

ISSUE 27 | NOVEMBER 2013



*for* PHOTOGRAPHERS  
AND AFICIONADOS

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**DYLAN FOX**  
Watching the skies

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**JANE USSHER**  
Coast – A New Zealand Journey

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**TONY KEARNEY**  
Closer

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## Welcome to *f11* Magazine

Thanks to all of our readers who responded to my editorial last month asking for feedback on the magazine, and for suggestions on our content and direction. It's very much appreciated and quite humbling that all of the comments were positive or favourable – not a dissenting voice in evidence anywhere!

This was, and remains, an open invitation so your feedback is welcome any time.

Here's what we have in store for you in issue 27:

New Zealand photographer Jane Ussher partnered with writer Bruce Ansley to produce a beautiful new book, COAST – A New Zealand Journey, launching on 1 November, the same day that this issue of *f11* goes live. The book, all 464 pages of it, celebrates our stunning coastline and the people who live, work and play on the wild, wet edges of our landscape. We talk to the authors and share some of our selected favourite images with you. Plus, every subscriber goes in our draw to win one of three copies of the book.

Two Australian photographers complete the line up of talent in this issue:

Adelaide based Tony Kearney uses vintage film cameras and black and white film to shoot objects from his personal collection as late afternoon light plays across his kitchen table for this series called Closer. Only a few images have been published before, and we're pleased as punch to showcase the entire series to date (the project is an ongoing one) right here!

Dylan Fox hails from Perth, Western Australia and is an avid landscape photographer, constantly watching the skies for just the right weather to capture something truly special. We think he has, and a portfolio of some of his carefully composed and perfectly exposed images is the third feature in the magazine. One of Dylan's images is on our cover this month.

Enjoy this issue of *f11*. ■

Tim  
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# The *f11* team

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



**TONY BRIDGE** is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, 'Learn from him, you will'.



**DARRAN LEAL** is a photographer, adventurer and educator. An Australian by birth, he combines his twin loves of travel and outdoor photography by running tours, workshops and seminars and guiding photographers to stunning locations around the globe. Prior to inventing this great gig, he variously sold cameras, served food and wine, built gas pipelines, explored for diamonds and discovered that the life of a park ranger was not for him. When not up to his ass in crocodiles, cuddling gorillas or herding photographers, he fishes the world's oceans, rivers and streams. Only his fishing exploits suffer from exaggeration, believe it or not the rest of his adventurous life is, amazingly, true.



**IAN POOLE** has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for eight 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 *f11*'s latest Australian ambassador and a most welcome addition to the team.



**MALCOLM SOMERVILLE** spent far too much of his working life within the evil empire that once was the largest multi-national manufacturer in the photo industry. His resulting knowledge of photographic and chemical processes is so deep that he is still deemed to be a security risk. A past president of the NZIPP, Malcolm is the ultimate fixer, a go to guy for anyone wanting to know anything about professional photography and photographers. Malcolm has been a writer and industry commentator for many years and has the innate ability to spot a crock of the proverbial at 500 paces.



**TIM STEELE** is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and always for the 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, devil-may-care attitudes, 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, great images to share with *f11* readers.



## 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 121](#) of this issue.

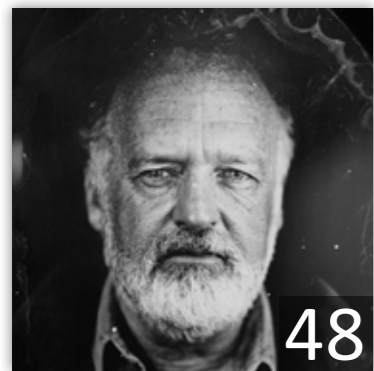


## Jane USSHER

COAST  
A New Zealand Journey



© Jane Ussher



## Tony KEARNEY

Closer

© Will Wilson



© Tony Kearney



## Dylan FOX

Watching the skies



© Dylan Fox



COVER IMAGE © Dylan Fox  
www.dylanfox.com.au

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# In plain sight

## ELEMENTAL ICELAND – BY STIAN REKDAI

'Stian Rekdai and crew spent three weeks in September wandering around Iceland, taking pictures with Nikon cameras and lenses, then using LRTimelapse, Adobe Lightroom and Adobe After Effects for all the postproduction stuff. The end result is a bright, vibrant piece of work that really shows off Iceland's harrowing beauty' – ADWEEK

Source: ADWEEK via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



## PLAYSTATION 4: PERFECT DAY

Lou Reed's 'Perfect Day' is the karaoke backdrop to this PlayStation 4 commercial that imagines a couple of committed gamers going about their dueling, shooting, and racing business while singing contentedly in unison. Directed by Matthijs van Heijningen, DP Joost Van Gelder.

Source: studiodaily via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



## VIDEO PROFILE: RINZI RUIZ – STREET ZEN

Los Angeles street photographer, Rinzi Ruiz is profiled in this short film. In it, he describes what inspires his unique approach for photographing the City of Angels. This video is a collaboration between The Candid Frame and Alas Media.

Source: The Candid Frame via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

SUBSCRIBE NOW FOR YOUR CHANCE TO WIN 1 OF 3 COPIES OF 'COAST' THIS MONTH

See full details on page 137 of this issue. Please note all existing subscribers also go in the draw, which takes place at the end of November 2013.

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## NEW: LEICA M

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Kyrgyz nomads graze their horses on the shores of Song-Kul Lake – a centuries-old tradition. Their clothing, or perhaps the look in their eyes, reveals their dreams of a better future. It's an intense moment, as if made for the new Leica M – a camera so compact and discreet that it seems predestined to capture the unnoticed aspects of life. It combines traditional M virtues with cutting-edge camera technology – a newly designed high-resolution, full-format sensor, Live-View, video capability, and advanced new focusing methods guarantee brilliant images that tell fascinating stories.

Discover the new Leica M at [www.m.leica-camera.com](http://www.m.leica-camera.com)



## When the going gets tough...

Our beloved camera companies occupy a special place in our hearts, supplying as they always have, the tools that are our means of production, self expression and creation.

Spare a thought for these companies now as they deal with year on year massive decline in sales across the

camera market, driven largely by mass adoption of smart phones. This revolution has laid waste to the segment previously defined as 'compact' digital cameras – once occupied by low involvement, low investment happy snappers, driving manufacturers businesses by volume rather than by margin, accounting for a big chunk of annual production in the process.

In recent years most manufacturers claimed that the compact segment was pretty marginal business anyway, increasingly commoditised by a downward spiral in price points and fierce competition for market share of this sunset business from their retail channel partners.

The GFC impacted as well, forcing consumers to focus on reducing their discretionary spending by defining priorities – in this case, electing, en masse, for smartphones rather than compact cameras.

That compact camera segment represented seeding. If consumers had a good experience with brand X they might very likely migrate up that brand's camera food chain to their travel zoom, or perhaps even a DSLR. What migration path exists for smart phone owners, other than the next iteration of slightly smarter smart phone?

None of this happened overnight, and yet the camera brand sages and soothsayers were caught napping. The very part of the business that they deemed marginal disappeared from view, likely never to return and with that eventuality causing a massive disruption to previously reliable value chains. Tears flow, crocodile tears perhaps?

Contrast this with the foresight demonstrated by companies in the information technology space. In an era where consumers have chosen to lengthen personal computer replacement cycles, seeing little compelling reasons to update devices, Apple strides forward with virtual impunity creating new product categories and inventing desirable devices to occupy them. Consumers respond with alacrity, following the pied piper's every move with credit cards at the ready.

Microsoft is another fine example. With the GFC looming, rather than retreat to the hills with its massive war chest intact the company doubled its already gargantuan R&D budget and has maintained this momentum through the crisis, recognising that innovation defines new categories, perceived value makes them sustainable and consumer communication is key to making the whole thing work.

Camera companies take note, watch and learn – but quickly.

Carpe diem. ■

TS

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Waihora/ Lake Ellesmere, to the west. Fujifilm  
X-Pro 1 with 18-55 lens. © Tony Bridge

## A question of line

All of us, as we confront the learning required to continue our adventure with photography, will pass the same inns on the road, where we need to stop and learn and achieve a degree of mastery for the way ahead. Composition and visual design are one of those.

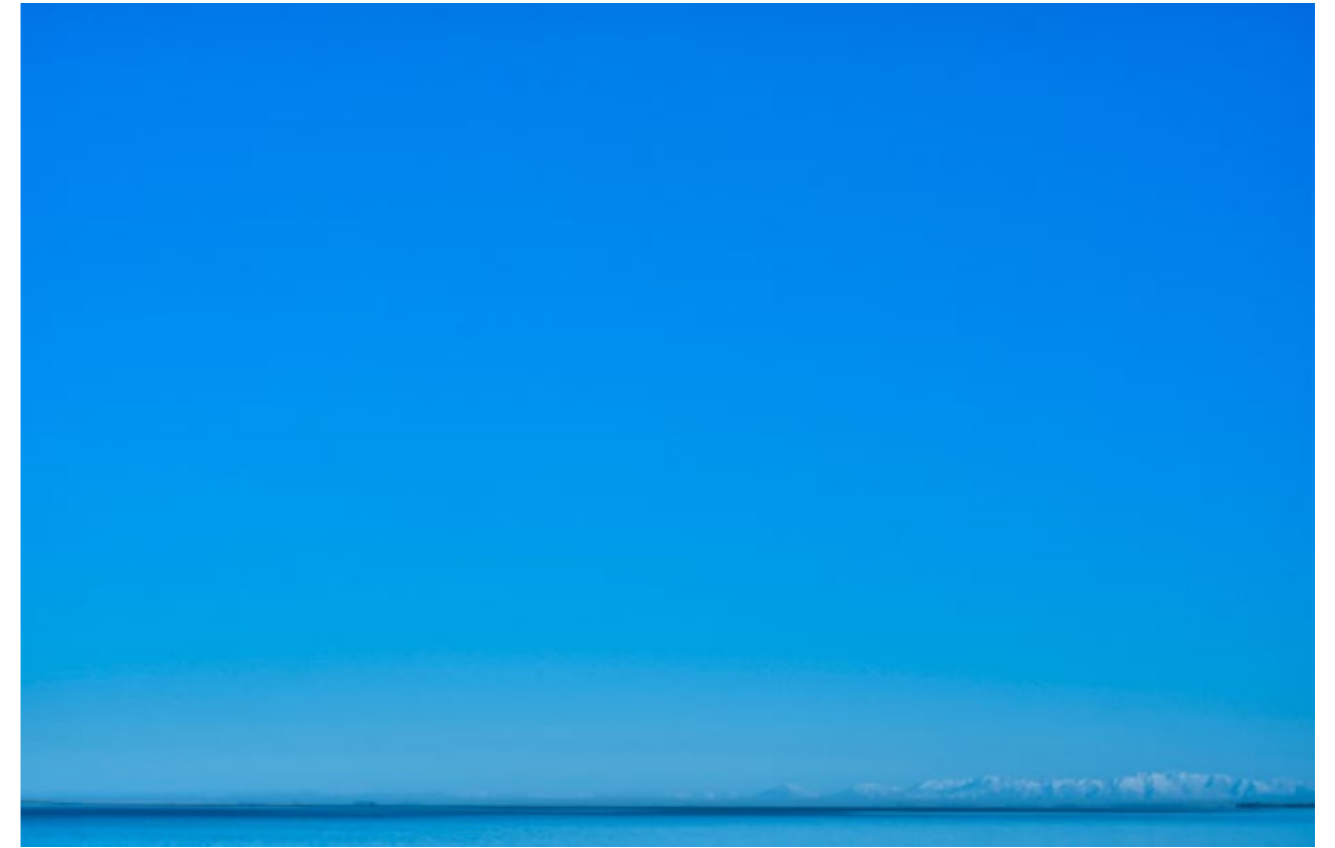
Composition is, put simply, the arrangement of subject material within the frame in a way which expounds and expands our narrative. By judicious choice of place, arrangement and moment, we weave a story, we make a point, we show our viewpoint, and we give our take on what is before us.

Visual design is not the same thing. Mastery of this aspect of picture-making is both simple and complex. The first part of this particular room of infinite curiosities is learning to identify the components and their relationships. We learn to identify such things as line, weight, tone, and scale. We learn to differentiate between shape and form – a function of light relative to a surface. In the beginning of our visual education,

we start by identifying the labels and becoming conscious of them. We learn to step back from our subject and begin to see it objectively. We learn to disconnect ourselves from emotion and moment, and to consider the elements within our picture space as aspects of an exercise in construction. That is the easy part.

It is when we begin to consider the significance of those elements that things become more complex, for we need to become conscious of their psychological importance, of the subliminal effect they have upon both us and the reader of our photograph, for each component of visual design has a story to tell and an effect upon the mood of the work and the feeling it will engender in a viewer.

Perhaps the simplest of these, and yet one of the most powerful, is the line. Lines are part of our lives, keynotes in a visual world. There are vertical lines, and dynamic lines and oblique or diagonal lines – not the same thing. There are curving lines and s-lines, which bring a different ▶



energy to an image. Each has its own power, and each will play an instrument of power in the orchestra which is our image. To be a successful conductor, we need to be able to play each instrument and grasp at a deep level just what power and impact it has.

The horizontal line is one of the most powerful, and the key to understanding it lies in the adjective horizontal, which is derived from the word horizon. We all rely on the horizon to give us a sense of place and location, and for that reason, such lines denote rest and being at peace. A horizontal line has no further to fall. It is a line at rest. Note too that we all spend approximately 1/3 of our lives in a horizontal position, namely sleeping. Horizontal is thus energy slowed to a standstill, which implies calm, peace and rest. If the mood of our image is one of peace and tranquillity, then giving significance to the horizon will help achieve that.

One day I was helping guide two photographic tourists on Banks Peninsula, in the South Island

of New Zealand. It was a pristine morning, with no clouds or wind, when we stopped by the shores of Lake Ellesmere, one of those glorious days where the air holds its breath and all is well with the world. After sharing stories about the place, I set my clients free to explore and make photographs. I couldn't help myself. As I looked across the lake, I saw the thin-lipped line of the horizon, the monochromatic blue and the subtle shape of the Southern Alps showing dimly through the haze.

It was a world at peace and at rest. ■

### TB

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# Jane USSHER

## COAST A New Zealand Journey

Jane Ussher, one of New Zealand's foremost portrait photographers, honed her ability to work collaboratively with writers during her 29 years as chief photographer for the New Zealand Listener magazine. During that time she photographed a wonderful cast of characters from the music, film and television industries, as well as politicians, diplomats, scholars and scoundrels.

Today, Jane works as a freelance photographer shooting for leading magazines and for Oxfam NZ, documenting relief work in the Pacific Islands.

Her work has featured in many books, including *Still Life*, which documented the historic Antarctic huts of Scott and Shackleton. In 2009, she was made a Member of the New Zealand Order of Merit, for services to photography.

This feature casts an eye over her latest book, *COAST – A New Zealand Journey*, which she worked alongside accomplished writer Bruce Ansley to create. This is his sixth book.

We asked Bruce for his thoughts on the project and these follow this article. ▶



*Long the first step for an ambitious sailor, P Class yachts still feature at regattas around the country. Here they wait for the starting guns at Kohimarama Yacht Club championship. © Jane Ussher*



Coast is an unsentimental but nonetheless loving look at New Zealand's long, complex and varied coastline and celebrates the diversity of the landscape and the people who populate it.

Together, Jane and Bruce travelled by car for a series of epic road trips over a two year period to visit the places and to meet the people who feature in the book.

In a sense, we're all coastal dwellers in this country. We inhabit two long relatively thin landmasses set between a small perilous sea and a much larger, slightly more benevolent ocean. We're subject to the whim and fancy of turbulent winds and complex weather systems delivered by the waters surrounding us. Hardly anywhere is more than a couple of hours drive from the shore, so it's not surprising that as a nation we identify so strongly with our coastline. We're drawn to it, in all seasons, for recreation, sustenance and commerce.

Although working as a team, Jane and Bruce developed individual responses to the people and places they visited, working on two levels, and the book reflects this as separate understandings expressed in prose and pictures, complimentary but not inseparable. It's a strong collaboration, avoiding the feeling of being so contrived that the words must match the images.

Jane speaks of making a conscious decision not to photograph anything or anyone out of a sense of obligation, feeling no pressure to document any experience other than her own for the book.

'I had to feel that there was an image that I wanted to take before the camera came out of the bag. Every image is a considered response to what I was seeing and feeling, nothing was shot from the hip or spontaneously.'

Reflecting on her use of the 31 megapixel Hasselblad H4D camera, she observes, 'For me, it's a camera that you unpack and then repack after each use. A lot of the time its on a tripod, quite a laborious way but the way I've always

worked, even with my 6x6 film based Hasselblad cameras.'

In her transition to digital photography, during the last two years of her tenure at the NZ Listener Magazine, she came under increasing pressure to migrate from her 6x6 Hasselblad to digital capture, and a Canon EOS 5D was provided for the purpose. While she enjoyed the flexibility, the high ISO performance, and multi-point autofocus, the overwhelming conclusion was that she was not playing to her strengths.

'I missed the rigor of medium format, feeling that this somehow contributed to a lack of control in the whole process.'

Clearly not a fan of the 'run and gun' approach favoured by some photojournalists, her ultimate transition to digital came in the form of the H4D she uses today. Most of Coast was shot on three lenses, the 100mm f2.2 for many of the portraits, and the 35mm and 50mm optics for the landscape work.

Unlike many photographers, restless and impatient for the next model, the step up, Jane is quite content with her current kit. ▶

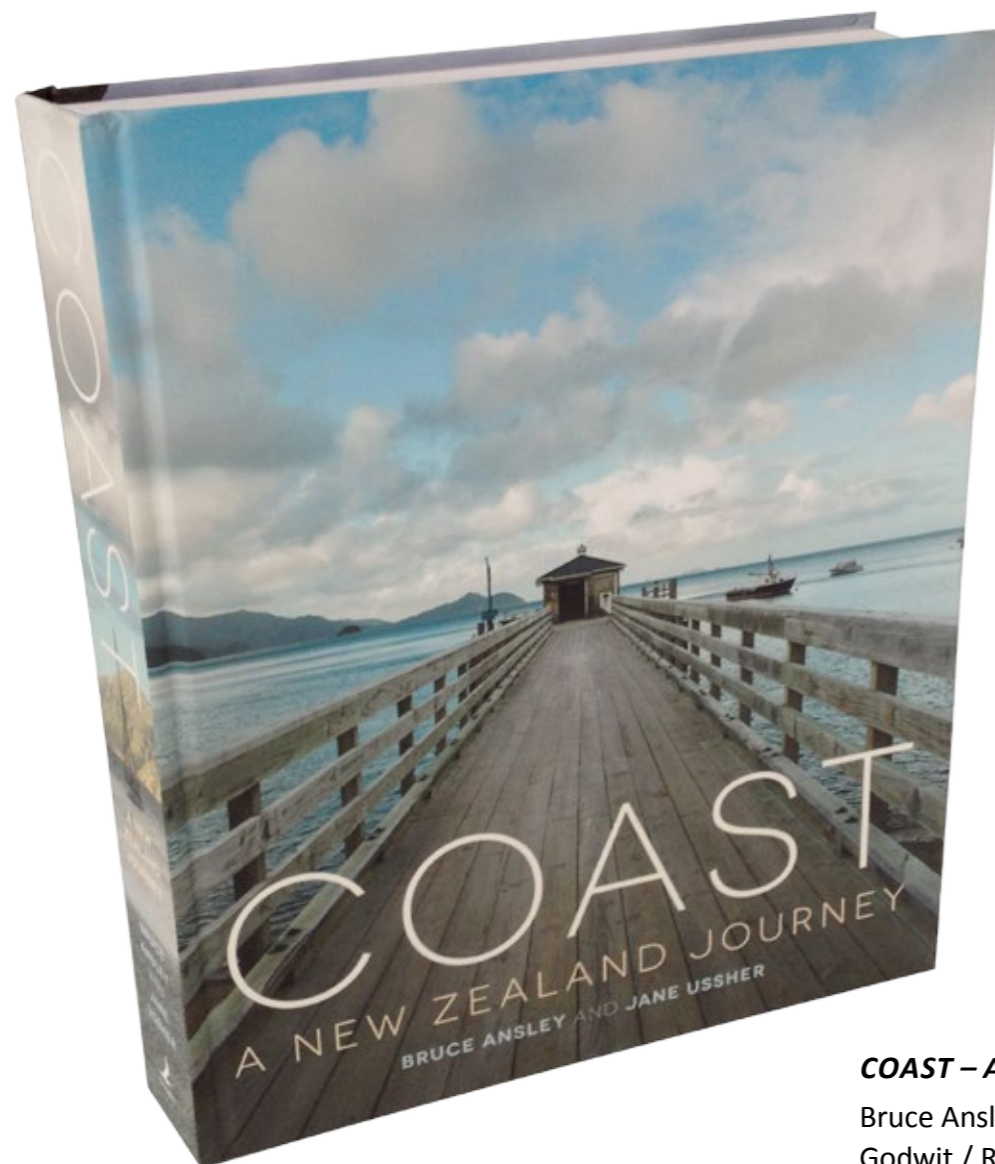
*Waipu Cove, summer. © Jane Ussher*



'One of the things that I loved about shooting on film was the fact that I used colour negative rather than transparency emulsions. I enjoyed the subdued colour palette and the ease of push processing. My 31 megapixel Hasselblad offers a similar 'feel' and 'look' – exactly the look that I'm comfortable with. It's the perfect machine for what I do.'

We couldn't agree more, it's always impressive to encounter a photographer at one with their equipment, and these images demonstrate that eloquently while speaking quietly but assertively to the vision that created them. ■

TS



**COAST – A New Zealand Journey**

Bruce Ansley and Jane Ussher  
Godwit / Random House NZ  
Released 1 November 2013

[Learn more here.](#)

## Thoughts on Coast

I have always lived within sight and sound of the coast and at one stage made my living from it as a commercial fisherman. I have fished on it, farmed beside it, revelled in it as a surf lifesaving club member, surfer and swimmer, taken all my holidays on it, sailed around almost all of it, lived as close to it as I could get and loved it. The subject was near and dear to me and, of course, I was to work with one of New Zealand's best photographers, Jane Ussher. Jane and I worked together on the NZ Listener for more than 22 years before I left in 2006 to become a fulltime author. So I leapt at the opportunity to write this book.

I have poked around New Zealand's coast from South Cape on Stewart Island to North Cape, from east to west. Jane has spent her life photographing New Zealanders and the country they live in. We thought we knew the coast. We were wrong.

New Zealand has between 15,000km and 17,000km of coast depending on whose estimate of its length you prefer. That makes our coastline either ninth or seventeenth longest in the world. How were we to approach such a task?

We decided on this solution: We would explore the coast through the eyes of people who have been shaped by it, and in turn have left something of themselves on the seaboard. I wanted to reflect their sense of wonder in this book: the unexplored and the unexpected and the out-of-the-way, all photographed with Jane's eye for the unique.

When Jane and I worked together in the past we developed a synergy which made flexible creatures of plans. We saw opportunities and made the best of them. For Coast, we started with a plan but came to rely more on serendipity, the chance encounter, and that approach served us very well. For example, we thought the tiny former fishing village of Cosy Nook near Riverton

was abandoned until Jane saw a face at a window. We spent an afternoon and the following morning with Bob Beckford, an erudite recluse, and he became one of the many highlights of the book.

We divided the coastline into ten parts, five for each island, and tackled them each in turn, flying into the nearest airport, renting a car, and living in motels for as long as it took. After working together for so long we have a deep respect for each other's abilities and our convention was to never question the other's choice. In fact, we'd decided that if the text and photographs didn't interlock, too bad. In the event, they fitted together very well.

Both Jane and I have long and happy marriages and otherwise living and working together 24/7 for quite long periods might have been daunting. We were friends when we started, good friends when we finished. ■

**Bruce Ansley**  
**October 2013**



*Author of Coast, Bruce Ansley*



Early morning in summer, Martins Bay. © Jane Ussher

*'The number of perfect beaches exceeds any Pacific Island idyll. They lie around every corner, from Auckland city's shallow edges to Waiheke Island's fair sands to the long northern bays. Island names ring mellow as poetry: Motutapu Motuihe Pakihi Ponui Pakatoa Tiritiri Matangi Rakino Rotoroa. Rangitoto's cone lies in the national treasury, as vivid as Taranaki or Aoraki.'* – Bruce Ansley



◀ Long-time campground friends Jacky Bishop and Joan McAneaney get into happy hour in the Martins Bay camping ground. Behind is Joan's grand-daughter Hailee. © Jane Ussher

▶▶ Following double page spread: Sunset, Miranda. A huge cloud of godwits rises from the salt marshes. © Jane Ussher





*Coromandel harbour, where the British Navy ship HMS Coromandel called in 1820 to load kauri spars and gave the harbour, and the peninsula, its name. © Jane Ussher*

*'A little more than two hours by road from New Zealand's biggest city, so close that on any fine day Aucklanders can see it, lies a different world, full of rainforests, beaches, history, everything but people – permanent residents at least. This paradise is the Coromandel Peninsula, officially 85 kilometres long and 40 wide, almost everyone living along the Pacific coast on one side or beside the Hauraki Gulf and the Firth of Thames on the other.'* – Bruce Ansley

▶▶ *Following double page spread: Looking along a wild seascape from Te Horo near the long-vanished port of Awanui. East Cape frowns in the background. © Jane Ussher*





▲ Fishing shack at Te Horo. Built from driftwood, old iron, fishing line and anything the beach gives up, the shacks yet survive winds that send gobs of foam racing up the beach like frightened animals. © Jane Ussher

▶ Gordon Thommo Thompson and his son Leroy, the old shipping building's current inhabitants and possibly its saviors too. © Jane Ussher

▶▶ Following double page spread: Ross Martin (left) with his brother and sister-in-law Morris and Barbara, with dogs on the Napier foreshore. © Jane Ussher









◀ Barry Flint with young friend Noah Gosling, inside his organic bach at Herbertville. © Jane Ussher

▲ Tom and Seth Forbes, twins and patrolling lifeguards at the Paekakariki Beach surf club. © Jane Ussher



▲ Crushed coal at the Ngakawau coal mine. © Jane Ussher

▶ Daniel Mullany, coal crusher. © Jane Ussher



Daniel Hall, Shayne Darling and Greg Mason,  
the Honey Dew 2's crew. © Jane Ussher



Celtic, Captain, fisherman,  
explorer, jeweller, gold prospector,  
historian. © Jane Ussher

▶ Colin Gavan, captain, fisherman, explorer,  
jeweller, gold prospector, historian.  
© Jane Ussher



▶▶ Following double page spread: A sudden  
storm at the Rangitata river mouth. An hour  
later it is gone. © Jane Ussher





▲ Sam Gibbs, up-and-coming salmon fisherman. © Jane Ussher

▶▶ Following double page spread: Evening light glimmers from the sea at Kaikoura, edged by the snow-tipped mountains of the Seaward Kaikoura range. © Jane Ussher



At the base of Farewell Spit near Puponga, Tania Anderton and Axel Lentz collecting weed and growth that locals call sea compost, much in demand for gardens. © Jane Ussher





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*At the heart of the image*



# Tony KEARNEY

## Closer

Tony Kearney takes objects he has found, collected and loves, places them on his kitchen table, or on the shelves surrounding it, waiting until they're bathed in late afternoon light before transforming them into visual metaphors.

Using vintage film cameras and carefully controlling shallow depth of field and strong contrast, he then brings these images to life with traditional dark room film processing techniques.

Tony grew up in Gisborne on the east coast of New Zealand. Somewhere around the age of ten, his parents gave him a Kodak Instamatic which he took everywhere, especially on holidays up the coast. He clearly recalls sending the film cartridges off in cloth bags with their return address tags and waiting two weeks for fat envelopes with 24 square colour images to 'rock up' by return post.

The school he went to was resource poor and didn't offer Art as a subject but Tony was lucky to have a teacher who was mad keen on photography and had managed to put together a darkroom under a staircase for the students to use. His work stringing tennis racquets for 60 cents an hour helped Tony to scrimp and save enough money to buy a secondhand

camera – an Asahi Pentax with a clip on light meter – and he learned to develop film and print the images.

'I'd hunt out any books I could find on photography at the local library and learnt to do things like bas relief and reticulation and when I didn't have a negative that I wanted to print, I'd play with photograms.'

At eighteen he moved to Wellington to study Industrial Design at Wellington Polytechnic, having submitted a folio that included some of his photography. It was a four year full time course, 26 contact hours a week, 4 of those studying photography and in particular studio and darkroom photography. He loved it.

'I got to play with large format cameras and even learnt the art of processing my own colour transparencies where half way through the process you had to take the film out of the development tank and flash it with light to get the full reversal. I bought myself an Olympus OM-1 and slowly built up a collection of lenses. I still have, and use, that camera.'

At the end of the polytechnic course he moved to Adelaide, Australia, where two of his ▶



*Flight. Pressed metal wind up plane. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*

brothers were living, as there wasn't that much work in his chosen field of Product Design happening in his native New Zealand. He spent five years working for manufacturers, building design skills before packing up and travelling to North America and Europe with his partner Sandra, on the road with backpacks and tent for 7 months. Returning to Adelaide he co-founded Designmakers Pty Ltd, a Product Design Consultancy that has now been providing design services for more than 25 years. Photography remained an interest but career needs would dominate. He takes up the story:

'Since leaving polytech my photography had reverted to being mainly about the recording of special events and travel. When I went on holiday, I'd have the camera, when I went to a party the camera would be there. It has only been in the last 10 years, and more particularly in the last four years, that I've rediscovered my passion for photography.

It started with me wanting to record the character of the place where I live, Port Adelaide, before it changed irreversibly at the hands of incompetent developers who were supported by an equally incompetent State Government. We had moved to Port Adelaide in 2001 because of its character, grit, scale, maritime heritage, community and potential. We'd bought an empty shell inside a converted warehouse and had built our apartment on the top floor. Then one day the government announced that a developer had been given sole rites to develop 50 hectares of waterfront land to turn it into housing. The only problem was the land currently contained five historic boat yard businesses that had been in the area for 170 years, a century old yacht club, wharf-sheds, brick and iron industrial buildings, yacht moorings, tugs, fishing boats, all of which made up a large chunk of the character that attracted people to the Port in the first place. So I, along with others, became an activist in support of keeping this precious character in the Port. For my part I dug out the cameras and every opportunity I got I'd be inside

the boatyards recording their texture, people and honest beauty and putting them out there on social media. I was lucky to get access as I had been leasing one of the old boat sheds where, with a friend, I built and restored wooden boats as a bit of a hobby, so most of the owners knew me and those that didn't that well, soon did. For two years we fought off the demolitions but slowly and surely the government destroyed all of the infrastructure in the name of development. That was four years ago, since then the developers have been given the boot after only completing 20% of the planned stages and the land on which the boatyards once sat still lies empty, with just their slabs and slipway rails remaining. My first exhibition RUST was produced in response to this and in an effort to get the story out there.

So I got back into photography. I started looking around for old film cameras, the older and more manual the better. I started putting work forward for exhibitions, one piece at first and then on to two person shows which led to curating and participating in group contemporary art shows. <http://www.rustsalttar.com>

As a product designer I've always had objects around me, partly for aesthetic inspiration, partly to understand how things work and partly because I see these beautiful objects out there that have been designed by unknown designers and I have a wish to preserve them. So at home in our apartment we have a back room that I call my shed. It is lined with shelves and on these shelves sit the results of having spent far too much time rummaging through boxes at trash and treasures or flea markets. I don't do it much these days, one because the Internet and eBay have reduced my chances of finding something that I can afford and two because we haven't the room. If I do collect anything it's old cameras and photographic equipment, not to sit on shelves but to use.

The series Closer started with bringing out and dusting off some of my collected treasures, ▶



*Hull. Pond yacht hull on workbench. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*

particularly on those cold dull days, and placing them on our old, burnished-through-wear-and-abuse huon pine kitchen table and letting them catch the last of the late afternoon light through four adjacent sash windows. Generally I'd use my Mamiya C330 with a 55mm Sekor wide angle lens, crank out the bellows, open the aperture to the full f4.5 and take long exposures with the hope of bringing new life to old objects.

Sometimes I use an old Hasselblad 500C with standard 80mm lens and extension rings and on rare occasions I'd break out the 4x5 Graflex Speed Graphic with the astonishingly heavy f2.5 178mm Aero Ektar which was once used for night time aerial photography during the second world war. I've used Kodak T-MAX 100 film since returning to black and white and have developed a level of comfort with it, knowing what it does at different temperatures, how it reacts to pushing and pulling, how to print it in the darkroom or get the most out of it when scanned. So once I've finished playing on the kitchen table I take the film into the laundry and set the chemicals up to the desired temp using ice in summer or warm water in winter, develop the films 3-up in Kodak D76, then stop bath, then fixer, then wash and finish off with a few drops of photo flow in filtered water. Then it's into the shower to be pegged up to dry.

As an aside, the wet plate portrait image of me used on the contents page was taken by Will Wilson, a Navajo artist from Santa Fe who visited Adelaide earlier this year to run a two day workshop on wet plate photography with the University of South Australia. Life changing. I now have found myself an 1880s 10x8 wet plate camera with 4 brass lenses added to my collection of usable cameras and intend to use it for portraiture and for still life studies similar to those in this series.

My photography continues to be a part time passion, I have my design business as my weekday occupation leaving me with nights and weekends to indulge my passion. I still describe

myself as an amateur, mainly because the word conveys the feeling that I'm doing it for the love of it.'

Work from Closer has made it through to the final jury rounds of the International Fine Art Photography Award in Paris. Tony's passion for objects and images has combined with his well honed design skills has to produce a compelling series of images which we're delighted to bring to you in this issue of the magazine.

Kudos Tony, and thanks for sharing this series, and your story with us. ■

**TS**

<http://www.atomicartcompany.com>



*Empire State. DIY paper model from book by Alan Rose. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Ducks. Three rubber ducks made by Playmate. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*DCW. Miniature wooden Eames Dining Chair. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*A C E. Wooden type blocks in tray. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Agfa. Old aluminium 35mm film canisters. Speed Graphic 4x5 with 178mm f2.5 Aero Ektar lens, 6x6 roll film back, Kodak T-MAX 100 film. © Tony Kearney*



*Bus 1. Japanese friction toy tin bus. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Bus 2. American pressed metal bus. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*

*'I still describe myself as an amateur, mainly because the word conveys the feeling that I'm doing it for the love of it.'*



*Contex. Danish bakelite calculator. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*My valentine. Valentine typewriter made by Olivetti. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*





*Vulcan. Bakelite, chrome and ceramic toaster. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*

*'So I got back into photography. I started looking around for old film cameras, the older and more manual the better.'*



*Iron. Ceramic and bakelite iron made by HMV. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Roadsters. Bakelite roadsters made by Winna. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Wheels. Bakelite roadster by Codeg. Speed Graphic 4x5 with 178mm f2.5 Aero Ektar lens, 6x6 roll film back, Kodak T-MAX 100 film. © Tony Kearney*



*The ponies. Bakelite horse racing game. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Sir Malcolm. Plastic toy of Sir Malcolm Campbell's Bluebird. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*S W A. 1954 Hasselblad Supreme Wide Angle. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Polaroid. Polaroid 160 Land Camera. Hasselblad 500C with 80mm lens, f2.8, extension tube, Kodak T-MAX 100 film. © Tony Kearney*



*Nuts. Walnuts in a carved African bowl. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Potions. Vintage glass measures. Hasselblad 500C with 80mm lens, f2.8, extension tube, Kodak Tmax 100 film. © Tony Kearney*



*Size 6. Child's shoe lasts. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Globe. Tin pencil sharpeners. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Baby. Graflex Baby Speed Graphic. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Chopper. American pressed aluminium helicopter. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*

*'...I've always had objects around me, partly for aesthetic inspiration, partly to understand how things work and partly because I see these beautiful objects out there that have been designed by unknown designers and I have a wish to preserve them.'*



*Pegged. Miniature pegs on scale model of Hills Hoist. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*



*Remedies. Danish pill box. Hasselblad 500C with 80mm lens, f2.8, extension tube, Kodak T-MAX 100 film. © Tony Kearney*





*Last. Cast iron baby's christening boot last. Mamiya C330 with 55mm Sekor lens, f4.5, bellows extended, Kodak T-MAX 100 film. © Tony Kearney*

# Works of art



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# Dylan FOX

## Watching the skies

Dylan Fox is an award-winning landscape photographer based in Perth, Western Australia. His work is sold online as limited edition prints on silver halide Fujiflex Crystal Archive material. This is his artist statement:

'I have always loved to have a camera in my hands for as long as I can remember. On family trips I can recall racing through rolls of film on my mum's Canon SLR, capturing nothing in particular and using up excessive amounts of film in the process. Having always loved to travel and witness nature's finest moments, it was only a matter of time before I started capturing those moments in the form of photographs. It was on a year 12 photography camp where we were assigned the task of capturing a few landscape images for our portfolios. Ever since that first sunrise shoot on Rottnest Island I have been hooked. Needless to say I spent the rest of that trip cycling the Island in search of my next landscape photograph.

Perth has provided me with an amazing coastline in which to learn and develop my skills as a photographer. The beaches along the West Australian coast have played a major part in my life and a significant role in my photographic career. ▶



*'Crush', Cottesloe, Western Australia. Canon EOS 5D MkII with 16-35mm II L lens. © Dylan Fox Photography  
I had never successfully captured a decent lightning photograph after a number of attempts, often due to pouring rain. At about 11pm on this particular night the rain held off just long enough to capture this. As I got back to my car it started pouring rain.*

My eyes are now forever watching the skies and keeping an eye on local weather maps in hope of capturing something special. The satisfaction of capturing an amazing location under the perfect light is a feeling I strive for constantly. When all the elements come together it makes for a moment in time that I may never forget. Capturing those moments allows me to show people what they may otherwise have missed.

My aim is always to capture photographs that provoke emotional connections from those that view them. The photograph must tell a story and truly captivate those that see it.'

**f11: Welcome to f11 Dylan, good to have you here.**

DF: It is a pleasure to be here, thanks for having me!

**f11: To kick off, tell us a bit about yourself – your other interests, goals, ambitions etc**

DF: Landscape photography is my greatest passion and seems to always be on my mind in one way or another, however a few other hobbies help occupy my time. For as long as I can remember I have been involved in skateboarding. More so in my high school years, but I still love to get out with a few of my mates for a roll. I actually started using an SLR when I was in high school to photograph my mates skating.

The love for photography I guess collided with my love for travel and seeing new natural places. I have been very fortunate to have done a fair amount of international travel already, to places like the USA and Europe. One of my other interests is cars, particularly old Australian and American muscle cars.

**f11: Are you full time in photography, if not, what do you do to support the habit and what's the plan going forward?**

DF: I am a full-time photographer. When I'm not shooting landscapes I am filling my days and paying the bills with some commercial work.

I do get to spend part of each day working on the landscapes – either shooting, processing or playing some part in the business side of things. The goal is, and has been since 2007, to open my own gallery. Having my own gallery is something that really excites me and is something I have been working towards for years. Realistically it's still years away but it was never going to be easy!

**f11: Many of your images on your website were taken in the USA, tell us about that trip – or those trips – were they purely for photography?**

DF: My mother is American, so I have dual-citizenship making it easy to come and go as I please. I have visited the states many times to visit family and more and more to take photographs. Any USA work on my site is from the last few trips. None of the trips have been purely organised around photography, however this years trip did see my girlfriend and I do a lot of traveling and visit some stunning locations. We spent 5 weeks over there and a lot of that time was spent shooting, and resulted in my biggest collection of new photographs. ▶

*'Blue Moon', Hamlin Lake, Michigan, USA. Canon EOS 5D MkII with 24-105mm L lens. © Dylan Fox Photography. Full moon at dusk over a pair of jetties on a glassy Hamlin Lake.*



**f11:** On a scale of 1 to 10 – with 10 being an absolute gear freak – what’s your approach to the equipment you use?

DF: I guess I am around a 7. The reality is, the best camera is the one you have with you but who wouldn’t like the latest and greatest gear? I do like to have the best equipment but as we all know it isn’t always easy on the wallet. As far as keeping up with the latest gear and the tech specs, I really don’t care too much. I have never cared for the tech side of a camera, so long as it puts out great files I am happy. I almost always shoot with just my 5D MkII and 16-35mm lens attached to a tripod.

**f11:** What’s on your equipment shopping list right now?

DF: I would love a Nikon D800E with some Zeiss glass on it but am kind of sitting and waiting for Canon to release something similar so I don’t have to do a complete kit change. Just in that awkward spot, do I buy a Zeiss 15mm for a Canon and hope they release a body I am interested in at the right price?

**f11:** Do you travel light or travel heavy – what’s in your camera bag?

DF: I guess I travel kind of heavy. Mainly because of the ‘what if..’ factor I think. I carry my 5D MkII, 16-35mm II, 24-105mm, and an old longer lens that really has no need to be in my bag as it is hopeless! I carry spare batteries and cards as well as some cleaning products. I do have a set of Lee graduated filters, however I haven’t used them in years. I have a Speedlight in there just in case I take some photos of friends and family.

**f11:** What’s the single most important camera accessory in that bag?

DF: Other than a lens or my tripod it would have to be a remote shutter release. I seem to go through them pretty quick and am on my third or fourth this year, but trying to capture wave movement for at the beach for example is very tricky to time without one!

**f11:** Which people do you consider have been either influences or mentors on your photography?

DF: The first landscape photographs I ever saw were by Christian Fletcher. I thought it was so cool seeing locations I was familiar with looking so stunning! Christian was also a great help when I was finding my feet. Always willing to answer questions and help out where possible. I don’t spend much time on photography websites but I do like to keep an eye on what Marc Adamus is up to.

My Facebook does feed through plenty of photographers work often showing me really stunning landscapes from all over the world. If I’m off to a new location I really try not to look at other peoples work – preferring to go there with fresh eyes.

**f11:** Where do you find inspiration?

DF: I’m inspired by a need to capture my next photograph, one that I am truly happy with. If I don’t get out shooting for a month or two I start to really get the itch. I find great satisfaction in the whole process of searching, finding, capturing and processing a shot, but seeing it finished and presented on a wall is always so satisfying. I think it is just a drive that most photographers have to progress and get that next photograph. ▶

*‘Sugarloaf Sensations’, Cape Naturaliste, Western Australia. Canon EOS 5D MkII with 17-40mm L lens. © Dylan Fox Photography. A composition I had in mind for about a year prior to returning in an attempt to avoid the common panoramic view of this stunning location.*



**f11: Are you a RAW shooter, and what's your typical post production work flow?**

DF: I am indeed. I do my RAW conversion in Lightroom where I adjust white balance, and make minor contrast and saturation adjustments. Then in Photoshop I just kind of play it by ear. I just look at the shot and decide where the colour needs adjusting or where it needs to be lighter or darker, often trying different ways of achieving a similar result to see which method works best for that image.

**f11: Landscape photography can be a pretty solitary pursuit. Do you travel and shoot alone or go with others?**

DF: I prefer to be alone, or at least the only photographer – but I often bring my girlfriend along. That's not to say I won't shoot with others, but I just like to focus on what I am doing rather than having a chat, or worrying about 'is their composition better?' for example.

**f11: If you were setting your pictures to music, what would it be?**

DF: I have used 'Welcome Home' by Radical Face over a video of mine from my recent USA trip, so maybe that. Something that helps reflect that joy of being on the road and seeing new places, as well as capturing the feeling of fantasy I try to present in my work. Nothing too slow and subtle, that's not how I feel when I am shooting a beautiful landscape. It has to be exciting!

**f11: I noticed that you have a blog page on your website, but you have yet to post anything there. Why is that?**

DF: When the new site went up I just couldn't get the link to work correctly to my existing blog, and a lot of the followers stayed on the old blog so I didn't really want to make the switch. The majority of people follow me on Facebook, Google+ or Twitter these days anyway, so the blog idea really has faded compared to a few years back.



*'Morning Reflections', Horseshoe Bend, Arizona, USA. Canon EOS 5D MkII with 16-35mm II L lens. © Dylan Fox Photography.  
The glowing canyon walls of Horseshoe Bend reflect off of the Colorado River at sunrise.*

*'I have always loved to have a camera in my hands for as long as I can remember.'*

**f11: What's the best thing about being a landscape shooter – and the worst?**

DF: The best thing is that there is no direct client. A lot of other genres of photography have a direct end client that needs to be satisfied. I am simply out there to satisfy myself and if other people enjoy my work that is a bonus. I am just doing something that I am passionate about. The worst? There isn't much that bothers me about it, other than waking up for sunrise during the summer months. Those real early starts are always a bit tough. If you wake to excellent conditions however the early alarm is a small price to pay!

**f11: With a free ticket and two weeks to play with, what would be your ultimate photo destination?**

DF: I am tempted to say the USA, even though I have been before, simply because of the diversity of landscapes all within rather close proximity to each other. However after seeing some of the work from a few mates who recently visited Iceland, I do have to say that the place looks like a photographers playground. I would also love to photograph the Northern Lights over some of the awesome scenery up there.

**f11: Thanks Dylan. ■**

TS

[www.dylanfox.com.au](http://www.dylanfox.com.au)

[www.facebook.com/dylanfoxphotography](https://www.facebook.com/dylanfoxphotography)

<https://plus.google.com/117169183460275501289>



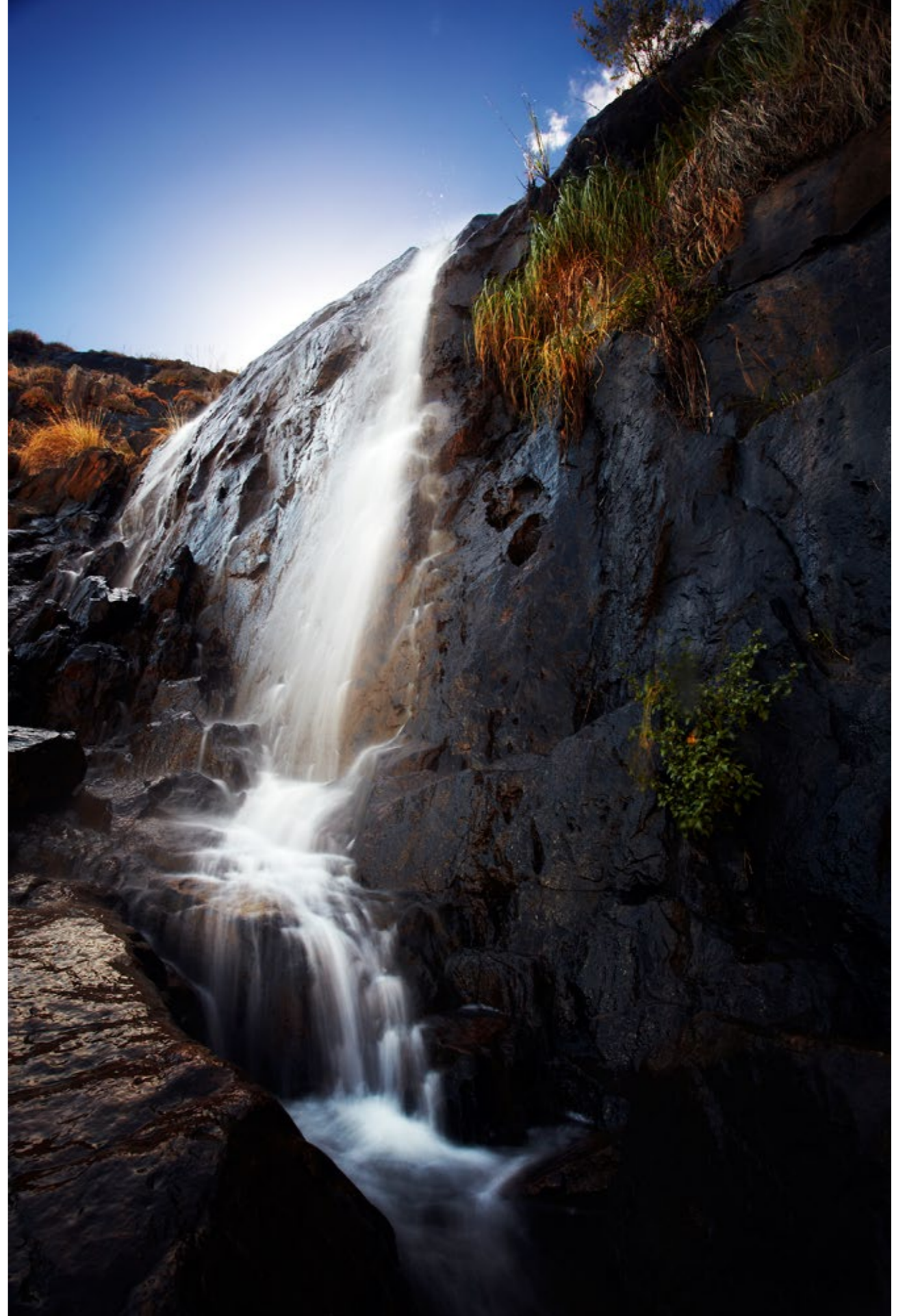
*'Luminesce', Burns Beach, Western Australia. Canon EOS 5D MkII with 17-40mm L lens.  
© Dylan Fox Photography*

►► *Following double page spread: 'Dawn of The Dunes', Lancelin, Western Australia. Canon EOS 5D MkII with 16-35mm II L lens. © Dylan Fox Photography. After capturing an idea I quite liked, I returned to photograph at dawn as first light approached when a few stars were still visible.*



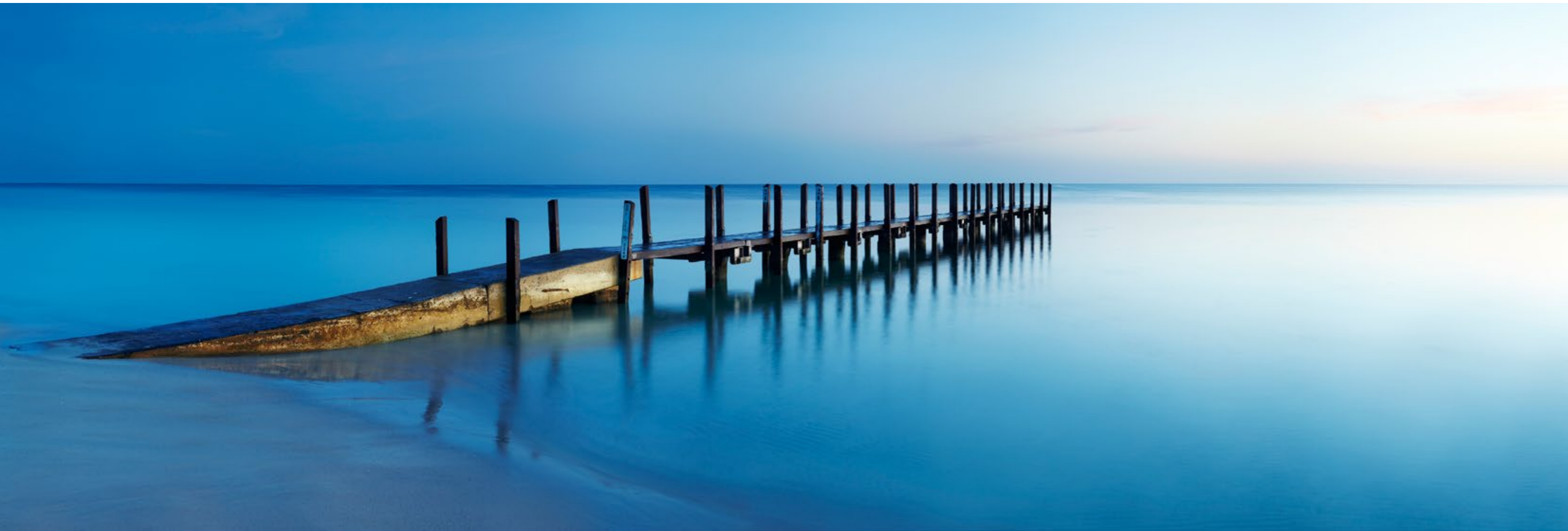


*'Laguna Mystique', Laguna Beach, California, USA. Canon EOS 5D MkII with 16-35mm II L lens. © Dylan Fox Photography  
Gloomy conditions along the rocky coastline of Laguna Beach made for a moody photograph.*



*'Flow', Lesmurdie Falls, Western Australia. Canon EOS 5D MkII with 17-40mm L lens. © Dylan Fox Photography*





▲ 'Run Away', Geographe Bay, Quindalup. Canon EOS 5D MkII with 24-105mm L lens. © Dylan Fox Photography  
Quindalup Boat Ramps at sunrise on the calmest ocean water I have ever seen.

◀ 'Sky and Sea', Indian Ocean, Western Australia. Canon EOS 5D MkII with 17-40mm L lens. © Dylan Fox Photography. I captured these interesting cloud formations off the back of a boat on my way over to Rottnest Island.



'Old Mate', Chittering, Western Australia. Canon EOS 5D MkII with 17-40mm L lens. © Dylan Fox Photography



'The Other World', Nambung National Park, Western Australia. Canon EOS 5D MkII with 16-35mm II L lens.  
© Dylan Fox Photography



*'Mount Hood', Mount Hood, Oregon, USA. Canon EOS 5D MkII with 16-35mm II L-series © Dylan Fox Photography*



*'Mystic Dream', Noble Falls, Western Australia. Canon EOS 5D MkII with 17-40mm L lens. © Dylan Fox Photography*

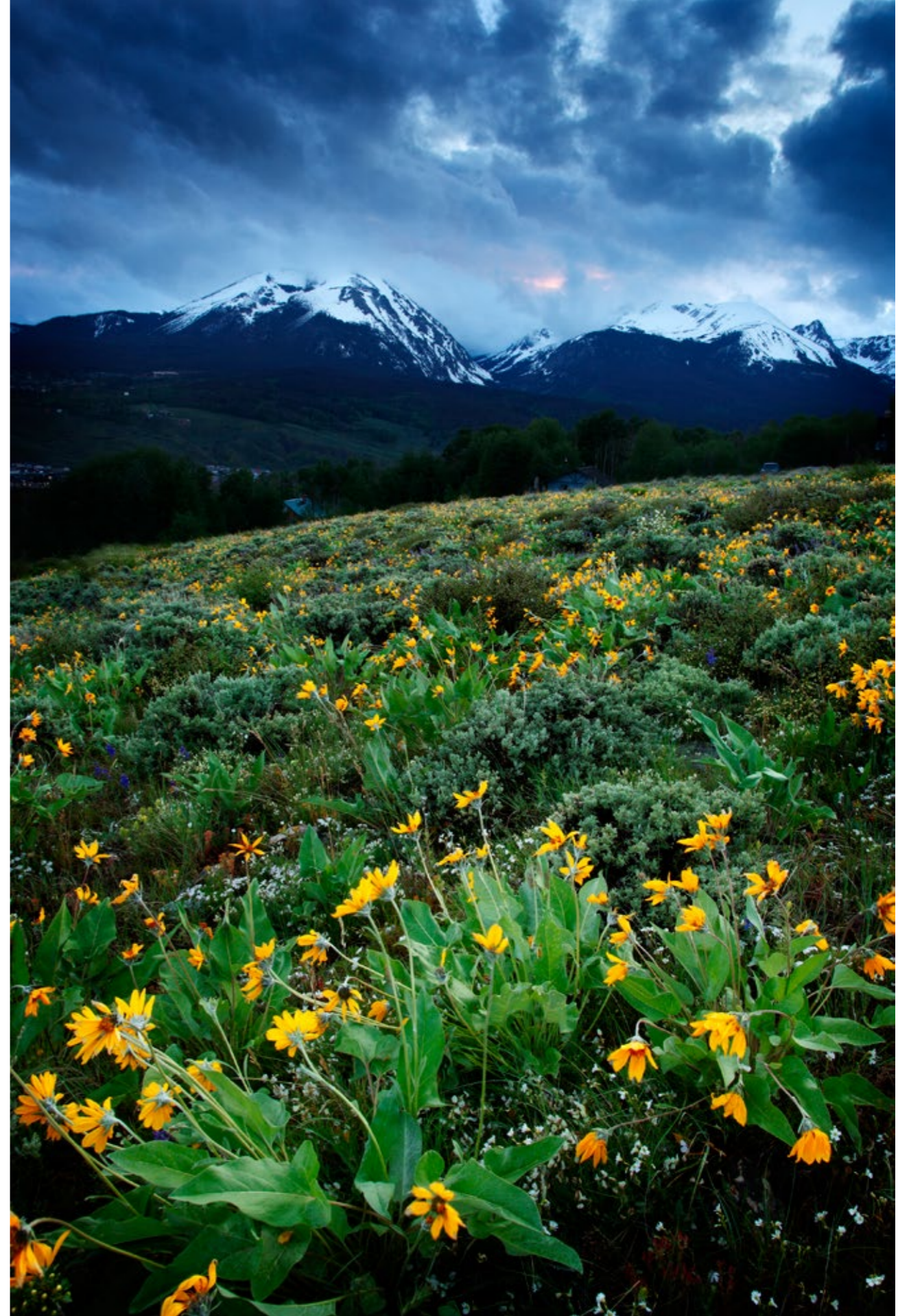


*'The Reward', Burns Beach, Western Australia.  
Canon EOS 5D MkII with 17-40mm L lens.  
© Dylan Fox Photography. A composition I had  
captured previously however set it up again as  
the sunset looked far more promising.  
The lightning was pure luck!*

*'My eyes are now forever watching the skies and keeping an eye  
on local weather maps in hope of capturing something special.'*



*'Golden Dunes', Wedge, Western Australia. Canon EOS 400D with 18-35mm lens. © Dylan Fox Photography  
The sand dunes of Wedge Island glowing during sunset.*



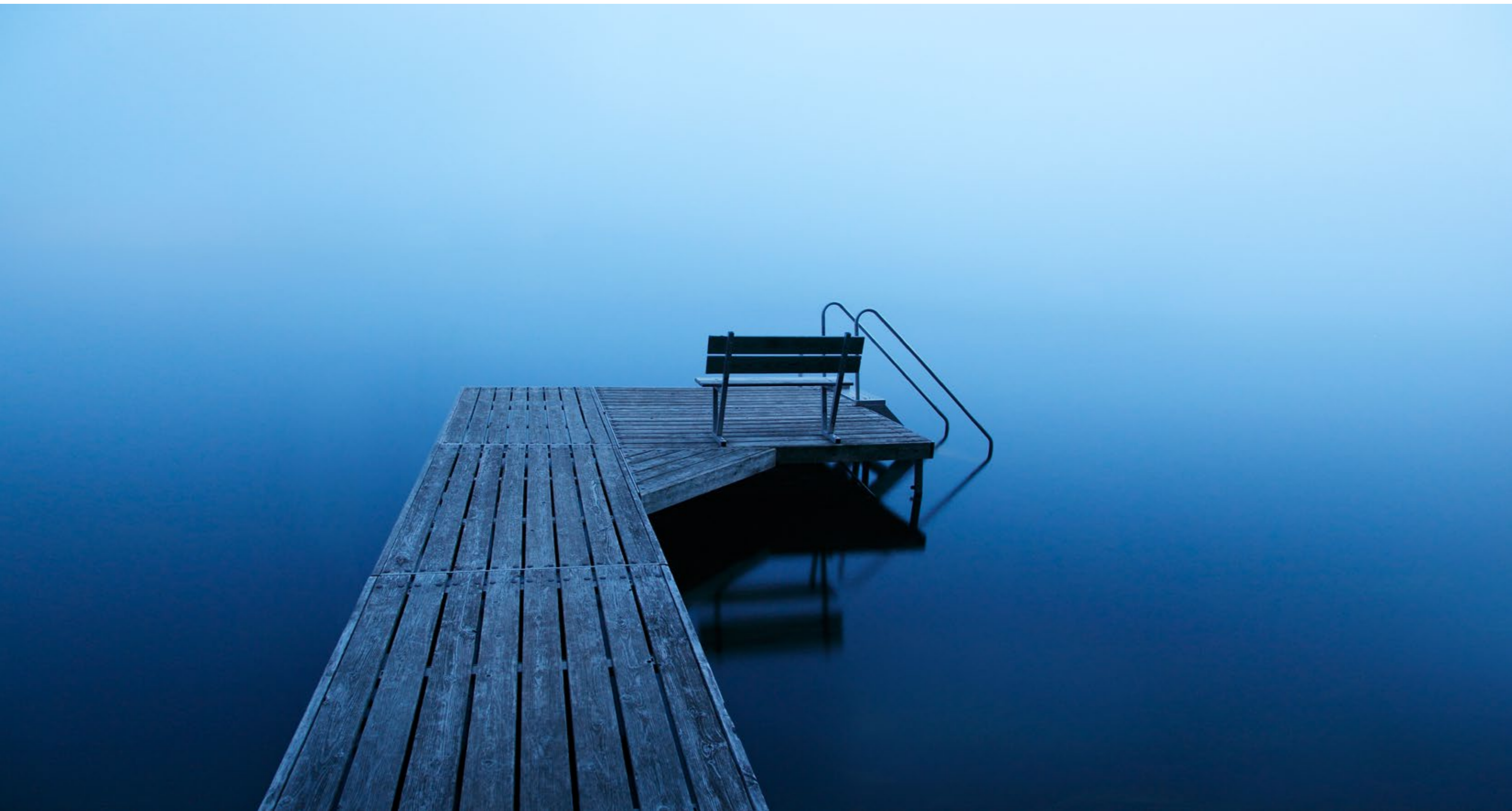
*'Flowers and Mountains', Rocky Mountains, Colorado, USA. Canon EOS 5D MkII with 24-105mm L lens. © Dylan Fox  
Photography. A lovely display of colour contrasted against a dark stormy sky above the Rocky Mountains.*



◀ *'Sounds That Soothe', Elowah Falls, Oregon, USA. Canon EOS 5D MkII with 16-35mm II L lens. © Dylan Fox Photography. The first thing that grabbed my attention as I approached Elowah Falls was this abstract. Every time I look at it I remember the sound of the water spray softly landing on the rocks after a very long fall.*

▶▶ *Following double page spread: 'Come and Find Me', Manistee National Forest, Michigan, USA. Canon EOS 5D MkII with 16-35mm II L lens. © Dylan Fox Photography. The last light of the day bursts through the forest trees in the otherwise dark forest.*





*'Whisper', Hamlin Lake, Michigan, USA. Canon EOS 5D MkII with 24-105mm L lens. © Dylan Fox Photography  
Sitting near the lake I turned to see it had been engulfed by fog with the other side no long visible. I ran and  
grabbed my gear in time to capture the conditions which soon disappeared.*





*'Scorched', Chittering, Western Australia. Canon EOS 5D MkII with 24-105mm L lens. © Dylan Fox Photography. A very rural Australian looking scene captured under the warm light of sunset.*



*'Magnificence', Swan River, Western Australia. Canon EOS 5D MkII with 24-105mm L lens. © Dylan Fox Photography  
I watched this storm cell approach the coast over night and planned to shoot it in the morning. It was the most intense sunrise I have seen as the sun's first rays lit up the storm front.*

*'When I'm not shooting landscapes I am filling my days  
and paying the bills with some commercial work.'*

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*We hired these dancers to model for us. We picked an out of the way forest location and shot all sorts of angles, using different lenses. Aperture Priority, 400 ISO – handheld – with fill-flash, 24-70mm lens @ 28mm, f5.6 at 1/125 sec. © Darran Leal*

## On location

### PERU

Peru is a photographers dream, and for any traveller, one of the greatest countries to explore on this planet. It is steeped in history, with the most famous inhabitants being the Inca people. Today, their ancestors can still be seen working in the fields producing crops that we take for granted in our own modern homes.

Lima is the capital of Peru and has a lot to offer photographers. Our groups have shot everything from armoured personnel carriers with 50 calibre machine guns guarding the Presidential Palace, to ancient cellars, where monks made wine hundreds of years ago.

In my experience, Peru is generally safe. However, Lima is the one location where I suggest you are security conscious. This is not so much for your personal safety, more for the safety of your possessions, as professional pick pockets and thieves operate. Tourists generally look very different to the local people, so are easy to identify and target. We generally spend as little time here as possible, preferring to concentrate on the many other photogenic locations of this beautiful country.

The Inca Trail is an opportunity I generally suggest that photographers miss. If you love

tough walking, this will be to your liking. But for photography, your returns will be low for the considerable time and effort expended.

Cusco is one of those names that most people have heard of. It is a lovely city found around 3,400m above sea level. It has a very strong link to the Inca Empire, with old streets, authentically dressed locals and great markets. I highly recommend that you spend at least a couple of days here to acclimatise to the higher altitude.

Some people can experience breathing difficulties in the thin air high in the Andes Mountains. Local remedies are available on arrival. I take it very slowly for the first couple of days. I eat small meals and drink regularly to keep hydrated. I can initially suffer a headache, but this soon passes. Your experience may differ so I suggest that you talk to your doctor before departure if this might be an issue.

The Sacred Valley is a unique region that literally was the 'bread basket' to the ancient Inca Empire in this region. We have visited 900 year old houses that are the same as when the Inca Empire was strong – amazing, We focus on special markets and the Inca ruins to maximise a couple of days within our photo adventures. ▶



Machu Picchu is simply a 'must do' location. We generally spend around 3 days here, visiting the park each day, sometimes twice. The short but tough walk up to the Sun Gate is worth every step. You can then say that you've walked 'some of the Inca Trail'. Enjoy time here, especially in foggy weather as you can shoot during windows of opportunity, as the ruins appear and then disappear. This is a top spot for hummingbirds. Interestingly, tripods are not allowed here without a permit.

While Peru offers many other small towns and villages, Colca Canyon and in particular, the drive to this location is outstanding. At one point, you are 5,000m above sea level. The plants and scenery are if as from another planet. Walk slowly (and not far) and you can enjoy breathtaking photo opportunities – literally!

The Andes Mountains run right through the country. With peaks over 6,000m above sea level and canyons deeper than America's Grand Canyon, you have a lot of opportunities for landscape photography. However, it is not easy photography, so you need to work at the available opportunities. Think snow capped peaks and dark valleys.

Our Amazon visit in Peru was quite unique. Macaws, monkeys, mushrooms, rainforest, gold, you name it – we could shoot it. It is a very 'frontier' experience with limited services and towns that simply grow out of the jungle. I love everything including the bugs, and other creepy crawlies and you should be prepared for such encounters if you venture into the Amazon. Try not to visit in the wet season as it may interfere with your photo interests and create physical complexities which prevent you from enjoying your adventure.

On the subject of timing, the period between June and August is the driest, but also represents the peak tourist time. By now, my regular readers would understand that I try, as often as possible, to miss the busiest tourist periods.

The wet season is from December to March, so I miss this as well, but the edge of seasons can be great.

As you read this article, I am shooting with a group in Peru. It's a stunning photo destination to suit all interests. Their culture is so different to ours and the colours and landscapes are so unique. Combine this with nice and friendly people and Peru must be one of the best adventures in the world. ■

Enjoy shooting.

#### Darran Leal

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

Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.



▲ Machu Picchu is a must do location in Peru. I love to shoot the Inca Ruins, and enjoy the other landscape and nature shots on offer. Aperture Priority, 200 ISO – handheld – 24-70mm lens @ 28mm, f11 at 1/180 sec. © Darran Leal



► While most were excited to shoot the ruins of Machu Picchu, I also took interest in the nature and landscapes offered. Cloudless days are uncommon, so I took full advantage. Program Mode, 200 ISO – handheld – with fill-flash, 17-40mm lens at 20mm, f11 at 1/200 sec. © Darran Leal



### Colours of Marlborough – backdrop for knowledge sharing

The Colours of Marlborough will provide the perfect backdrop for the 62nd Annual PSNZ National Convention being held in Blenheim next year.

From April 23 – 27, hundreds of photographers are expected to descend into the Marlborough Convention Centre in Blenheim seizing the opportunity to enhance their knowledge and passion for photography from some of Australia's top professional photographers.

A stellar lineup of eight amazing and talented guest photographers will share their own unique photographic experiences through presentations, workshops, tutorials and field trips in a jam packed programme.

Two of Australia's most respected photographers – Tony Hewitt G.M. Phot AIPP Hon FAIPP FNZIPP and recently named the AIPP Photographer of the Year and NZIPP's Overseas Photographer of the Year, and Peter Eastway G.M. Phot AIPP Hon FAIPP FNZIP will each deliver a personalised presentation and lead a half day workshop unique to their specific genre.

From New Zealand, leading digital artist, professional photographer, educator and author Tony Bridge Hon.FPSNZ, Hon.PSNZ, APSNZ will lead two half day workshops on Street Photography, while South Island resident photographer Sally Mason, as well as presenting, will lead a half day workshop on her highly acclaimed style of 'creative photography using in-camera techniques.'

Other specialists who will share their knowledge and lead workshops include well known

Wellington photographer Simon Woolf FPSNZ, AAIPP, SWPP, BPPA, M Photog; leading botanical photographer and Nelson based Don Pittham FPSNZ, ANPSNZ; John Boyd Hon.FPSNZ, Hon. PSNZ, APSNZ, and Christopher Gladstone, Senior Constable and Forensic Police Photographer.

As well as presentations, workshops and tutorials the programme includes numerous half day field trips on Friday 25 April and full day field trips on Saturday, 26 April including visits to Marlborough Sounds, Yealands Winery and Welds Hill Station, the Kaikoura Albatross Encounter and other attractive vineyards and gardens in the Marlborough region.

Numbers will be limited on the field trips so it definitely pays to register early to avoid disappointment, especially for Simon Woolf's Anakiwa Outward Bound field trip.

On Saturday night there's the 'C.R. Kennedy Honours Banquet' – where guests get to let their hair down and be recognised by their peers when receiving any award or Honour bestowed upon them.

Registration will be available online by mid-November and there will be an 'Early Bird Fee' for registrations received before 28 February 2014. Single day registration or a weekend special fee is also available. The convention is open to any photographer with a passion to learn and grow their knowledge and practical techniques.

For full details about the convention, including registration form click [here](#) or the PSNZ website.

**Moira Blincoe, PSNZ Councillor for Publicity**

**BUT WAIT –  
THERE'S MORE...**



### HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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

### HOW TO USE THE LINKS

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

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

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

Enjoy.

## TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,  
TEACHER, MENTOR

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

### Bridge on teaching photography:

*'Nothing gives me more pleasure than to share my knowledge, much of it not available in books, with people seeking to grow themselves as photographers.'*

### Bridge on his Hurunui Experience tours:

*'Come, join me for a photo tour of up to 3 days, for only 3 people, and discover the astonishingly beautiful Hurunui District of the South Island.'*

### Bridge on his photography workshops:

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

### Bridge on mentoring photographers:

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These programs are often bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

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# The rhinoceros is still in the room...

The rhinoceros is still in the room...

Not a mistake but a deliberate, precise, repeatable copy. Or should I say an edition that is facilitated by this 'easy-as' digital technology.

The same technology that is helping build a huge business in 'Art'.

The art that is created partly by circumstance and largely by popular demand.

The art that creates the artist rather than necessarily the artist that creates the art.

Let me explain.

The legendary status of screen actress Marilyn Monroe has created a massive industry of images that are validated as 'Art' by being presented and sold through exclusive exhibitions at art galleries. Many of the images are those we have noticed in books, magazines, and films, such as the 'Bert Stern – Original Madman' documentary.

One such recent 'Marilyn' touring exhibition revealed some interesting print sales worthy of comment.

At the top end in the reproduction value chain was a signed Bert Stern photograph (from the original negative), 48 X 47 cm for NZ\$12,500.00.

It was number 248 of an edition of 250. Wow, that adds up to a very high yield off that single negative. But the practice of creating this art does not limit the yield off that negative.

This exhibition included work by Bill Carroll, who happened to own a small photo processing lab in Los Angeles and took a few Kodachrome shots of a young Norma Jeane Baker to use for retail display. Many years later he realised Norma Jeane had morphed into Marilyn Monroe and rummaged through his storage to find the old Kodachromes. Now Bill is an artist! His prints command NZ\$2,200 each from editions of 25.

So an artist in photography seems to become so after the fact. When many definitions of art or fine art are based on creative intention or purpose at the moment of performance of the art; the photograph becomes valuable later as a collection piece, and a reproducible one which henceforth anoints the photographer as an 'artist'.

A further opportunity is demonstrated by another image for sale in the exhibition which was one of a number by George Barris – a signed Lithograph A/P (artist proof) for NZ\$750.00 which was also available as an unsigned open edition for NZ\$250.00. George also had signed

photos from original negatives for NZ\$2,200.00 each from an edition of 99.

Much food for thought when you do the maths, and know who is creating the 'artist' myths and clipping the ticket as they go past.

Marilyn had a short, full and sad life. Maybe this part of it is the saddest as her likeness is now traded by a host of artists cashing in on her legend.

Before I finish on artists perhaps a few minutes to look at a parallel artistic factory that I was intrigued to read about in a recent New Yorker magazine article *The Doctor Is In*, that delves deep into the life and business of Dr. Luke who has co-written or co-produced more than thirty Top Ten music singles since 2004 by performers including Miley Cyrus, Katy Perry, Britney Spears, and Pink.

Real name Lukasz Gottwald, the Dr's music publishing company Prescription Songs has more than 40 songwriters and producers. Big teams research, create and with access to leading technology, 'construct' the hits. A highly sophisticated manufacturing industry where mathematically constructed lyrics synchronise

perfectly with tightly coordinated marketing – including finely timed and carefully worded social media campaigns to drive audiences to new releases. Its an intriguing insight into how a creative business embraces creativity, utilises available technology and applies constant monitoring to almost ensure success.

Photography – for success, wide audience appeal, and economy – needs to get a head of steam that drives all aspects creatively rather than just what is happening through the viewfinder.

However if your calling is higher, be comfortable that in the future your images may make you an artist – by accident, fate or circumstance – rather than by design.

As to the Rhino, perhaps cloning or limited editions or genetic engineering to remove their horn will reverse the trend and perpetuate the species.

As counter intuitive as that is to art. ■

**MS**

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### Upcoming events

With the end of the year closing in on us, ACMP have a number of events up our sleeve.

Christina Force is bringing her 'Marketing for Photographers' workshop to The Gold Coast on November 4 at the new CoSpaces, 45 Nerang St, Southport QLD 4215, Australia.

The busy pre-Christmas period is approaching. When the perfect jobs come up do your potential clients know who you are? And will they be impressed enough to pick you? In this one-day workshop, photo consultant and ex-agent Christina Force helps you implement a comprehensive marketing plan for the next 12 months. Whether you're just starting out, or are an experienced shooter, you will leave with actions which you can implement immediately to generate more revenue. For further information or booking see [www.acmp.com.au/events](http://www.acmp.com.au/events).

The ACMP annual AGM is scheduled for December 4 in Sydney at the new Black Eye Gallery, come along for a 30 minute AGM, followed by an end of year get together that includes the announcement of the ACMP Student Photographer of the year and The ACMP Achievement in Photography Award. See [www.acmp.com.au/events](http://www.acmp.com.au/events) for more details.

Looking for a new camera bag that fits your gear, your laptop, cords, card and more? ACMP have a great offer on Manfrotto Unica VII bags, thanks to the folks at ADEAL, head over to [www.acmp.com.au/events](http://www.acmp.com.au/events) and get your own Christmas gift early, or treat your assistant!

**Sacha Walters, ACMP Administrator**  
[admin@acmp.com.au](mailto:admin@acmp.com.au)

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**AGM 2013**

December 4 2013 6pm  
Black Eye Gallery Sydney 3/138 Darlinghurst RD, Darlinghurst NSW

This year's AGM will be held in Sydney at the Black Eye Gallery. While we are obliged to have the AGM, it takes 30 mins and then we can all have a drink and catch up!

Put this date in your diary, and come along to Sydney's hottest new photographic Gallery, we will even have a special guest speaker and the evening will also include Announcement for The Student Photographer of the Year Awards and The ACMP Achievement in Photography Awards.

If you are thinking about joining the ACMP board, full members can nominate themselves or be nominated. Contact admin for further details or download the form here and return by October 20th.

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## Experienced long-term exhibitor, or nervously waiting to hang your very first show?

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### Wedding photography is different

On Monday September 23rd a segment was aired on the nationally broadcasted Australian morning TV programme, 'The Morning Show' featuring a representative from the consumer organisation 'Choice'.

During the show, advice was given to consumers looking for wedding photography to shop around, and even to not reveal to the photographer that the consumer was looking for a wedding photography service, but simply an 'Event' and let the photographer discover it was a wedding on the day. (Can you imagine?)

The rationale for this advice from Choice was based on their view that in many instances service providers to the wedding industry, particularly wedding photographers, are often inclined to increase their prices just because the event is a wedding.

The AIPP most certainly supports the view that no one should carry out this sort of price manipulation practice. But we are also very strongly of the view that Choice simply do not understand the difference between providing a professional wedding photography service and professional event photography services.

This unfortunate advice and TV segment does, though, illustrate that the public, and even

organisations representing the interests of the public, simply do not understand the complexity of professional photography, and the amount of time and planning involved in providing a professional photographic service.

The AIPP want to remedy this and would like your views on what we need to say in a public awareness campaign explaining the difference.

If you would like to give us your views and add to this campaign please email us at: [admin@aipp.com.au](mailto:admin@aipp.com.au) with the subject line 'WEDDING PHOTOGRAPHY IS DIFFERENT'.

We look forward to hearing from you...



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Fieldguide to Creative Photography – NZ\$40 + postage. See our website for details



- January 10 - 13 2014 Landscape Video / Time Lapse Workshop Queenstown, NZ
- March 21 - 24 Landscape Otago-Gold fields, NZ
- April 17 - 20 Autumn Colours 1 Queenstown, NZ
- April 25 - 28 Autumn Colours 2 Queenstown, NZ
- May 16 - 19 Landscape Kinloch Queenstown, NZ
- June 12 - 19 Bali-Ubud Travel Photography
- July 18-21 Winter Landscape Mount Cook, NZ
- August 3 - 5 NZIPP Awards Wellington, NZ
- August 22-25 Winter Landscape Mount Cook, NZ
- Sept 25-29 Landscape West Coast, NZ
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### aTonic

With the awards season almost over, NZIPP Auckland is once again hosting 'aTonic' – an event offering three high caliber workshops in one day.

aTonic has been around for close to a decade, originally hosted by the NZIPP and Queensberry as a way of inspiring and energising the local wedding and portrait community. Since then, it's become a real institution with a host of international and local speakers.

The focus has always been on the practical aspects of photography, and this year is no different with 3 great workshops. Product Lighting presented by Luke White, Pin Up Mastery with Talia Stephens and Epic Storytelling a wedding workshop presented by Isaac and Amber de Reus.

aTonic is on November 13th at Kingsize Studios in Auckland – for further details please click here:

The NZIPP has been a part of professional photography in New Zealand for 75 years, and is dedicated to setting high standards within the field of professional photography. For those who are already making an income or for those looking to go full time we have monthly meetings up and down the country and it's a great way to connect with fellow photographers. Not only

that, it's a good way to engage and learn about better business practice.

If you're interested in joining you can attend any of our monthly meetings around the country. For further details please contact your regional chairperson, a full list of contacts is available from our website.

### GINO DEMEER

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## Can we still have an original idea in the 21st century?

*‘Nearly all of our originality comes from the stamp that time impresses upon our sensibility.’ – Charles Baudelaire, poet and art critic (1821-1867)*

More than 20 years ago I almost went into clinical depression over the fact that I’d surmised that everything new – photographically – must have already been done and how could any of my half baked ideas possibly be original, and therefore what was the point of trying to create anything new?

I know, that makes me sound a bit unstable, doesn’t it? The thing is, I have a real fear of producing something that I think is my finest work to date only to hear someone saying, ‘oh that’s so like a Job Loblaw image, is it meant as a tribute?’ Of course I would never knowingly rip something off, or set out to produce something that could be so readily compared, but the question is – how can I actually be sure? 25 years ago we had relatively limited access to

the images of the day, and those of days past, compared to what we have at our fingertips today. There were magazines, books and exhibitions, but precious little else, and you had to work and network to uncover artists and images to admire. In fact, you had to be an actual member of society (pardon the wee social media slur) and spend time with people, visit galleries and generally get out there to keep up with the play.

It’s a whole different ballgame now with the image overload we ‘photographers’ and everybody else on the planet are bombarded with every waking hour of our increasingly busy lives. In 2013, literally everyone is a photographer – by the definition that anyone with a camera on their person is a photographer anyway – and every single day I see regular people pointing their pocket-sized devices at the world around them as they unthinkingly add to the visual clutter by capturing and sharing images that



© Gary Baidon

mean something to them at that particular point in time.

Don’t get me wrong, I think this is great, doesn’t everyone who has a passion for something want the world to share it with them? The bottom line though, is that with this much visual interference being run it might well be that my paranoid visions of 25 years ago have finally borne fruit. So where to from here, how can we be true to our internal vision, and do we really ever know where concepts we visualise originate from?

When an idea for an image comes to me I do a fairly broad Google image search to see if it identifies anything glaring, especially anything I might have seen recently – perhaps even unwittingly! With all of the images flash carding in front of us how could we possibly remember them all? After all, any idea has to have a seed and I believe it’s best to check. When Google

comes up clean I press ahead and throw myself into it, no longer worrying about comparisons because I know I’ve done my best to ensure that the idea has actually come from within.

The fact is that it probably has been done before, at some level and to some standard, but it hasn’t been done by me to my standard and having done a little homework and self-questioning I’m morally clean and that’s enough for me to be able to sleep at night.

As American writer Herman Melville, the author of *Moby Dick*, said, *‘It is better to fail at originality than to succeed in imitation’.*

I’m giving that a crack. ■

**Buzz**  
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## If only I had...

*If only I had a Leica* has been a plea quietly sobbed into my short black espresso for more years than I can remember. It usually follows a visit to a gallery showing high quality black and white photographs – like a Cartier-Bresson retrospective; or it comes after getting images back from being entered in a competition bearing less than expected scores stamped on the back. Or in the midst of a bout of photographic depression brought on by a bad case of equipment envy. Whilst this well recognised clinical condition is usually associated with the male of the profession (a recurring case of boys' toys), it is know to effect both genders of photographers.

Hang on – I do own a Leica!

A Illg – and what an uncomfortable camera it is. Purchased by taking advantage of someone else's misfortune, yours truly, the eternal single lens camera expert with many years of mostly Nikon professional experience behind him, then leaps into the world driving a rangefinder camera. Let's ignore the convoluted, complex manner of inserting film into the Leica – that is an epic on it's own. Instead, let us concentrate on the viewfinder. The very nature of the rangefinder is to be able to see the subject area and the peripheral field – simultaneously. This is something that any SLR exponent has long learnt to either ignore or develop a work-around for. The two methods of viewing, whilst perfectly workable, are not readily, nor easily, compatible.

The object of my camera lust, desired so ardently and for so long, is now the master of my visual downfall!

Camera lust stories are legend. In the days of large format film, to own a Sinar was to be at

the top of your game – but then which format – 5x4' or 5x7' or 10x8'? Whilst the pragmatic Swiss elves creating Sinar in Shaffhausen would argue that the interchangeability of their product was the solution, that very versatility was a fraught debate. The 5x4 is small in the large format arena, and 5x7 is the perfect compromise for a 35mm film shooter, and the choices for a 10x8 enlarger are very limited – unless you wish only to produce classic contact prints.

Dare I mention Canon and Nikon DSLRs in the same breath? It would be easier to settle the Holden versus Ford battle – although market forces and a new Australian Government may settle that one without too much long held bias.

Moving rapidly back to cameras, I can re-enter this debate having owned both of the major DSLR brands at various times. Lusting after, and switching, camera brands has hidden trials and tribulations. All those carefully gathered filters and attachments rarely make the transfer easily and there is a financial catch to succumbing to this disease.

Few of us can claim to be immune from this insidious disease of camera lust. ■

**Ian Poole**

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