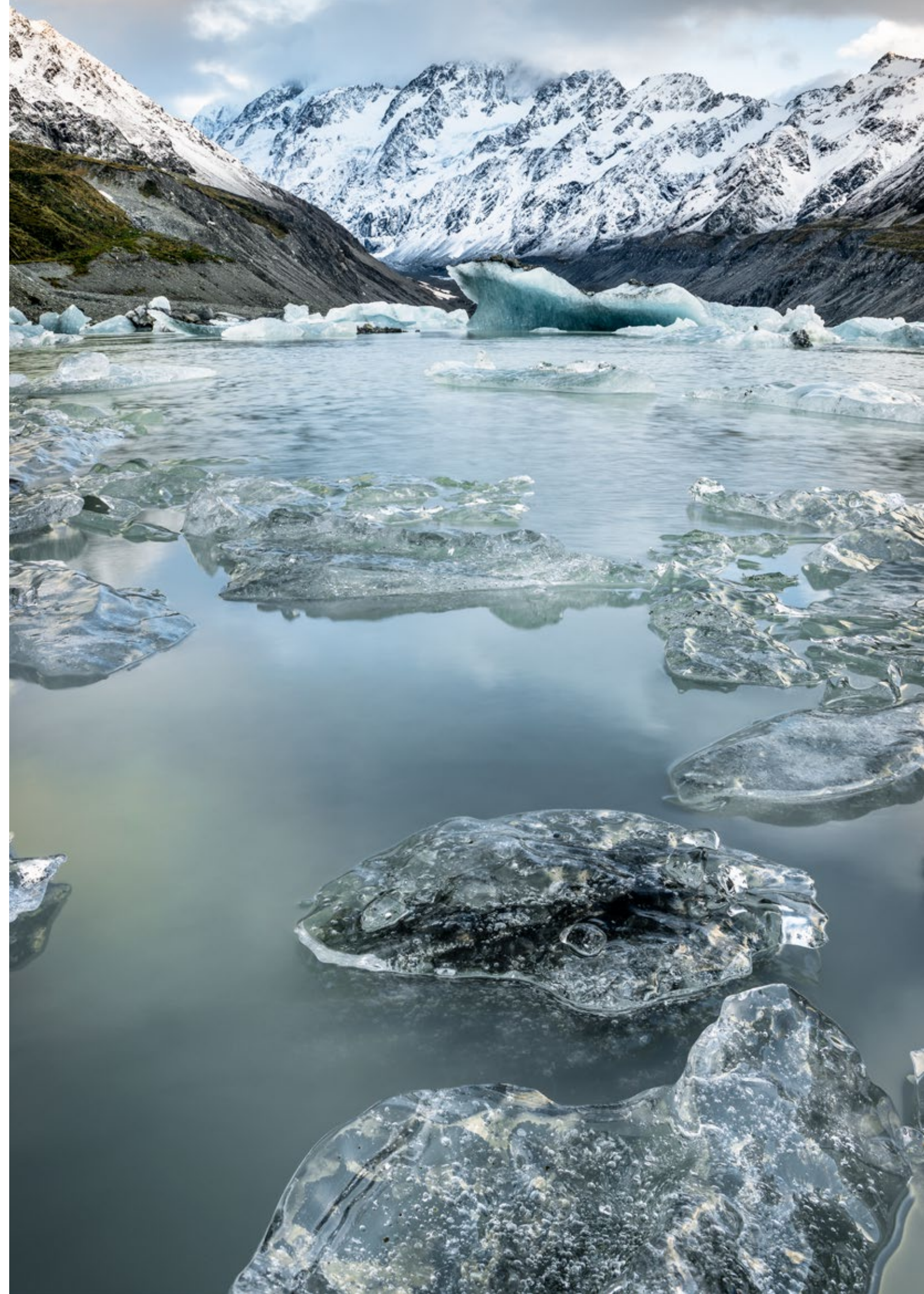


Sunset on rugged coastline near Greymouth, West Coast, New Zealand. Nikon D800E with 24-70mm f2.8 lens.
© Petr Hlavacek



◀ Amazing textures and shapes of blue ice on Franz Josef Glacier, South Westland, New Zealand. Nikon D800E with 24-70mm f2.8 lens. © Petr Hlavacek

▶ Pastel dawn at Hooker Lake with icebergs and Aoraki, Mount Cook in background, South Island, New Zealand. Nikon D800E with 24-70mm f2.8 lens. © Petr Hlavacek





Cape Palliser lighthouse at sunset, Palliser Bay, Zealand. Nikon D800E with 16-35mm f4 lens. © Petr Hlavacek

►► *Following double page spread: Sunset on Mt. Crosscut (2263m) with Black Lake on the right, Southland, New Zealand. Nikon D300 with 12-24mm f4 lens. © Petr Hlavacek*





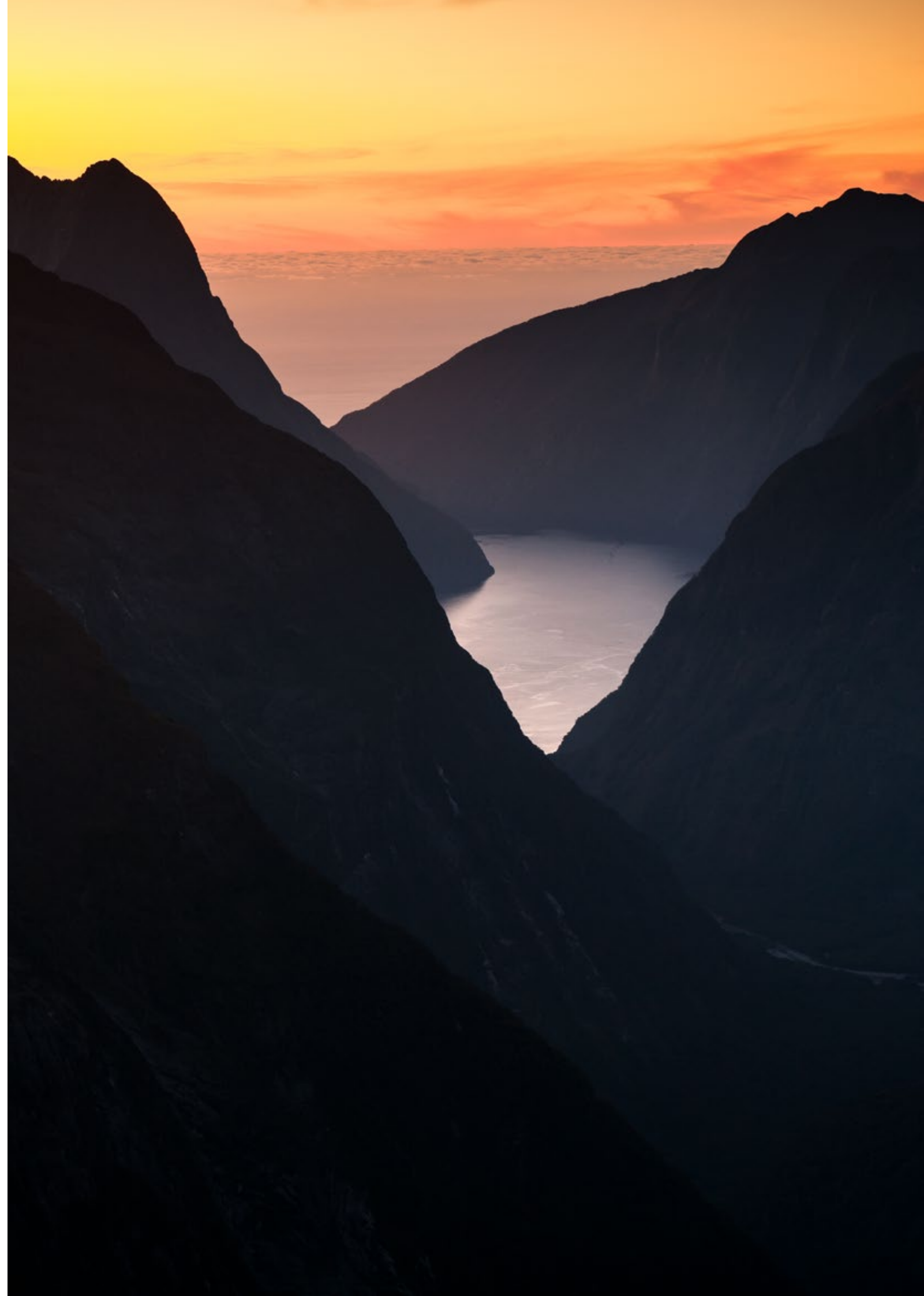
*Dramatic sunset over Milford Sound with Mitre Peak (1692m) in clouds, Southland, New Zealand.
Nikon D800E with 24-70mm f2.8 lens. © Petr Hlavacek*

*‘Light...is the Holy Grail in making the powerful, memorable image
and it is the combination of these two qualities, composition and
light, which make the photograph unique, remarkable and special.’*



◀ *Ice cave on Fox Glacier, South Westland, New Zealand. Nikon D800E with 16-35mm f4 lens. © Petr Hlavacek*

▶ *Dusk over Milford Sound as seen from the Gertrude Saddle with the Tasman Sea on the horizon, Southland, New Zealand. Nikon D300 with 24-70mm f2.8 lens. © Petr Hlavacek*





Winter sunrise, Aoraki, Mount Cook (3724m) the highest mountain in New Zealand and the Hooker River in the foreground, Mackenzie Country, New Zealand. Nikon D300 with 24-70mm f2.8 lens. © Petr Hlavacek

Christopher GENTILE

Tweaking light

Christopher Gentile entered the film industry more than 3 decades ago, initially developing his craft as a commercial director where he gained invaluable experience of lighting design, propping, working with large teams and the essential subtleties of cinematography. In recent years he has brought all of those skills to bear in his own photography business based in Toronto, Canada.

Christopher grew up on the eastern shores of Lake Ontario and during those formative years developed the interest in photography that would set him on a career path.

‘In those days it was shooting film of course and my first real camera was a Canon AE-1 with a black body. I worked a lot of summers to save up for this camera and it was pretty much my work horse for the last few years of high school, shooting friends and testing other subject matter. I spent a lot of my high school years messing about in the school dark room, trying to learn as much as I could. ►

*Julia. Canon EOS 1Ds MkIII with 135mm lens.
© Christopher Gentile*



After high school, I travelled around trying to get my sights set on my next move, spending a short time in Vancouver, before coming back to Ontario to head off to college for a communications arts program.

Earlier that year, while teaching sailing, I was approached by a film crew out of Toronto to cast a few friends to be in a local tourism commercial for Discover Ontario, my home town. At the end of that I was left a card and asked if I wanted a job in the television industry. Not really knowing anything about where it would lead, it seemed pretty cool - all this camera gear and lights and working with a crew making movies. From here it pretty much started me on a road that has spanned 36 years now. The very beginning of being a production assistant basically meant you worked the longest hours, for the smallest amount of money, and hoped that you would be working the next week or even the next few days.

The job was conditional on how hard you were prepared to work and how keen you were. Advancing was a slow process, and very old school teaching. Learn how to sweep, maybe learn how to stack sandbags, craft service, load trucks and unload trucks. But the whole time you are getting to see and experience a type of school in the industry that just did not exist at any college. It was so hands on and I was surrounded by such amazing people who had, for the most part, gone down the same road.

Moving through the ranks and through various different jobs to just stay in the industry, the years seemed to race by. I set construction jobs, did more production work on sets, and then moved into production managing smaller jobs and finally became an assistant director. This whole time my camera was collecting a little dust, becoming little more than a tool I carried. But slowly, it started finding its way on set and shooting lots of behind the scenes stuff. But a strange thing was happening this whole time. I was spending time with so many talented

cinematographers and directors and I was learning a ton about lighting and shooting and absorbing it all like a sponge.

The industry in the 80's and 90's was on fire in Toronto Canada and so many companies were expanding. Their rosters of talent from around the world was really growing. This was paving a way to work with so many different people and different styles. A turning point was a job offer to do a 3 day job covering for a friend who needed to go out of town on a project. At the time I really thought I was just filling in and that would be that. The job turned out to be with Derek van Lint, a very well known Cinematographer, just off the film Alien. He was now in Canada and partner to a television film company. The next several years were truly quite amazing, days on set, following jobs through from beginning to end, the level of production was amazing - so much gear and the lighting and production level was super high end. Production budgets ranged from \$50,000 per project to the million dollar week-long shoots. And all for a commercial. We expanded and hired great talent from all over the world to shoot and direct. In many cases, these productions had anywhere from 5-15 days of shooting and multiple crews out on various sets and locations around the city and the world.

Eventually my set days became numbered as the company grew and I was helping the production company and managing all the aspects of crews, gear, cameras and scheduling. I still was able to get on set and work on the larger select jobs but we were exploding and overseeing the schedules became the main focus. It was truly a fantastic period in my life and the learning curve was jammed with every aspect of production. ►

Soliel. Contax 645 with 45mm lens and PhaseOne P21 digital back. © Christopher Gentile



After many years of production, my next step was to direct. I had spent so many years on set learning, I really wanted to become a director. Another case of one step at a time, but I felt armed with my knowledge and I had certainly done the time on set with so many directors. It was a slow start, as now the industry was going through a down turn, and things were changing again. But I stuck it out, determined to make it happen, and slowly I was directing and working with more cinematographers, producers and crew. Where was my camera in all this? Still with me, just a passenger most of the time but getting ready for a break out.

I loved directing, I was good at it, I had the skills, I had thousands of days on set, school was over in some way after all those years. I was finding a niche. I loved the creative process and the bringing it all together. I was, for sure, always a neat artsy kid growing up, with super attention to detail, so this industry was a good fit. But it was extremely competitive, driven by money and contacts as so many elements of all things are. And it was fluid and easy and I often felt I was drifting to a new shore, but I work on, still directing and loving it to this day, but now I am a photographer.

And this has been my path for the last 10 years now, dabbling in directing on and off.'

Around ten years ago, Christopher made the jump away from full time directing and into photography.

'I decided it was time to become a commercial photographer. Why a commercial photographer? Well, I was trained to work on jobs that were more product driven and always had a product in the end to sell. Almost all of the jobs we worked on had people and product. Plus I loved the idea of each job having a different look, vibe, feel, creative treatment.

I never really wanted to be just be a one trick pony. All those commercial guys had to have a lot of paint brushes in their case, and that was

what I was so used to working with. One day you had to light a beautiful product shot, and the next light and shoot moving portraits. My jump into photography came just as digital was biting into the industry. After directing and working with so many art directors over the years, I found that because of changes in the job market many were branching out on their own. They were forming small boutique agencies. I remember a friend asking me to shoot some small catalogue stuff for his client. I think the camera was a Nikon Coolpix, the location was the basement of my house, and I used a few hot lights, and some bounce cards. This was my studio in the very first days of its new life. This account grew, and soon it was a small but regular gig.

I made some basic investment into used gear, and I was starting to move ahead.

Everything I had learned and retained from all those years on set was locked and loaded in my head, so I just needed to practice it. And practice was key. I would spend hours pre lighting and testing and doing mock work. To this day I still do the run through in my head, sketch, research, and pre light wherever possible to iron out the bugs in advance.

Being a photographer is awesome, but being a working pro who shoots with paying clients requires discipline. So much is about getting the job and doing the homework. Also so much is about keeping the client coming back, hopefully loving what you do and and appreciating the service you provide. ►

Mel. Contax 645 with 140mm lens and PhaseOne P21 digital back. © Christopher Gentile



This is where all those years of sweeping floors, loading trucks, craft service organising, production managing and directing paid off. Every one of those jobs are needed by a photographer running his own company. You can have people to help you but when you're in charge you need to understand the jobs and what it takes to get to take a great capture. And yes the vision and talent to execute the look, is what will really bring it all together.'

We quizzed Christopher about equipment and technique:

'Gear has always been an interesting aspect to making great photos. I love the cameras, as we all do, but I find that it's more about the surrounding equipment for me. By that I mean, it's not really the mega pixels that push my work, it's the modifiers and stands and items that help me build my look.

Or a lens that offers a certain look and feel, or a flag or cutter that allows me to break up the light on my subject.

Early on I had used all sorts of gear on a demo basis, to try out and test against my own requirements. When I was ready and had some cash, I knew I was looking for lighting gear that would carry me through. I did not really want to be changing lighting packs and modifiers as its expensive changing brands and fittings. Profoto answered the call for me here, and after a few Acute packs, which were small and nice to work with, I felt like I needed something more. ▶

Marcus. Contax 645 with 140mm lens and PhaseOne P21 digital back. © Christopher Gentile



I really love controlling light and the D4 Air 2400 packs were the paint brushes I was looking for - four heads per pack, lovely and light and the ability to control each head. I love these packs and I use one every day. It just works and allows me to do something different all the time. I just keep building my modifiers and grids slowly, and everything I buy comes off the shelves all the time, and this is key.

Anything and everything else I can rent. 99% of my lighting is controlled in the studio. I work in a blacked out world, allowing me to see exactly how my lights and modifiers are shaping the subject matter.

When it comes to my cameras, I have been through a lot, using Nikon, Canon, Contax 645 and a PhaseOne for my main stuff. I have locked into Canon and their EOS 1D series. I love the solid reliability of Canon and the glass they offer - it covers a ton of my work. My main work horse is the EOS 1Ds Mk111. My favourite lenses for the portrait work you're featuring here are the 35mm, 50mm, 85mm, 135mm and 200mm focal lengths. For product it comes down to 50mm and 100mm macro and some tilt and shifts lenses here and there.

For many years I enjoyed the lovely Contax 645 with a P21 as my studio go-to camera. I sold this a year ago, so I'm now looking to replace my beloved medium format system.

But the funny thing is, with cameras, there are so many coming out now, I find myself waiting for the dance to stop. More of this and that... where will it end? I think I only need 50 megapixels now for 99.9 percent of what I deliver. I have been test shooting with the Canon EOS 5DS R, the 5D Mk111, the Hasselblad H5d and H6d and the new cameras from PhaseOne. These are all awesome cameras.

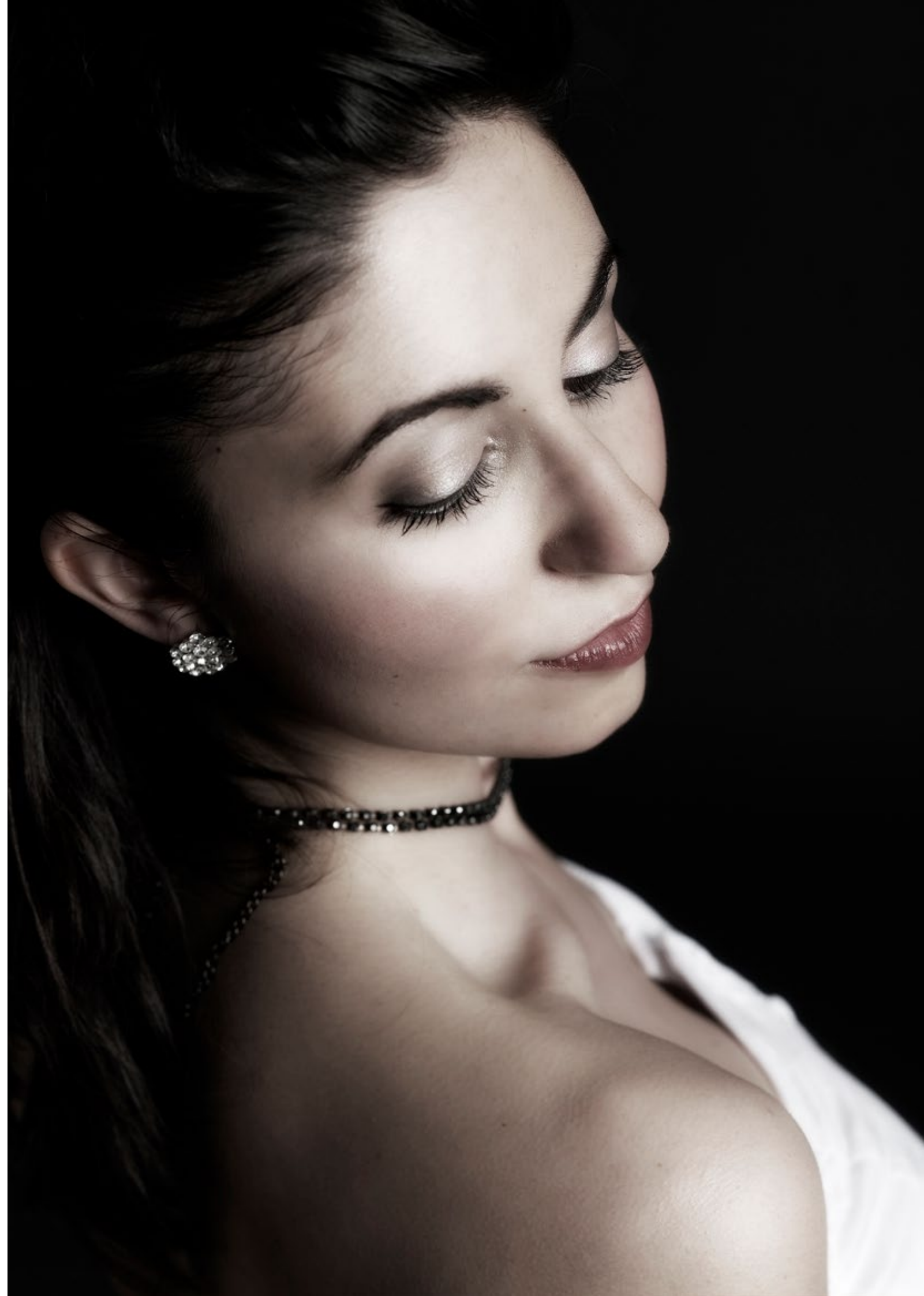
Hopefully I will add a new one this year to my list of gear, but this brings me back to the eternal gear question. I make it work, that's the most important part, and I tend to focus more on the

whole package of stuff rather than one key item. More mega pixels will not make me any better at what I do. It will deliver a sharper, lovely image, but only if I as the artist, composer, light master, art director, do my job. I was always so amazed how some of the most talented people take the most basic approach and just know how to make what they have work. A well learned lesson over all these years, and a quality I admire.

The downside of the commercial part for sure is the tool box is much larger, you need to have stuff to light and create in the studio. This is what I love about portrait work and working with talent. You can gear down and focus on a few lights or a single light. It demands your time and getting it right means not to rush it. I enjoy the pace of working it to that sweet spot with a chosen modifier. The beauty dish, the 3 foot octa, and a small soft box - all with grids on - are my favourites.

I always work tethered, it just works for me. I love reviewing with my clients, showing them what we are doing, and sometimes I might see small flaws more easily missed on the screen. I find it helps the overall production. I always pre-light, I have tested, resourced my look and have a very good plan in place. This way it's just tweaking and finding the sweet spot to make it all come together. I am the first person to say this is not working, I want to change it up. Being on set is tough enough, but wasting time and energy and missing a possible great shot because you tired a client out doing too many shots on something that is not working is just wrong. Hash it out and explain what you are doing - they will thank you in the end. That's my mantra. ▶

Josephine. Contax 645 with 120mm macro lens and PhaseOne P21 digital back. © Christopher Gentile



In terms of workflow, I am a big Capture One user, I love it and always have. I mainly use it for organising my files and folders to shoot through, creating looks and such for where I will go with the image. But after that its straight to Photoshop, where I do all my file setting, look build and retouching. I have mastered Photoshop to a level that works for me, and love the way I can use the two platforms together for what I do. This brings me to another point. Because I grew up with lighting and in camera being such a big part of my world, I do as much as I can in camera. I tweak curves and levels of course, and I do all retouching in house when I can. I have this thing about defining the look and style as the photographer. I am not a fan of sending my work out and having it altered in such a way that when it comes back I no longer feel that I like it! I would feel that it's no longer my work anymore, that's just me, no right no wrong, its just how I operate.'

We asked Christopher to sum up his professional life, to talk about these portraits and to talk about the future.

'I really am lucky, but I have worked like a dog, and I have a nice studio here in Toronto, its professional, clean and very inviting. I like to pay attention to detail to create a great atmosphere to work in - from flowers on display, to providing hospitality for my clients, and playing nice music. Service is a key factor in being sure that clients will return or talk about the event after. I think so many people miss this point and underestimate it. ►

Dan and guitar. Contax 645 with 80mm lens and PhaseOne P21 digital back © Christopher Gentile



I never like to rush my clients when they arrive, I go over what they brought with them or chat about what's been going on in their life. This all brings us to the point of having a great photo taken. The experience allows them to feel good about what is going on and it's calming.

I really feel that I have been super fortunate to have been in the heyday of the industry here, and to have worked with such talented people, and to bring that into my photographic career, it's made me who I am as a photographer.

It's a never-stop learning career. I feel there is always a new road I could take ahead of me in photography. My portraits for me are a way of expressing how I see people. They are not a 'product' like so much of my other work that just sits there.

It's a chance to capture a living moment, light a subject in a way that brings out a small story of their life in that period, during a time they are moving through. I love subjects who will sit in my studio and reveal themselves.

What are my goals moving forward?

To tweak light, learn more and keep shooting to the end, it's a happy place.' ■

TS

<http://christophergentile.ca>

Expression. Contax 645 with 80mm lens and PhaseOne P21 digital back. © Christopher Gentile





TJ. Canon EOS 1Ds MkIII with 24-105mm lens.
© Christopher Gentile

'I loved directing, I was good at it, I had the skills, I had thousands of days on set, school was over in some way after all those years.'



Annie. Contax 645 with 140mm lens and PhaseOne
P21 digital back. © Christopher Gentile



*Fire fighter. Contax 645 with 80mm lens and PhaseOne
P21 digital back. © Christopher Gentile*

*‘Being a photographer is awesome, but being a working
pro who shoots with paying clients requires discipline. So
much is about getting the job and doing the homework.’*





Racheal. Contax 645 with 140mm lens and PhaseOne P21 digital back. © Christopher Gentile



*Anastasia. Contax 645 with 140mm lens and PhaseOne
P21 digital back. © Christopher Gentile*



*JF. Composite: subject - Contax 645 with 140mm lens
and PhaseOne P21 digital back; background – Canon
EOS 5D with 24mm lens. © Christopher Gentile*

*‘...the funny thing is, with cameras, there are so many coming out
now, I find myself waiting for the dance to stop. More of this and
that...where will it end? I think I only need 50 megapixels now for
99.9 percent of what I deliver.’*





Sophie. Canon EOS 5D with 70-200mm lens. © Christopher Gentile

JT with bass. Contax 645 with 80mm lens and PhaseOne P21 digital back. © Christopher Gentile



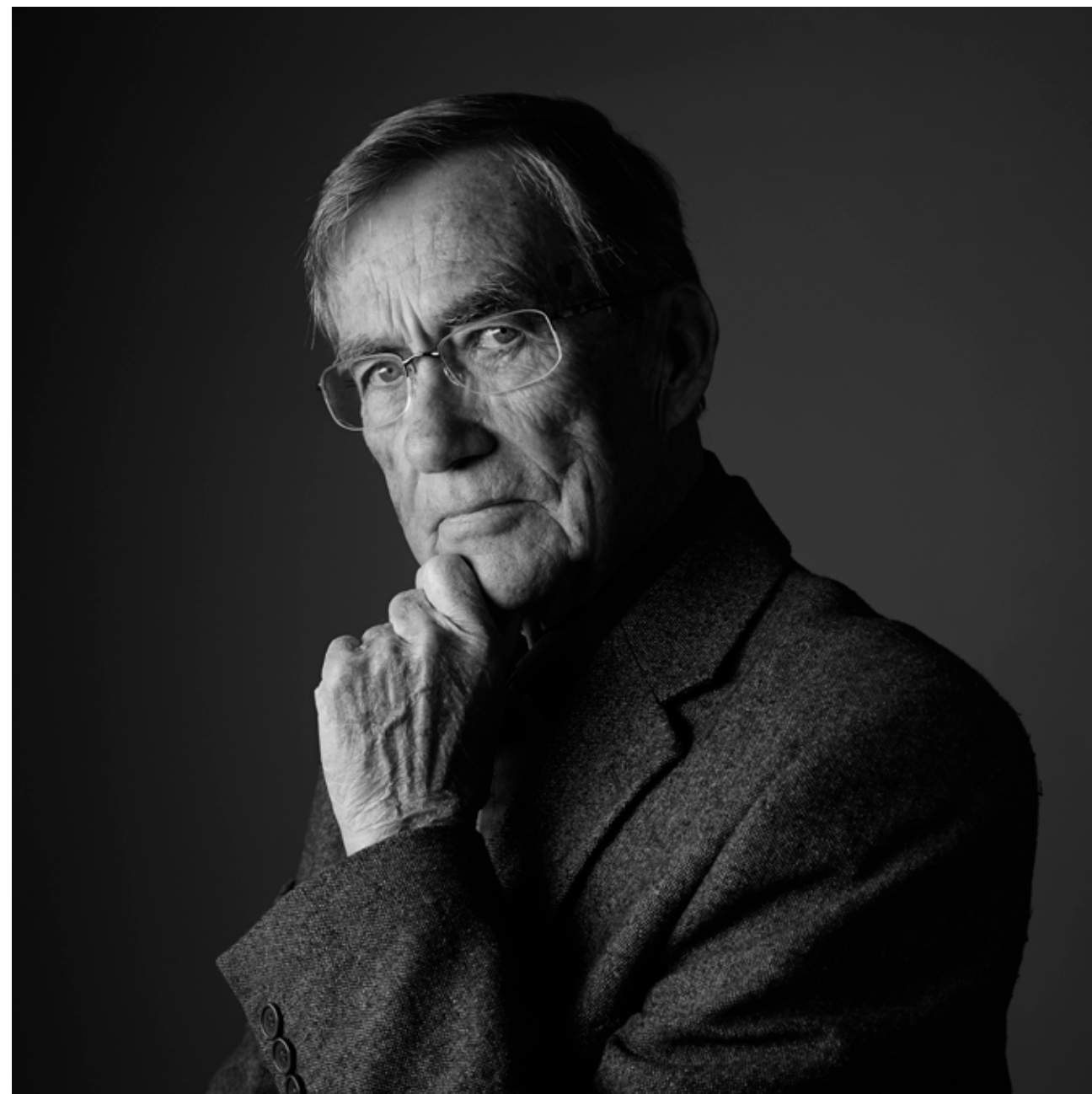
Self portrait. Fujifilm FinePix X100.
© Christopher Gentile

'I always work tethered, it just works for me. I love reviewing with my clients, showing them what we are doing, and sometimes I might see small flaws more easily missed on the screen.'





Rob Christie. Canon EOS 1Ds MkIII with 24-105mm lens. © Christopher Gentile



Marty. Canon EOS 1Ds MkIII with 100mm macro lens. © Christopher Gentile

Christina. Contax 645 with 140mm lens and PhaseOne
P21 digital back. © Christopher Gentile

‘It’s a chance to capture a living moment, light a subject in a way that brings out a small story of their life in that period, of a time they are moving through. I love subjects who will sit in my studio and reveal themselves.’





Tess. Canon EOS 1D with 24-70mm lens. © Christopher Gentile

John. Canon EOS 1Ds MkIII with 100mm macro lens. © Christopher Gentile



Lynn CLAYTON

Pushing the boundaries

Lynn Clayton APSNZ, AFIAP, ESFIAP is an award winning, Auckland based, New Zealand freelance photographer. She enjoys all forms of photography however her stated passion lies with flowers, children and travel photography. Rather than concentrate on any one of these, we've spent time in her archive and curated our own eclectic collection of her work for this feature, enjoying her 'take' on places and spaces, in most cases largely devoid of inhabitants.

Lynn is actively involved in the Auckland Photographic Society and is regularly invited to judge photographic competitions throughout New Zealand. Lynn is a qualified panel judge in New Zealand and has judged their National Salon three times, plus several other major photographic awards. In 2005 Lynn was invited to judge the 16th Chinese Salon of photography, one of the largest events of its kind. In 2017 she was invited to judge the New Zealand International Salon run by PSNZ.

Lynn has held many small exhibitions primarily in the Auckland area since 1998, and her work is included in numerous private collections ▶



Autumn leaves in Iceland, a double exposure in camera. 2016. Creating an in-camera multiple exposure image can capture the essence of a scene. Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton

in New Zealand and internationally. Her murals are showcased in some of Auckland's prominent buildings, including the Pullman Hotel, Crown Plaza Hotel, Epsom on the Park, and the Beechworth Retirement Village, as well as in architectural offices.

With travel photography being one of her key passions she has been a privileged guest of the Chinese Government on five separate occasions (2005, 2007, 2008, 2010 & 2015), visiting various regions of China, capturing their special festivities, people and traditions. Lynn has also self-published several travel photography books. Her latest book, ICE is available on Amazon.com Lynn backgrounds her pathway into photography:

'As a small child, I lived on a relatively isolated farm in Central Otago, in the South Island of New Zealand. I was the youngest and my brothers were at boarding school, so I had to amuse myself. I first picked up a camera when I was about seven or eight. It was my father's Box Brownie and I shot my pony, pet lambs, guinea pigs and the farm dogs. At the age of 11, I headed off to boarding school and I didn't pick up a camera again until I was 18. I think it was my third paycheck which allowed me to purchase an Agfa camera in a hard, brown leather case.

At 22 I headed to the USA – without my camera. I sold it as I needed the cash. In California, I borrowed a camera and I still have a few small, square prints that haven't faded, even though they're now more than 40 years old.

In my late 20s, I married a lovely man who had a 35mm camera and was a pretty good photographer. He recorded his mountaineering trips and we held slide shows at our house for our long-suffering friends. We even served ice-creams in cones at half time. No wonder people hated slide shows! We headed north to live in Auckland where we owned yachts and sailed and fished for many years, of course the camera was always onboard.

I'd look at photographs in studio windows and think "Wow, I'd love to take photos like that..." but mine were nowhere near those amazing images. An advertisement for a photography exhibition introduced me to the existence of camera clubs. Finally, my husband's talk of f-stops made sense. I was hooked on photography from then on. As I progressed through the camera club ranks, people asked me to take photographs for them – family, property, groups and portraits.

Within a few years, I was being asked to shoot professionally. I was helicoptered into a remote Northland marae and I worked with advertising agency directors on annual reports. It really was a privilege to be asked to do these shoots.'

Lynn is a strong advocate of continuing education, and the fellowship on offer within photographic clubs and associations.

'I continued learning by attending workshops and I do even today – you never stop learning. The day you think you know it all is the end of the road. I always urge anyone serious about their photography to join an organisation and attend workshops. Working in a void can be soul destroying; being part of an organisation leads not only to new skills but to inspiration. I attend numerous photography exhibitions annually and familiarise myself with the work of others. No matter how good you are, you can still learn from those around you.'

Lynn's transition to digital capture has been a one-way trip, but she still holds strong views about capturing the image in camera, rather than relying heavy post-production. ▶

Melbourne Art Gallery, Australia, 2009. Canon PowerShot. © Lynn Clayton



‘I’m firmly digital, but I have some limitations. I prefer making images in the camera rather than spending hours on the computer. I pride myself that my images are authentic, rather than heavily manipulated, or so far from the original that one could ask whether it’s still an image. Will future historians know if our images were genuinely captured “as it was” or digitally created? Fifty years ago, Ansel Adams and Lee Miller worked with film and developer fluid, but we are still moved by their composition and the authenticity of the life they showed. I am a Canon user and love their gear. Currently, I shoot with an EOS 6D although my lenses are getting older, like me. I love my 24-70mm f2.8 and my 70-200mm f4 with an extender. I also have a 100mm macro. That’s it. Oh, and one point-and-shoot camera and my beloved iPhone. I mainly use Lightroom, Nik Software and a little Photoshop. I am not a techno buff, my motto is KISS – Keep it simple stupid!! I think this is a gender thing, my observation is that men seem to love equipment and gadgetry, women are more about the content and emotional result.

Photography introduces you to the world around you in a new way. Freeman Patterson once said, “Shoot it, then stop and walk around it (if possible) and see what angle, speed, f stop, etc. works best, but take that first image using your initial instinct”. I still practice that. When I set out to photograph an iconic subject I always try to add a little of myself; I try to make the image my own.’

For Lynn, variety certainly seems to be the spice of life as she catalogues just a few of her assignments and many self-generated ones.

‘I have been so fortunate to have had so many wonderful photographic experiences.

I was invited to Tibet as part of the event "Tibet in The Eyes of 100 Photographers". This was an amazing experience for the stunning scenery and because I met so many photographers from all over the world. Subsequently, I’ve been

invited back five times. I am planning a return trip later this year to a FIAP Mini Meeting. FIAP is the Federation of International Art Photographique, a European organisation promoting photography as art. I have attended Congresses in Hungary, Sicily and Turkey. I was honoured by FIAP in 2014 at the Congress in Turkey with a service medal for my contributions to promote photography as an art form both in New Zealand and internationally. In 2016 The Photographic Society of New Zealand awarded me an Honorary PSNZ (life membership) for similar efforts. I was surprised and delighted at both of these awards and incredibly proud. I was president of The Photographic Society of New Zealand 15 years ago and I am grateful for the very good friendships forged through this organisation. Judging is a huge honour and a huge responsibility. Personal likes and dislikes need to be put aside and you must view the photograph objectively. I have been invited to judge many competitions and salons both in New Zealand and in China. Recently six of us judged 8000 images over three days for the New Zealand International. This was a challenging and rewarding experience.

I completed a private commission for the owners of the apartments where I live. I photographed 44 apartments and produced a beautiful coffee table book. This took over a year to complete and I borrowed a tilt shift lens to ensure the walls were straight! The challenge was to portray the individual personalities of the owners without including any people in the images. ▶

Parnell Pool, Auckland, New Zealand, 2013. Canon EOS 6D with 24-70mm f2.8 lens. Finding a higher point of view creates magic. © Lynn Clayton



I've photographed Nelson Mandela, the Queen and several prime ministers, America's Cup Yachting, rugby at Eden Park and three weddings. My image of the **Huka Falls** was used on a postage stamp in the Scenic – Waterways series.

I started exhibiting in the local Birkenhead Cafe called the BT Cafe, mostly with other friends from the North Shore Photographic Society. Later, I received a community grant to exhibit at North Art with three others, including Lester de Vere from Takapuna. In recent times, I have been represented by the Exhibitions Gallery of Fine Art in Newmarket and this has been a very successful relationship. Selling photography in New Zealand is difficult as the appreciative audience is small. Whatever you do, don't give your work away, if it has no value put it in the trash! Seriously though, respect your own work and others will too. It is very difficult to sell photographs, but that doesn't mean they are not good. A good gallery makes a huge difference; I sold 10 framed limited edition photos at my last exhibition.

Travel to the Hokianga Harbour led to exhibitions at the Rawene Boat Shed Cafe and then in a café at the Treaty Grounds in Waitangi. I don't consider myself a landscape photographer although I'm always observing the light on these road trips. It is the odd, the details, the architecture, the derelict and the beauty in nature that I tend to focus on these days.

I've won a few awards which always surprise and encourage me. I like to push the boundaries, and break the rules. Sometimes I fail, sometimes I succeed. I've met amazing people who have inspired me from the late Marti Friedlander to Arthur Mowles and Ron Fitzwilliam, all of whom helped me find my photographic self. People like Judy Hodge, Eunice Mowles and Meg Lipscombe have played big roles in my development by sharing their knowledge and giving honest appraisals. I really admire Martin Parr, Annie Leibovitz, Harvey Bengé, Andre Gavia and many more. I collect photography and ►



*Ice Pattern Scoresby Sound, East Greenland. 2016. Canon EOS 6D with 24-70mm f2.8 lens.
This image was shot from the ship looking straight down. © Lynn Clayton*

have a few valued works from Brian Brake and Henri Cartier Bresson, along with a few unnamed early New Zealand Māori works which give me great pleasure.

I now spend a lot of time mentoring photographers and when I have octogenarians coming for lessons I am grateful to be able to give back and I am enriched when I see the pleasure they are gaining from picking up a camera. Photography is therapeutic; take your camera for a walk and instead of dwelling on your troubles, look for the light and something to photograph. Age has nothing to do with it. One woman I knew mounted a tripod on her mobility scooter. She took up photography at the age of 80 and went on to win awards, her creativity astounding us all.

I am never without something to do. This year, I have another exhibition. 'ICE' comes from an expedition last year to the very remote Scoresby Sound in East Greenland. Last year I exhibited black and white photographs of Auckland so this will be quite a different genre.

I love to create photo books; I believe in printing favourite images and my family love receiving these gift books. About two years ago, I began **blogging**. Blogs about my photography and travel experiences. My American grandchildren started calling me Kiwigran and it has stuck. I make photo books for them: Kiwigran goes to Africa, India, Alaska and Greenland. It's a great way to educate them and use my photos. If you have never made a book I suggest you do. The templates and online help make it easy. I use a company called **Blurb.com**. There are cheaper companies and more expensive ones, but Blurb suits my requirements. The thrill of receiving the book in the mail is worth all of the effort. But beware, it is addictive!

Photography has been a great love, a joy and a comfort to Lynn in difficult times. No wonder she so passionately advocates for her chosen art form and encourages others to get on board.

'I have been very fortunate with my photography journey. It has given me wonderful experiences, introduced me to many interesting people, and enriched my life. After my husband died, photography helped me through the tough years. For several years after his death I photographed wilted and dead flowers, looking for the beauty in death, the peace and to preserve the beauty that was. Great photographs should give the viewer an emotional response; it might be joy or sadness, it might leave you asking a question. It should linger in your subconscious. I might struggle to remember people's names, but I recall photographs that have touched me.

My advice? Don't be smothered by rules, push the boundaries, experiment and watch your photography grow. I am inspired by the world around me. My challenge – and yours – is how to make images our own.'

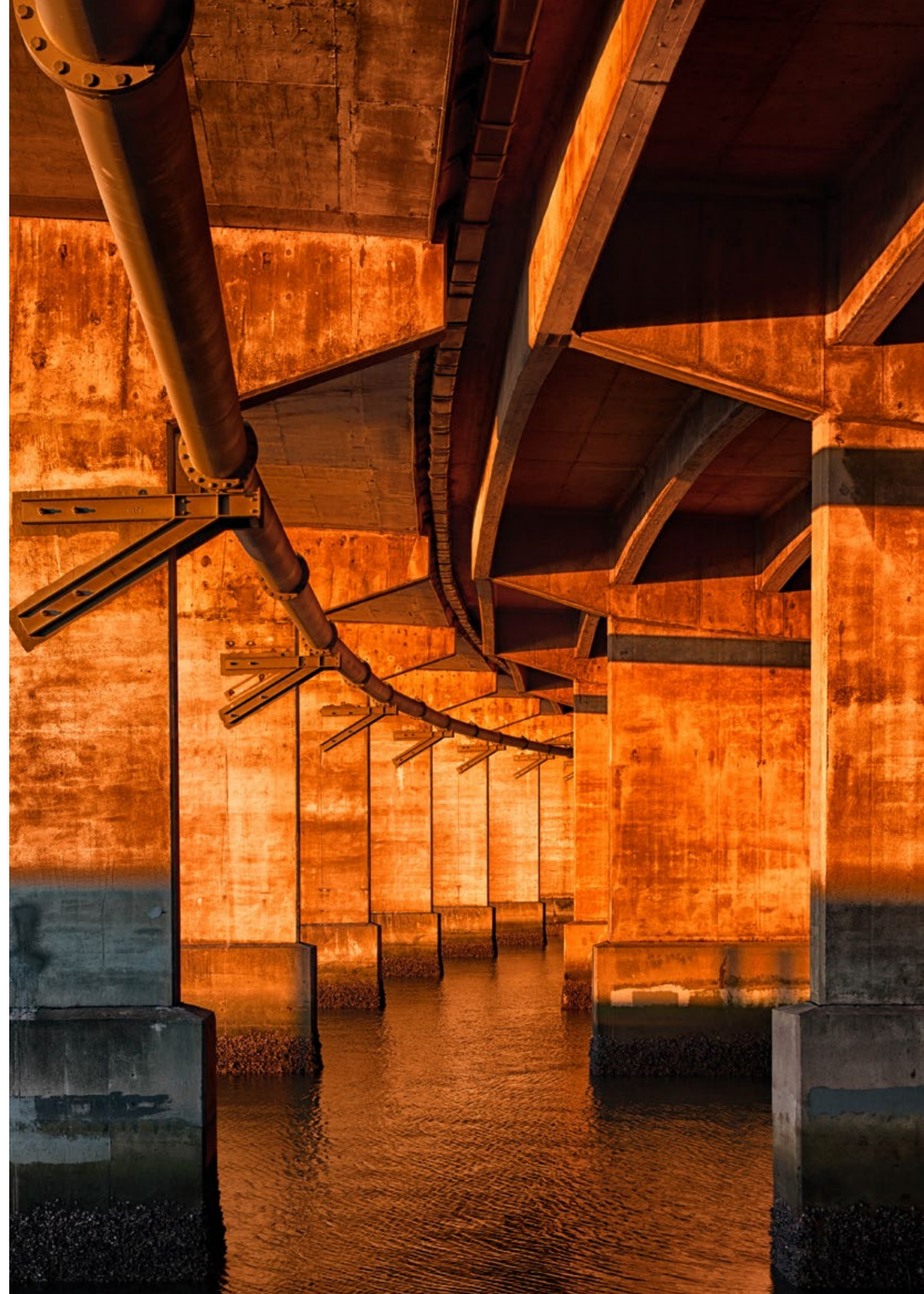
Over to you, but we think Lynn has done just that. This collection is unmistakably hers. ■

TS

www.lynnclaytonphotography.com

www.kiwigran.wordpress.com

*Golden Morning, Auckland, New Zealand, 2016. I love the cathedral-like architecture underneath the Auckland Harbour Bridge and when the sun rises the bridge glows. Canon EOS 6D with 24-70mm f2.8 lens.
© Lynn Clayton*





Dusty Landing in Cappadocia, Turkey, 2014. Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton



Hot air ballooning, Cappadocia, Turkey, 2014. Canon EOS 6D with 24-70mm f2.8 lens. ©Lynn Clayton

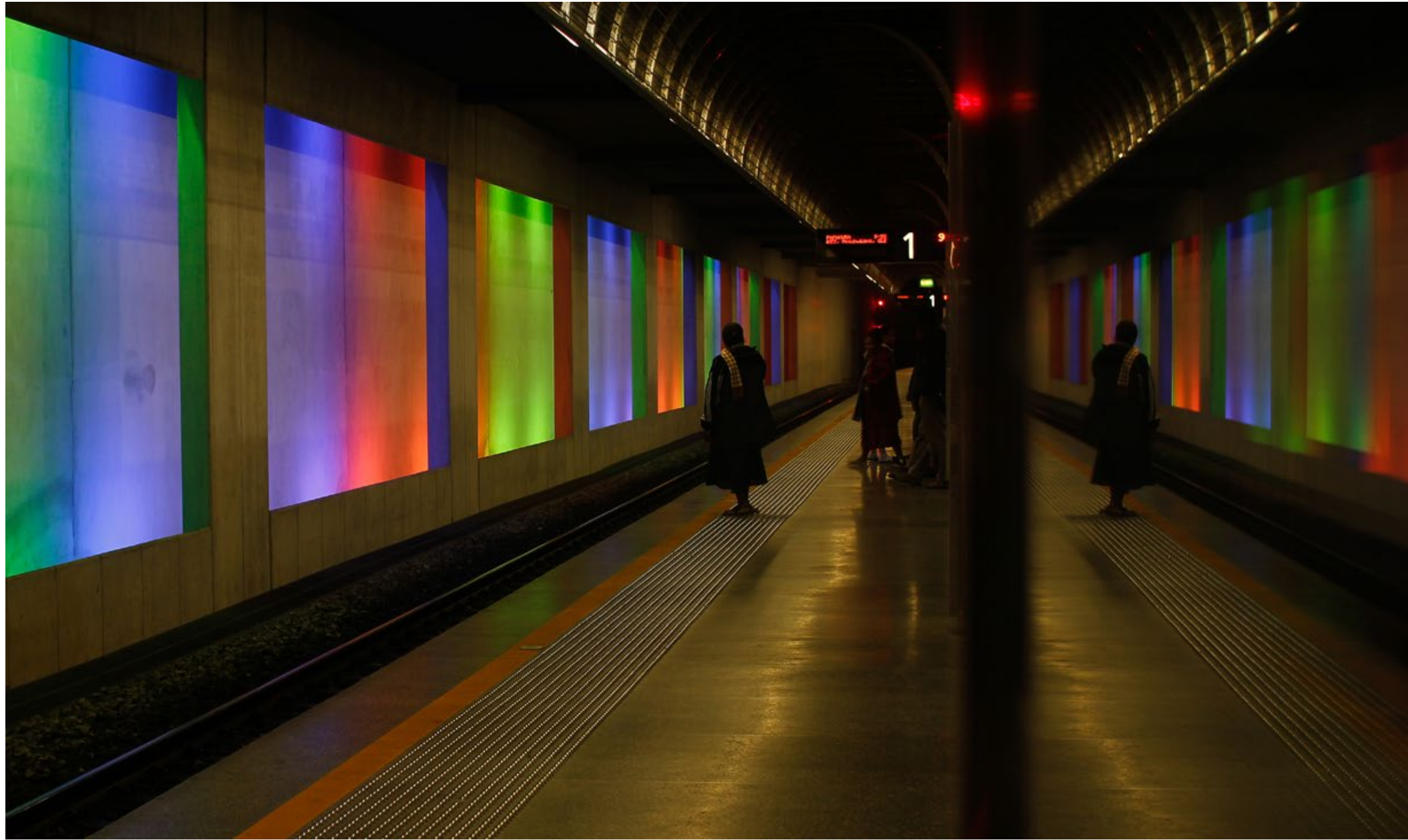
►► *Following double page spread: Winter morning Queenstown, New Zealand, 2016.
Canon EOS 650 with 70-200mm f4 lens. © Lynn Clayton*





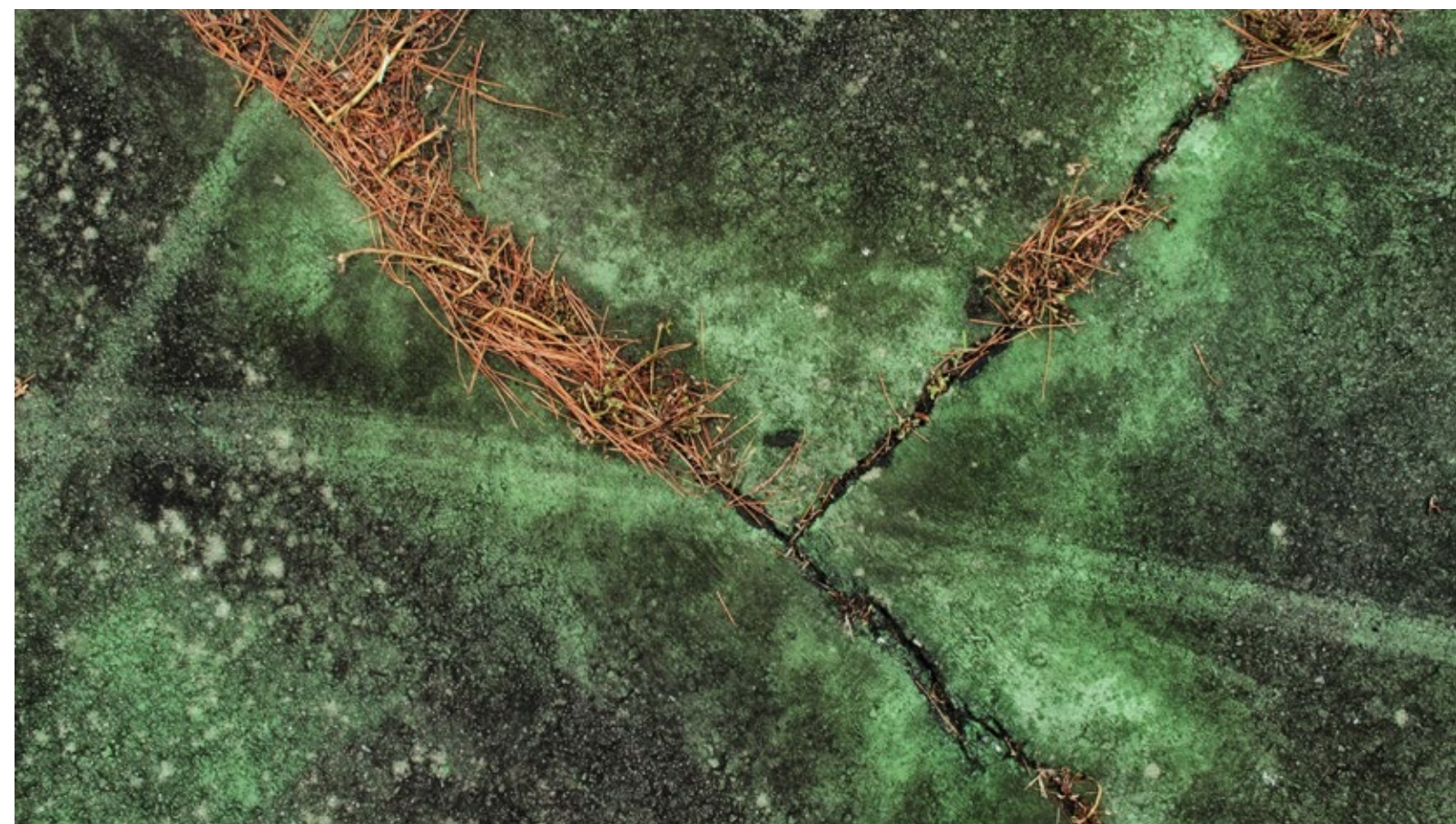
Baotu Springs Jinan, China 2010. Canon EOS 550D with 24-70mm f2.8 lens. © Lynn Clayton

Britomart Station, Auckland, New Zealand, 2010.
Canon EOS 650 with 24-70mm f2.8 lens.
© Lynn Clayton





Wilted Peony. © Lynn Clayton



Anyone for Tennis? 2010. Canon PowerShot. Derelict beauty at Makatu Tennis Court near Patumahoe, New Zealand. © Lynn Clayton



Are We There Yet? Manhattan bus sign, New York, USA, 2009. Canon EOS 400D. © Lynn Clayton

'I first picked up a camera when I was about seven or eight. It was my father's Box Brownie and I shot my pony, pet lambs, guinea pigs and the farm dogs.'



Morning, Hokianga Harbour, Rawene, New Zealand, 2008. Canon EOS 400 D. © Lynn Clayton

►► *Following double page spread: Coronet Peak, New Zealand, 2016. As the sun rose the frozen over mountain tarn glowed gold and I created the first image of a double exposure, the second shot was the Coronet Peak Ski Field across the valley. Canon EOS 6D with 24-70mm f 2.8 lens. © Lynn Clayton*





Coogee Beach Sydney, Australia, 2015. iPhone 6 Plus. © Lynn Clayton



Huka Falls, New Zealand, 2010. Canon EOS 550D with 24-70mm f2.8 lens. © Lynn Clayton

‘I’m firmly digital, but I have some limitations. I prefer making images in the camera rather than spending hours on the computer.’



Shadow play, 2014. Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton

‘I’ve won a few awards which always surprise and encourage me. I like to push the boundaries, and break the rules. Sometimes I fail, sometimes I succeed.’



*Varanasi Umbrella, India, 2013. I’m always looking for the unusual, especially in travel photographs.
Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton*

Silo Park, Auckland waterfront, New Zealand, 2016.
Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton





Riding an Elephant in India, 2013. My take on a 'selfie'. Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton



Mural in India 2013. Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton

'I have been very fortunate with my photography journey. It has given me wonderful experiences, introduced me to many interesting people, and enriched my life.'



Vietnam street party 2010. Canon EOS 550D with 24-70mm f2.8 lens. A crowd scene captured with a slow shutter speed creates a little magic. © Lynn Clayton



Swim lane reflection, Northern Arena Pool, New Zealand, 2011. Canon EOS 6D with 24-70mm f2.8 lens. © Lynn Clayton

‘Great photographs should give the viewer an emotional response; it might be joy or sadness, it might leave you asking a question. It should linger in your subconscious.’



Contemporary Group News

The APS has six 'Special Interest Groups' these being Audio-Visual, Contemporary, Digital, Movie, Nature and Print. In the past they were known as 'Divisions' but were recently rebranded with the new name and informally referred to as 'Groups'. This was done because Special Interest Group is a more descriptive term and overcomes the negative implications of the word division.

Another vital change is the suspension of Group membership fees. Previously members paid an annual subscription of \$10 for each Group joined. To encourage multiple memberships and movement between Groups the fee has been suspended for a period of two years. As President Paul Bennie said, 'Change has always been a feature of organisations and the APS is no different.' It will be interesting to see if this move generates the additional interest and cross fertilisation that is hoped for.

If membership is an indication, the Contemporary Group is certainly headed in the right direction. Membership has grown and now stands at 115. Whatever the reasons for this growth it is certain that the vigour injected into the Group's services in the form of a new newsletter and a closed Facebook group have much to do with it.

Perhaps the most exciting initiative for Contemporary Group has been the launch of the closed Facebook group, 'Friends of APS Contemporary Group'. It was established in November 2016 and currently has 83 members. Some people who joined earlier have pulled out

after realising it was not for them, whilst others have taken their places. It appears to be the primary source of new members of Contemporary Group. A recent survey of activity showed that around 2/3rd are actively posting images and comments on a regular basis, whilst the remainder limit themselves to just liking posts or to simply looking.

Another important development has been the launch of 'Free Expressions', a monthly magazine, in February 2017. There is an interesting synergy between the Facebook activities and the magazine which productively draws upon the images and discussions on Facebook. All issues are available for [download](#) from the APS website.

In the meantime the traditional Folio Groups remain well supported. There has been a small increase in membership in the on-line folio whilst membership of the postal folios remains stable. Interest in the Theme Challenges in the on-line folio is growing. The results of the most recent challenge are now shown on the Contemporary Groups [web gallery](#) on the APS website.

Contemporary Group involvement in APSCON 2017 at Forster is under discussion with Phil Ryan who put together the Group's AV presentation for APSCON 2016. This will ensure the presence of Contemporary Group at the convention.

Robert Dettman
Chairman Social Media Sub-committee
Digital Division committee member



Prestigious North Shore Salon an opportunity for all photographers

One of the opportunities the Photographic Society of New Zealand affords its members is a selection of PSNZ Salons and competitions. One of the major ones supported by PSNZ is the annual North Shore Salon which has grown significantly since its inception 22 years ago.

The 2017 North Shore Salon will once again be returning to its roots and feature similar categories as the first event in 1995, namely open print and digital, scapes, impressionist, people, abstract, street and action.

In 2016 the salon received 2107 entries from members of 49 PSNZ affiliated photographic clubs and societies across the length and breadth of New Zealand and the exhibition held at the Mairangi Arts Center attracted hundreds of visitors.

For the first time since its inception, this year the Salon will form part of the Auckland Festival of Photography which attracts photographers from all corners of the globe to be part of this prestigious event. The Auckland Festival of Photography is New Zealand's premium international photographic festival, one that

brings together photographers, curators, students, amateurs and professionals for the aim of encouraging the public to celebrate the art of photography.

The standard of photography in any PSNZ sanctioned salon is of world class which makes judging an often difficult task. This year **Desmond Burdon, Diane Costello, Eva Polak, Harry Janssen, Megan Jenkinson and Mike Hollman**, will have the unenviable task of selecting the best images from the thousands of entries for acceptance into the salon.

Entries for the 2017 salon open on 31st March and close on the 21st April. Judging for the salon will take place on 20th May and the results will be available within the following week. All accepted images will be exhibited at the Mairangi Art Center between the 17th June and 30th June as part of the Auckland Festival of Photography.

For more information, please visit the website: www.northshoresalon.co.nz

Moira Blincoe LPSNZ
PSNZ Vice President & Councillor
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Portrait photographer Michael Teo has been named overall winner at The 2017 AIPP VICTORIAN EPSON Professional Photography Awards. AIPP and EPSON would like to congratulate all of the category winners of The 2017 AIPP Victorian Epson Awards!

- 2017 AIPP VIC Epson Professional Photographer of the Year - Michael Teo APP
- 2017 AIPP VIC Commercial Photographer of the Year - James Harvie APP M.Photog. I
- 2017 AIPP VIC Documentary Photographer of the Year - Joshua Holko APP M.Photog. I
 - 2017 AIPP VIC Family Photographer of the Year - Nicole Anderson APP AAIPP
 - 2017 AIPP VIC Illustrative Photographer of the Year - Lisa Saad APP M.Photog. III
- 2017 AIPP VIC Landscape Photographer of the Year - Ian van der Wolde APPL M.Photog. III Hon. FAIPP
 - 2017 AIPP VIC Newborn Photographer of the Year - Edyta Palma APP AAIPP
- 2017 AIPP VIC Pet/Animal Photographer of the Year - John Ansell APPL M.Photog
 - 2017 AIPP VIC Portrait Photographer of the Year - Michael Teo APP
- 2017 AIPP VIC Science, Wildlife & Wild Places Photographer of the Year - Andrew Campbell APPL GM.Photog
 - 2017 AIPP VIC Travel Photographer of the Year - Ken Spence APP AAIPP
- 2017 AIPP VIC Wedding Photographer of the Year - Mauro Cantelmi APP AAIPP
 - 2017 AIPP VIC Emerging Photographer of the Year - Allison Harper
 - 2017 AIPP VIC Student Photographer of the Year - Deanne Holmer
 - 2017 Highest Scoring Print - Lisa Saad APP M.Photog. III
 - 2017 Epson Signature Worthy Award - Lisa Saad APP M.Photog. III

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
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**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.

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

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

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.

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Enjoy.

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

Ian Robertson
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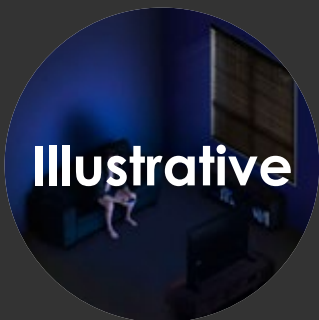
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Where are all your valuable images right now?

Let me begin with a disclaimer, I'm going to try hard not to make this sound like an advertorial! The information I'm about to divulge is intended simply as advice, suggestions for fellow photographers and their clients alike.

Why every company should have a repository of quality imagery at their fingertips

I have a number of clients who at one point had no idea where to find many of the valuable images they had paid good money for the creation and licensing of. One (who shall remain nameless, but you know who you are) 'lost' their entire image archive every time the person occupying the marketing manager role changed. I'd get a call to re-supply all of the images I'd previously created as they were apparently nowhere to be found...

To most photographers, once they've handed over a job it's no longer their concern, and rightly so, as they're only being hired to create the images - right? Well actually while that's true in theory in the age of digital imagery the expectation has become a good deal greater. Having been gently forced into becoming

retouchers, to an agreed limit in my case, we can now add 'pre-press file format savvy digital proofing/delivery experts' to the list of our new, rather wider responsibilities.

Why add to these responsibilities to our repertoire? Because it can be very much to our advantage to get involved more deeply in the planning and production process if the client is willing. Let me explain...

I'm sure I speak for many of my fellow photographers when I say I have a pretty solid cataloguing, filing and backup regimen. Better than many of my clients it seems, at least from the number of requests I get to re-supply images, sometimes from several years prior. You may think I should just shut up and accept their money. Of course I charge for the time and trouble it takes to locate images in the archives and re-supply them, but a wee while back, out of the blue, I was asked to set up an in-house Lightroom installation so a client could quickly put their hands on any one of several hundred valuable images which they had scattered across their network.



© Gary Baidon

I went in and did the job, it took the best part of a couple of days but in the end they had a resource that is proving invaluable to them as they can now find images easily, check licensing and share them electronically with their team, agency or design and print partners. And then there was the bonus I hadn't seen coming...

Now that they could look at everything as virtual contact sheets they quickly identified a number of areas where their visual assets were incomplete. The result? I was called in to shoot a whole series of missing images to render their collection more comprehensive! Now that's a win, right?

This particular client often has a need for images quickly. In many cases, these are required more quickly than I could book in and shoot them. When this happens they spend a lot of time and money tracking down and licensing stock images to fill the gap, often paying again to have me create a more suitable image when time allows.

Working together, we are now taking a strategic approach to their upcoming needs, planning

shoots well in advance of those needs, and it's working beautifully for both of us.

This kind of client/photographer collaboration is not new, but in the hustle and bustle of living in the media saturated twenty first century it's possibly something to consider dragging out, dusting off and starting to use again.

Assuming, of course, that you can both find the time. ■

Gary (Buzz) Baidon
buzz@f11magazine.com

Queenstown Centre for Creative Photography



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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.

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Our 2017 event schedule:

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
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October 25 - Nov 9	Myanmar
November 15 - 25	Japan Autumn Colours



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See: www.photosafari.co.nz

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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.

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►► Continued from page 150...

content. Susan Sontag in her first collection of essays, *Against Interpretation*, argued that real art has the capacity to make us nervous and any attempts at interpreting art are to be named for what they are – taming devices that let us control art and keep it manageable and comfortable. Sontag would probably turn in her grave at the recent suggestions of the AIPP to add captions that 'fully explain the image'.

About now, you're probably thinking 'untitled' has got to be a winner. No fuss. It's neutral, and lets your viewers decide for themselves how they interpret the work. Right? Wrong. Every title, no matter its apparent neutrality, smacks of meaning and guides your viewer. Levinson argues that even the supposedly dispassionate and objective 'untitled', '#65', 'red circle on blue ground' are themselves signifiers of a stance opposed to readings.

That's nowhere more obvious than in the work of Cindy Sherman, whose use of untitled is a sophisticated nod to the notion of a ubiquitous and stereotypical female identity, where we can't quite place the female subject but we know the 'type'. The joke, of course, is that Sherman numbers her untitled works, in the process providing a unique and singular identity for each of the female characters she inhabits. At least her dealer has an easy way of cataloguing her output.

So, next time you're tempted to call your work untitled, look in the mirror.

Perhaps you owe a little more to your viewers. ■

Ian Poole
(with Lisa Kurtz)

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The power of the title

I gratefully acknowledge that this month's article has been very much a collaboration between myself and Lisa Kurtz, who suggested the theme in a recent discussion.

Whilst Cindy Sherman has made a career out of untitled work, those of us orbiting beyond the stratosphere of fame and notoriety might do well to consider an alternative approach.

The history of titling is an interesting one. According to Ruth Bernard Yeazell, author of 'Picture Titles: How and Why Western Paintings Acquired Their Names', titles only came about in the 18th century with the rise of the art market. Prior to this, European art was mostly made under the system of patronage. Work was made for a specific patron, for a specific site and was rarely mobile. Artist and viewer shared a common culture, where art required no identification or explanation.

As dealers began to trade in artworks, works needed unique identifiers which, in many cases, were provided by the dealers themselves. Titles became standard practice and served not only an inventory control purpose, but also added to the documented identity (and therefore provenance) of a particular work. A dealer's delight!

Not that all titles will stand the test of time. Amsterdam's Rijksmuseum began removing racially inappropriate language from titles in its collection in 2015, calling the process an 'adjustment of colonial terminology'. One of the first works to be renamed was 'Young Girl Holding a Fan' by Simon Maris – the painting

used to be called 'Young Negro Girl'. It has been a contentious move for the gallery, with opponents suggesting it is a rewriting of history and tantamount to censorship. The Rijksmuseum argues that these revisions create a neutral lens from which visitors can view artworks, freeing those works from prejudiced interpretations based on language.

Such is the power of the title. Let's dig deeper. Titles are the linguistic messages we attach to our work. Academic Dr Jerrold Levinson, a visiting Professor at Columbia University, identifies three categories of titles. The neutral ones (like those the Rijksmuseum are working hard to create), additive titles (that contribute to the meaning of the work and are almost intended to be part of the work - think of Kara Walker's gloriously grand literary titles that have their own agendas of appropriation (e.g. 'Missus K. Walker returns her thanks to the Ladies and Gentlemen of New York for the great Encouragement she has received from them, in the profession in which she has practices in New England'), and interpretive titles (those that announce or support a particular interpretation of the work).

Is this better than 'Solitary Tree', 'Sunset', 'Morning Glory' or some other non-descriptive banal titles we have seen in camera club or suburban art shows? The Australian Institute of Professional Photography (AIPP) talks of 5 Ws when adding captions - Who-What-Where-When and sometimes Why - of the picture's

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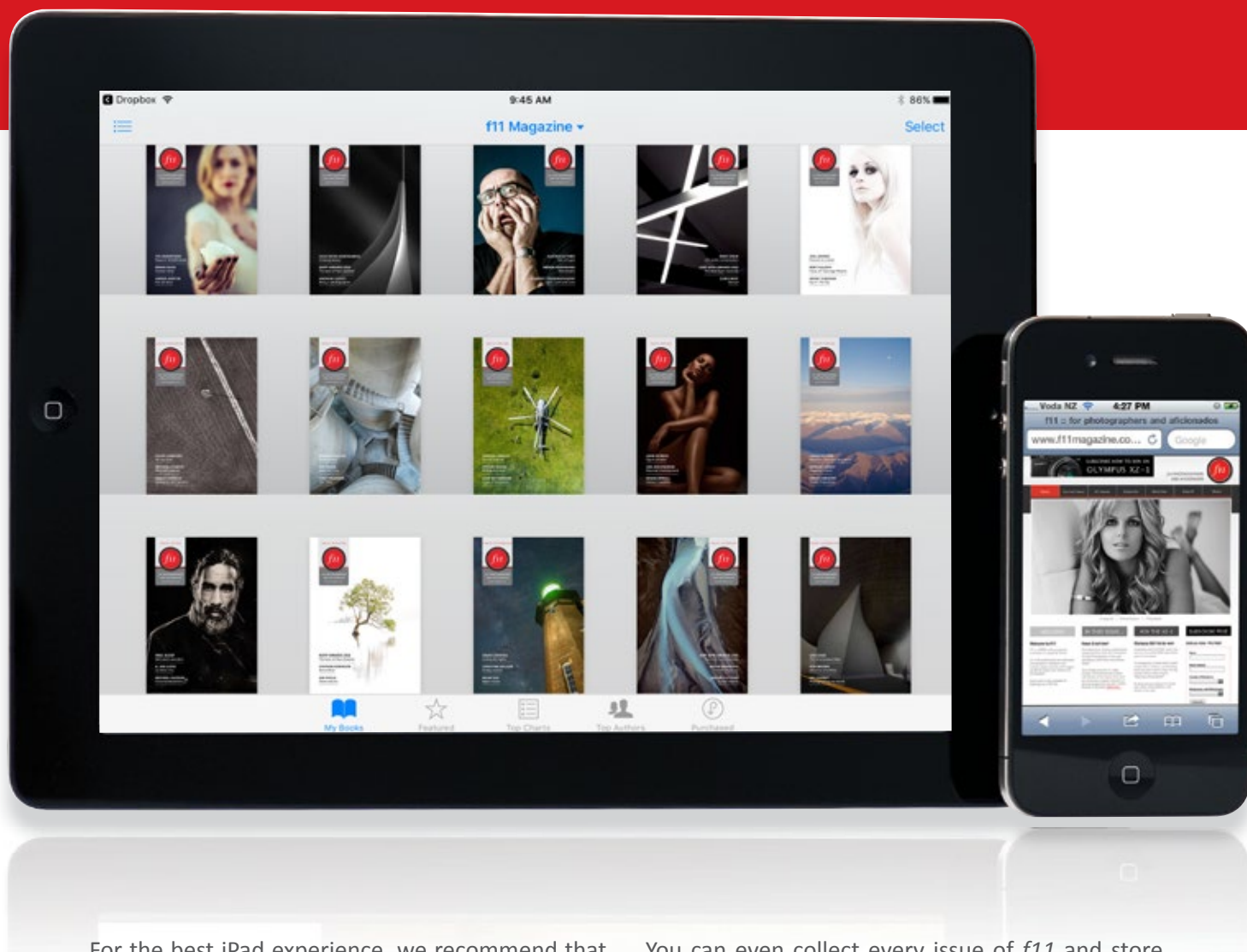
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