

ISSUE 44 | JUNE 2015



for PHOTOGRAPHERS
AND AFICIONADOS

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CAMERON ATTREE

Nudescapes

COREY RICH

Adventurer

DARREN CAPP

Car guy

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Welcome to issue 44 of *f11* Magazine.

This issue features passionate and committed sports people captured in their element, classic fine art nudes, and cars shot in Australia and China, in studios and on location.

First up, we feature American photographer Corey Rich, a man often found on the road, on the edge of a precipice, or half way up a mountain, as he shoots leisure, fitness and adventure sports and the men and women who indulge in some of the more dangerous versions of these pursuits. A very busy and successful businessman, Corey works with a host of brands associated with this lifestyle and leads an experienced team of fellow professionals, two of whom, Josh and Julia, helped me get this story together. Thanks you two, I couldn't have done it without you!

Australian Cameron Attree is based in Queensland and photographs fine art nudes. We were torn between showing his more recent colour work, and his longer running monochrome nudescape series. The contrast, simplicity and tonal depth of his black and white images won us over on the day, so enjoy these for now and we'll endeavour to lure Cam back with an 'all colour' selection in a future issue. This is fine work, beautifully observed and deserving of your attention.

Finally, another Australian, Darren Capp is Melbourne based but routinely shoots cars in three countries. He's a car guy through and through, shooting vehicles on location and in studio, as well as capturing his own background plates as authentic backdrops. Capture completed, Darren then collaborates with retouchers and CGI artists to create the impossible, or make any combination of images credible and persuasive marketing collateral for automotive manufacturers.

Enjoy this issue. ■

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



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



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



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



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



TIM STEELE is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and 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.



'It's weird that photographers spend years or even a whole lifetime, trying to capture moments that added together, don't even amount to a couple of hours.' – James Lalropui Keivom

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 143** of this issue.



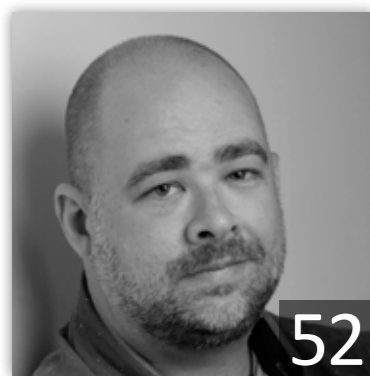
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© Corey Rich



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© Darren Capp



COVER IMAGE © Cameron Attree
<http://www.artisticnudes.photography/>

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'My favourite style of art nude images involves combining the human form with the landscapes, commonly referred to as Nudescapes.'

– Cameron Attree

BONDI DRONE

Take in the Bondi Beach sunrise, thanks to Paul Borrud and his drone, 'Phyllis'.

Bondi is one of Sydney's most famous and well-loved beaches, home to surfers and sun worshippers for generations.

Paul Borrud via Vimeo

Help Paul raise \$100,000 for the people of Nepal

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



LYTRO ILLUM LIGHT FIELD DIGITAL CAMERA

Lytro's second commercial camera is the Illum. It's quite an improvement over their first generation Light Field camera. The Illum features an 8x optical zoom lens, 4" LCD touchscreen, and a 40 Megaray sensor. Here's a product overview from Martin Dorey from Adorama TV. Don't all go crazy at once...

Adorama TV via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



ARTUR GUBIN'S 2014 SHOW REEL

Ukrainian cinematographer Artur Gubin is based in Los Angeles. Artur shoots for MTV, Harley Davidson, Samsung and a bunch of other brands – plus music videos and documentaries. Check out his compilation show reel from work done in 2014.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

'I hate cameras. They are so much more sure than I am about everything.'
– John Steinbeck



LEICA M MONOCHROM

NEW

Taking black and white to the next level.

Black and white is the essence of photography. The 24-megapixel full-frame CMOS sensor of the new Leica M Monochrom works completely without the usual colour filter array in front of the pixels. Luminance values are measured by the sensor itself. The result: 100% sharper black-and-white pictures with unrivaled brilliance. More details at www.m-monochrom.leica-camera.com

LEICA. DAS WESENTLICHE.





A place called home

It's very hard not to be affected by the nightly news reports of desperate freedom seekers in the Mediterranean, or closer to home for us, in the Andaman Sea. Who would have predicted that in the modern age refugees would take to the sea in both hemispheres, in such numbers, at the mercy of people smugglers ready to abandon them mid-ocean, in order to flee regimes, conflict zones or now hostile and uninhabitable environments they once called home?

It's easy to see that at this very moment, men, women and children are either lost at sea or perched on leaky open boats destined for uncertain futures. We're reminded of these horrors as the day closes around us and we sit down for the evening meal in comfortable homes, in democratic societies, in countries where we place a great deal of store on a single human life, and where freedom is a given. We have a place of safety, a place to call home in a world where so many do not, and some never will.

I've just watched CNN's chief international correspondent Christiane Amanpour reporting on this issue from an Italian warship in the Mediterranean and as always, been impressed by the depth of her coverage and her concern for people in peril. True to form, a perceptive, well-researched and supremely confident piece to camera from the consummate television journalist. Her every broadcast, a masterclass for those who might aspire to follow in her professional footsteps.

In marked contrast, compare the brief, sensationalised and poorly explained coverage of this complex issue provided by many in other media organisations. In particular, TV broadcasters whose 'need' to compress the most complex of issues into sound bites and short clips which fit around their advertising schedules only further dehumanises people on the edge of life by marginalising their plight. Reduced to mere seconds of 'content' to be fitted around commercial imperatives, the focus is always on effect and never on cause. Time does not permit...

Right now, photo-journalists are covering these humanitarian crises. Their revealing images can tell these stories and prompt important questions. Let's hope that the media outlets they represent, as in this example by Der Spiegel, will expose their work and allow us to turn our focus on the root causes of these desperate migrations. A concerned world should find ways to address these crises at their points of origin, not just at the places of exodus.

All of these refugees once called somewhere home. Wherever their perilous journeys take them, regardless of the horrors they flee, the idea of returning there will always be a dream. ■

TS

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I AM FULL THROTTLE



Corey Rich | 1/1000 sec F8
ISO 500
70-200mm F2.8G

I AM THE NIKON D750. I am a speed demon. Full frame freedom in a portable nimble chassis, utilising premium sensor and autofocus technology. Capture even the fastest moving subjects with exceptional clarity, thanks to high speed continuous shooting of up to 6.5 frames per second. I am capturing the action. Nikon.co.nz

At the heart of the image



What's your problem?

Finding personal style

Find your problem and you will find the key to your personal style.

One of the joys for me of teaching photography is that my students inevitably ask me questions about things I tend to take for granted, and which I need to revisit from time to time. And none is more challenging than when they ask me to explain how someone goes about the process of developing a personal style.

What they are really saying is: help ME to find my personal style. Well that is a problem.

I tell them that the answer lies in finding their problem. It doesn't lie in new equipment, another cool Photoshop trick or plugin, or even what people are saying about their work on 500px, or Flickr, or Facebook, or at the camera club.

I tell the questioner, the answer lies within you. Let me explain.

If you take the time to study the great artists, inevitably you will find that their work began with a picture-making problem which they set out to solve. It didn't matter to them whether they solved it or not. It was great if they did, and for the truly great artists, having solved it, they found a new problem and went to work on that. As the 16th century haiku master, Matsuo Basho, put it:

'Every day is a journey, and the journey itself is home.'

Pablo Picasso came back from a trip to Africa intrigued by the fact that the masks he had seen were flat and that there was no attempt to create the illusion of single-point perspective, itself an invention of the Renaissance architect, Filippo Brunelleschi. This problem inspired and drove him and the other painters of the Cubist school. It became the defining problem for them.

The British artist and pop art rock star, David Hockney, later picked up this problem himself and applied it to photography, producing his extraordinary 'joiners', collages made of small images, all pieces of a larger puzzle. Then, having solved the problem to his own satisfaction, he went off to solve another problem.

The great documentary photographer and fine artist, Garry Winogrand, was working on a major problem not long before his death, namely: how small does the person in my photograph have to be before they are overwhelmed by the background?

It is not the answers themselves, but the search for them which will define and shape your own personal style. And from that, enable you to develop a personal aesthetic which makes your work clearly and irrefutably you.

Snow Maniototo.
© Tony Bridge



My own landscape aesthetic was shaped the day I saw a retrospective exhibition of the New Zealand photorealist painter, Grahame Sydney. I went with a friend who is a fine art painter. He explained Sydney's brush techniques to me, how he used the tiniest of paint brushes to intricately and painstakingly depict single blades of grass.

I could stand back and admire the work as a whole and yet come in close and enjoy each exquisitely-rendered detail. His technical mastery resonated with me. I was reminded of the Ansel Adams quote which has ever been a mantra for me:

'The way to Art is through Craft, not around it.'

I wanted to do that. And so the journey began and has continued. May it never end.

Not long ago, when I was living in the beautiful Maniototo area of New Zealand, the snow came early, in Autumn, as it does. It blew through in the night and then took a break for a few hours before resuming. I went out with my camera and, near the top of the Ida Valley, as the sun was rising, I confronted my aesthetic again.

There is a place where I always stop, one which often has something new to share. Because the snow had stopped before dawn, it had had time

to freeze. Each blade of grass was coated in white, and it reminded me of some sort of crazy, gelled hairdo. The sidelight was throwing this delicate intricacy into sharp relief. The air was so clear that the hills in the distance were clear and crisp.

Maximum depth of field was called for and I overrode my photographer mind's rule about avoiding f16 with its problems of lens diffraction, not to mention the unreality of an infinitely focused image seen through a human eye, whose natural aperture is around f3.5. Just this one time, I thought. This works.

I could feel Grahame Sydney at my shoulder, and Filippo Brunelleschi way beyond in the background. I hoped they might even be nodding approvingly.

I knew Picasso and Hockney were probably sneering. Oh whatever...

And I said a silent thank you, to all of them. ■

TB

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Corey RICH

Adventurer

Corey Rich is one of the world's most recognised adventure and outdoor lifestyle visual storytellers. Combining his creativity and athleticism to capture both still and motion content in some of the wildest places on the planet, Rich has successfully transitioned his work and focus from exclusively shooting still photography to shooting both stills and directing major commercial and documentary motion projects.

He has captured stunning content on a wide array of projects that include alpine climbing in Pakistan's Karakoram Mountains, ultra-marathon racing in the Sahara Desert of Morocco, freight train hopping in the American West, underwater cave exploration in the Yucatan and snowboarding in Papua New Guinea.

Additionally, Rich is Vice President and co-owner of Aurora Photos and Novus Select. Rich was the driving force behind founding Aurora's Outdoor Collection, which is the world's leading brand of outdoor adventure and outdoor lifestyle photography. Additionally, he played a major roll in creating Novus Select, Aurora's ▶



*Bear Grylls filming Man Vs. Wild in Patagonia, Argentina. Nikon D3 with 17-35mm f2.8 lens.
© Corey Rich / Aurora Photos*

assignment agency and multimedia production company based in New York City.

He is a Nikon USA ambassador, a member of the SanDisk Extreme Team, a professional partner with Adorama and Lowepro, on the Visual Journalism Advisory Board at Brooks Institute of Photography, co-founder and lead instructor of the Summit Series Adventure Photography Workshop, a member of the Rowell Legacy Committee and on The Rowell Award for the 'Art of Adventure' judging panel. Some of Rich's clients include Anheuser-Busch, Apple, Columbia Sportswear, Discovery, Energizer, Ford, Mazda, NBC, New Mexico Tourism, Nevada Tourism, Nike, Nikon, The North Face, Patagonia, RedBull and Vail Resorts. His first book, *'My Favorite Place: Great Athletes In The Great Outdoors'*, was published by Chronicle Books.

It's a long way, and many years, from his first experience of combining adventure sports with photography. Rich grew up in Antelope Valley, in the Mojave Desert, living there until he left for college.

'From the very beginning, my interest and main goals in photography have always centered on storytelling, especially when it comes to adventure. When I was 13 years old, I was invited to my first ever rock climbing weekend. I fell in love with everything about the experience — but what I really wanted to do was share those weekend adventures with my buddies back on the playground. It was then that I first borrowed my father's camera and began trying to document those adventures. This changed my life, and now, over 20 years later, there is no other job I'd rather be doing.'

Rich is a perfect example of the old adage, 'Find what you love to do and you'll never work a day in your life...' He combines and blends the things he loves and has made a career out of it.

'One of the things I love most about the work I do is that I am a participant in the adventures that I'm documenting. Rather than shooting

from the sidelines, I must do what the athletes are doing, be it on rock, water or snow. It's this combination of adventure and storytelling that really fuels my creativity and helps me see the world in the most compelling way. I need to feel that same wind hitting my face, while the same mosquitoes bite my ankles. I need to be wet and cold. I need to be sweating, and I need to be scared in certain environments, but that's the strategy: be there. Don't try to fake it — actually try to capture what's real.'

His companions are also professionals, athletes and fellow adventurers at the top of their own games. They're the 'talent' in his images, but they're more than that.

'Many of the athletes that I work with are also good friends, which makes working together even more fulfilling: we travel together, we sit together in planes, trains and automobiles. Then we suffer together: we go into wild places; we sweat; we share tents; we get scared. I consider this a great privilege and opportunity to be able to share the stories of people close to me.

We spend much of our time and energy simply getting to the location of the shoot, which is frequently remote. Once we arrive on the side of a cliff, the peak of a mountain or the edge of a glacier, it's crucial that I'm able to switch gears and begin focusing on being creative visually and telling the story. It can be jarring, but I thrive on the adrenaline rush I feel when my heart is pounding and there is sweat in my eyes and it's finally time to start shooting. It is a constant back-and-forth: from being an athlete and managing risk to getting the right shot or motion sequence and being creative. I really love that dance. ▶

Portrait of Aisha Zaza at the CrossFit gym in South Lake Tahoe, California. Nikon D800 with 70-200mm f2.8 lens. © Corey Rich / Aurora Photos



Unpredictability plays a large role in my work, as well. Weather, locations, sunlight and the physical and psychological conditions of athletes are always in a state of flux, but this keeps me stimulated. I'm always trying to anticipate what will happen next, simultaneously planning for the worst while hoping for the best. I think that's really one of my strengths, as well as one of the expectations my clients have when they hire me. I must make it work! No one wants to hear the excuses for why I did not bring back a story — they just want to see the finished product.'

Of course there's a business model, an engine that keeps the wheels turning and the adventures being developed and captured for a range of clients, broadcasters and potential applications.

'At the core, I document adventure, be it for editorial publications, commercial clients or in motion for the web or broadcast. In the beginning, I never actually set out to be a businessperson or to run a photography or video business. I never built a spreadsheet or a business plan for what the future would look like. Instead, I followed one simple rule: be excited and passionate every single day about making great content. If I could make great still images that told stories, then the money would follow. I am very happy to say that's what happened.'

While many photographers embrace still and video capture in their working lives, few combine these regularly in quite the fully integrated fashion that Corey does. His ability to multi-task, pre-visualise and then hold on to multiple perspectives within the one shoot, in real time, is remarkable. ▶



David Lama and Daniel Steurer attempting to make the first free ascent of The Compressor Route on Cerro Torre in Patagonia, Argentina. Nikon D700 with 17-35mm f2.8 lens. © Corey Rich / Aurora Photos

'Life as a working professional in the world of visual storytelling sometimes feels like that scene in Fight Club where Ed Norton sits against the wall of some dark alley and repeatedly punches himself in the face. Sure enough, when you try to wear too many hats during a still and motion shoot – whether you're the interviewer, DP, audio tech or still photographer – you can easily knock yourself out. With most clients now demanding not just great still images but also accompanying motion spots, many photographers naively agree to deliver video content without quite realising what a world of hurt they're about to enter. And I'm no different – I spent the first two decades of my career contentedly working as an adventure photographer. But then the Nikon D90 (the first video-enabled DSLR) came out. The D90 not only changed the world of photography, but also the direction of my life. I saw the future of storytelling as being all about combining still-image and video-capturing skills into singular dynamic shoots. It was a crazy learning curve, but one that I've more or less successfully climbed.'

We spoke to Corey Rich about his career:

f11: Welcome Corey, great to have you here.

CR: Cheers, thanks for reaching out to me!

f11: You shot pictures for a daily newspaper while still at high school, then attended photojournalism school at San Jose State University. Were these great preparation for what you do now, or distractions on the way there?

CR: My photojournalism background has been extremely influential in how I approach my work today. What I learned early on was how to tell a complete story with my camera by thinking about capturing the establishing wide shots, the medium shots and the detail shots. Those fundamentals apply no matter what story you're telling. Also, I learned that every time I press the shutter button on a camera my goal is to

tell a story. I always ask myself, what story am I trying to tell with this image? That is to say, what is the point of this image because the end goal is to move people with the images we capture.

f11: It seems like there's a big team behind you, helping to keep Corey Rich Photography on the road, on track and on the money. Tell us about that?

CR: Oh, yeah. I've always believed that the best way to success is to surround yourself with people who are smarter than you, more talented than you, better looking than you, funnier than you, and so on. There's a lot of collaboration that takes place behind the scenes here at Corey Rich Productions with an immensely talented group of individuals who I also consider to be very good friends. We're all very passionate about the work that we do.

f11: Where is your business based, tell us about your facilities at this base? Do you keep a traditional studio, or an office location?

CR: We have a home office though it's the entire downstairs level of our home in South Lake Tahoe, California. Given that I travel so much, I love the idea that the commute to work is down a flight of stairs. We're close to skiing, climbing, mountain biking, stand-up paddle boarding, beaches and mountains. There's a great community of like-minded locals here, who work hard and play hard, too. Our office has a kegerator, and we typically end the day enjoying a beer together and reviewing progress on our projects. ▶

*Axel Ballay's hand during a climbing trip in Yangshuo, China. Nikon D3 with 70-200mm f2.8 lens.
© Corey Rich / Aurora Photos*



f11: Some of the work you do looks dangerous, particularly the climbing shots. What do you do, and how do you manage the risk elements in order to keep your head in the main game?

CR: I like to joke that when it comes to getting the shot, it's 'safety third'. But the reality is that safety is very much at the forefront of what I do. I feel super comfortable shooting on El Capitan in Yosemite National Park, for example. I've been climbing since I was 13, so I also 'know the ropes' well, so to speak. But when I'm getting into position it's a matter of getting myself situated and secure—and only then, once I'm safe, do I begin to think about creativity and what kind of image I'm going to capture.

f11: Have there been work associated injuries during your career?

CR: Fortunately no, but I've had some close calls. I once nearly rappelled off the end of my rope on El Capitan. I would've fallen 2000 feet to my death had my good friend, the world-class climber Tommy Caldwell, not stopped me literally seconds before I almost made the worst error of my life. That lesson taught me that no matter how comfortable you get up in these environments, you can't ever take safety for granted.

f11: All of those adventurous souls you hang out with, the ones that risk life and limb and have you along for the ride, tell us about some of the characters that you share your life with?

CR: The adventure community is filled with characters, but I'd say the most defining trait is that these people are driven by passion. For me, just being around these people, day in and day out, the ones who make extreme ▶



Brandon Caskey completing a dumbbell pushup row at the local CrossFit gym in South Lake Tahoe, California. Nikon D800 with 70-200mm f2.8 lens. © Corey Rich / Aurora Photos

sacrifices in their lives in order to pursue what they love, is really inspiring and motivating. These people push me harder as a director and photographer simply because I see how hard they push themselves.

f11: You also shoot sports stars, athletes and TV personalities. What are these people like to work with?

CR: I don't get star struck very easily, and I think that some of these celebrities appreciate that I don't treat them any differently than I would any other person. Most are down to earth, cool people.

f11: Do any really favourite characters emerge from that cast along the way?

CR: To me, the real heroes are people like Tommy Caldwell. He's one of the best climbers in the world, but you would never know it from talking to him. He really does get as much satisfaction from helping others achieve their goals as he does in achieving his own. We could use more celebrities like him in this world. I would go so far as to call Tommy a true hero, and a role model.

f11: You've produced a series of 19 podcasts on Adorama TV and done some work with the Creative Live team to produce 3 educational videos. Any plans to do more work along these lines?

CR: I've always said that if I wasn't a photographer, I'd be a teacher. I think that being an educator and an enabler and helping others to push themselves creatively is extremely rewarding. We've experimented with a number of different ways to do this through Adorama TV and Creative Live and I think that we're definitely going to continue along those lines. I love the idea of online teaching because it is possible to reach a large audience all at once with one concentrated investment of time from me.

f11: There are a couple of studio shots in this collection we've curated, do you still do any studio work, or is it all location based now?

CR: I'm not much of a studio guy. I always prefer working outside, and working with natural light, and if needed supplementing the light. But recently I've been producing motion work for major companies, and this has involved a lot of indoor shooting with continuous LED lights. But mostly, our work today is location based and if we need to use continuous lighting or strobes then we will simply use whatever is the right tool for the job.

f11: How much of your time would you spend on location, or away from home, in a typical year?

CR: My assignments take me all over the place both in the United States and out of the country. On average I am out of the office over 200 days.

f11: Do you count many other photographers as friends, influences or mentors?

CR: Many of my best friends are photographers and filmmakers who inspire me on a daily basis. Also, I have a number of mentors who have been extremely influential on my work. To name a few: Al Golub, one of the first who mentored me in photojournalism when I was an intern at the Modesto Bee. Brad Mangin, a Sports Illustrated photographer who wasn't afraid to tell me when my pictures sucked, and why. Jose Azel, who became my business partner at Aurora Photos and Novus Select. And Rich Clarkson, who I partnered with on the Adventure Photography Workshops. All are friends and mentors, and there are many, many others... ▶

Portrait of professional climber Kevin Jorgeson in South Lake Tahoe, California. Nikon D800 with Nikon 85mm f1.4 lens. © Corey Rich / Aurora Photos



f11: What's the best advice anyone ever gave you about professional photography?

CR: Jim Balog, a photography mentor and great friend of mine, once said that you should never be satisfied with the image you're making. You can interpret those wise words in many ways, but I think that he meant that you should never stop pushing yourself. Don't put down the camera and head back to camp for dinner, even though it was a long day, before the sun has set and all the light is absolutely gone.

f11: What's the best advice anyone ever gave you about running a business?

CR: I had the pleasure of meeting Jim Collins, the best-selling author of 'Good to Great', and one of the foremost business experts in the world. He started asking me questions about how I run my business, and that's when I realised that my business model was really just to go out and shoot photos because that's what you love to do, and the rest will fall into place. But Jim's questions forced me to begin to think about things I hadn't considered before. Sometimes the best advice is really just having someone ask you the right questions.

f11: You work with lots of major brands, is much of that done directly or through their ad agency partners?

CR: It's different in each situation, but most of the business is handled through Novus Select, our production and assignment agency. And yes, most of the work is done directly with the brands and not through ad agencies. That said, sometimes we do work for ad agencies.

f11: How difficult is it to maintain relationships inside these large companies, and do internal changes of key personnel make this a real challenge? How do you maintain and foster these relationships for longevity?

CR: What's interesting is how people in these companies become really good friends. They're not just people that I work with, these are

people who come to my home on Sunday night for a BBQ, or who I would call to have dinner with if I'm passing through town. A big part of photography and filmmaking is that your work has to be at least as good as the next guy's work, and ideally, it's much better. But most importantly, people have to like you. They have to want to be around you and want to work with you. If you're not friends, then it's just no fun.

f11: Do you have your own client management people prospecting for work, or do you do this yourself? Or do you outsource this to a photographer's agent?

CR: I don't have an agent. All of my work either comes directly from clients or via Novus Select. I've always said that the way to get noticed, get people to talk to you, and get your photos published is first to go out and make great pictures. This is true whether you're trying to shoot for a magazine or for a company. Go out and shoot stories, or advertising campaigns, on your own budget, on your own time. When you show that elusive editor, or potential dream client, a hundred images that are way better than what they currently have, guess what? They're going to fall out of their chair backwards and call you as fast as they can.

The key is to produce, produce, produce.

One widespread myth people seem to believe in is that just 'knowing the right people' will land you a job. Certainly that is true in some cases, but most of the time, it's not about who you know. It's about can you produce work in the style the client needs, and can you produce that work consistently? ▶

Beth Rodden, Tommy Caldwell and Chris McNamara rock climbing in The Grand Canyon, Arizona. Nikon D3 with 70-200mm f2.8 lens. © Corey Rich / Aurora Photos



Shoot first, find a home for your work after. When you've done that a dozen times, you'll find yourself in a situation where your phone keeps ringing.

f11: What are the key promotional tools you utilise to keep your business in front of existing clients and future prospects?

CR: We have a robust social media team at CRP that is using all of the tools at our disposal to share stories, imagery and inspiration with our following. Facebook and Instagram are probably the two most powerful tools right now, but we also put a lot of energy into running our blog, and creating engaging content such as my 'Story Behind the Image' series of essays. We also reach out to our clients through HTML emails. But oftentimes, clients come to us with ideas, too. So it goes both ways.

f11: Tell us about your approach to equipment, and the relationships you have with major brands, such as Nikon?

CR: When selecting photo and video equipment, my philosophy breaks down into three key considerations.

First I determine what is the exact right piece of equipment for the job. In photography and filmmaking, nuance and detail is everything! That slightly faster lens, higher-frame-rate camera, longer-lasting battery — all have the potential to transform a good shot into a great shot. It's important for creatives to understand their equipment, what it can do, and what its limitations are.

Next, I always try to choose the absolute best piece of equipment money can buy. When ▶



Rebecca Rusch enjoys a campfire in Moab, Utah. Nikon D4 with 70-200mm f2.8 lens. © Corey Rich / Aurora Photos

'One of the things I love most about the work I do is that I am a participant in the adventures that I'm documenting.'

clients are paying you top dollar to capture that single fraction-of-a-second moment in time, you literally can't afford to miss it. It's often (but not always) true that the more expensive a piece of gear, the more reliable it is. Bottom line: sometimes you can't afford to save money! Instead eat rice and beans for a month and be confident that each time you go to work, you can rely on your tools to tell your story as beautifully as possible.

Finally, I am extremely conscious of finding gear that is light and fast. With so much of my work happening in the outdoor, adventure or vertical worlds, I need equipment that is the lightest, smallest, most efficient, and best in class. Though I am now proud to be an ambassador and representative for a number of major brands, it's worth stating that I honestly wouldn't be working with these companies if I didn't believe in their gear. I chose them as much as they have chosen me.

On the Nikon front, I could not be prouder to be a Nikon USA Ambassador. Nikon has played a key role in my entire photographic career by always being a huge supporter and advocate for photo and video education. Now I am extremely proud to be a part of that tradition.

f11: Tell us about your use of lighting on location, particularly for video applications, does your travel kit include a lot of this?

CR: One of the most common questions any professional photographer will get is, 'What's in your bag?' In this Tech Tip, I share not just what camera equipment I rely on for my light-and-fast approach to capturing adventure still and motion content, but I also provide a bunch of smart tips on how to manage the elements and the unexpected. Learn how to care for your lenses, your camera body and yourself when you're out in the field all day, from before sunrise until after sunset, and continue to make those creative pictures. For details, my blog has a complete list of the gear that I use on location – from cameras to continuous lighting.

f11: Do you do any post-production of images while you're on the road, or all of this back at base?

CR: Ideally we do all post work back in the office but occasionally projects require that we do post in the field, and this is fine too. While shooting Tommy Caldwell and Kevin Jorgeson's ascent of the Dawn Wall of El Capitan this past January, we were posting images from Yosemite, and sending them out to media outlets around the world in real time. The key, is to adapt to the project and do what is needed to meet the demands of the client.

f11: Do you do your own post, or does one of your team handle that? What's your workflow process?

CR: Often my team handles the post, which means editing thousands of images down to a few dozen selects, then processing those images with basic toning and colour work, and then archiving those images so they are easy to find later on.

The two tools we use for that workflow are Lightroom and Photoshop CC. We do all of our image editing in Lightroom, making selects and performing basic colour correction and contrast adjustment. Then, if we have heavy lifting to do, we bring the image into Photoshop CC to really make that image as good as it will ▶

▶ *Portrait of Del Lafountain at the local CrossFit gym in South Lake Tahoe, California. Nikon D800 with 70-200mm f2.8 lens. © Corey Rich / Aurora Photos*

▶▶ *Following double page spread: Portrait of Ed Shadle in the Black Rock Desert, Nevada. Nikon D700 with 24-70mm f2.8 lens. © Corey Rich / Aurora Photos*





intel

Ed Shadle
Owner Driver
gepmagic



lenovo

intel

gepmagic

ED SHADLE
KEITH SARGENT

possibly ever get. Our entire image archive is housed in Lightroom, with a very specific system for categorising, labelling and storing our images so we can find them easily.

On the video editing front, we do edit my teaching videos and BTS videos internally but for the larger video projects that I direct we always hire a freelance video editor who has already been vetted through Novus Select. Novus Select has a vast network of creative folks around the globe, a ready made team to work with.

f11: In addition to photographic kit, do you also have to maintain, and travel with, all of the equipment and paraphernalia associated with dangerous pursuits, or do you source these when you get to a location?

CR: For climbing equipment, I'll always bring my own. Compared to the photographic side of things – travelling with upwards of 18 Pelican cases of lights, jib arms and steady cams – taking a harness and some climbing shoes is pretty easy. The only gear we typically source on location are C stands, weights for the jib, and sand bags.

f11: Do you work with wranglers, safety people and so on, or is a typical shoot just your team and the subjects?

CR: No, we don't bring in a safety crew to look over our shoulders. I work with a highly skilled team that I trust to make smart decisions and to make sure that safety comes first—or third – if we really need to get that shot! ;-)

f11: What would you be shooting if adventure sport was suddenly off the menu for all of your clients?

CR: I'm a storyteller at heart. I find people interesting, regardless of how 'rad' they are. People are fascinating and you don't need to be a world-class athlete in order for me to find you interesting as a human being. Stories are about being human, and that is true no matter what genre you focus on.

f11: Most photographers have a dream assignment, or a bucket list location. What's yours?

CR: One day I would like to do a Mt. Everest trip, but I am in no rush. This is something I will do later in life.

f11: If I asked you to take the pulse on the business of commercial photography right now, what's your prognosis for the patient?

CR: Check out a Story Behind the Image piece titled, 'The Best Time to be a Photographer is Right Now'. There's my answer!

f11: What does the future hold for the profession, would you recommend it to young people contemplating a career, and if so, what advice would you offer?

CR: The future is bright. There has never been a better time to be a photographer than right now. You can write your own ticket. Do whatever it takes to find the time to go out and shoot photos. Make sure those photos are as good, if not better, than your competition. Then share those photos with a wide audience using all the powerful tools of social media and the Internet that we have at our disposal. Mediocre work doesn't generate a response. Great work does. If you are producing great work consistently, clients will want to work with you again and again. ▶

▶ *David Lama attempting to make the first free ascent of The Compressor Route on Cerro Torre in Patagonia, Argentina. Nikon D700 with 17-35mm f2.8 lens.*
© Corey Rich / Aurora Photos

▶▶ *Following double page spread: Tommy Caldwell and Chris McNamara in a portaledge on The Dawn Wall on El Capitan, Yosemite National Park, California. Nikon D700 with 14-24mm f2.8 lens.*
© Corey Rich / Aurora Photos





f11: What do you do to relax and unwind after being away at work?

CR: I'll go climbing with some friends, or mountain biking on the trails behind my house. And I love spending time with my wife, Marina, my baby daughter, Leila, and our dog, Preta.

f11: Thanks for sharing your life and work with us, and please keep in touch?

CR: Thank you! ■

TS

www.coreyrich.com

<https://www.creativelive.com/instructor/corey-rich>

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▲ Portrait of Brad Jackson during a hunting trip in Carson City, Nevada. Nikon D700 with 70-200mm f2.8 lens.
© Corey Rich / Aurora Photos

Corey Rich. © Corey Rich / Aurora Photos

▶▶ Following double page spread: David Lama and Peter Ortner, Karakoram Mountain Range, Pakistan.
Nikon D600 with 17-35mm f2.8 lens. © Corey Rich / Aurora Photos



▶ A yellow tent glows in the night while on a hiking and mountaineering trip in the French Alps near Mont Blanc outside of Chamonix, France. Shot on Fujichrome Velvia film with Nikon 17-35mm f2.8 lens.
© Corey Rich / Aurora Photos



▶▶ Following double page spread: Beth Rodden bouldering in Rocklands, South Africa.
Nikon D3 with 300mm f2.8 lens. © Corey Rich / Aurora Photos



Jake Dore snowboarding in Lake Tahoe, California.
Nikon D3 with 17-35mm f2.8 lens.
© Corey Rich / Aurora Photos



*'Many of the athletes that I work with are also good friends,
which makes working together even more fulfilling...'*





Portrait of professional mountain biker Joe Friel in Denver, Colorado. Hasselblad 503 with Kodak T-Max film.
© Corey Rich / Aurora Photos



Portrait of professional skier Kasha Rigby in Denver, Colorado. Hasselblad 503 with Kodak T-Max Film.
© Corey Rich / Aurora Photos

◀◀ Previous double page spread: Portrait of Brad Jackson with crossbow in South Lake Tahoe, California.
Nikon D800 with 85mm f1.4 lens. © Corey Rich / Aurora Photos

'No one wants to hear the excuses for why I did not bring back a story — they just want to see the finished product.'



*Mikey Wier snowboarding through powder at Heavenly Mountain Resort in South Lake Tahoe, California.
Fujichrome Velvia film with Nikon 17-35mm f/2.8 lens. © Corey Rich / Aurora Photos*



*Justin Bastien struggles to clip his rope into a carabiner while lead climbing in Hell Gate Canyon, Montana.
Fujichrome Velvia film with Nikon 17-35mm f/2.8 lens. © Corey Rich / Aurora Photos*

Cameron ATTREE

Nudescapes

Australian photographer Cameron Attree is based in Brisbane and studied at the Queensland College of Art where he gained an Associate Diploma of Arts in Applied Photography. He is an AIPP Master Photographer II and over his career was named as the 1998 Australian Wildlife Photographer of the Year, the 2008 Queensland AIPP Portrait Photographer of the Year, the 2012 Creative Asia Landscape Photographer of the Year and the 2013 RAW Australia Photographer of the Year.

Cam reflects on the process from enthusiastic amateur to professional status:

'I grew up with a father who was a very keen amateur photographer and by sitting through countless slide-shows of his photos as a child, my photographic eye was developing without me even realising it. When I was about 16 years old and still in high school, he gave me my first manual film SLR camera, a second hand Praktica MTL5. Together we built a darkroom at home and I was soon learning how to process and print my own black and white photographs. ▶



*Alice X (Australia) photographed for the Immersion series. Warehouse Studios, Brisbane, Queensland, Australia 2015.
Fujifilm X-E2, converted to infrared, with XF23mm f1.4 lens. Elinchrom ELC 1000 studio flash. © Cameron Attree*

When I finished high school, I studied photography at the Queensland College of Art. It was during this time I received my grounding in all aspects of photography. However, after completing the diploma, I was still uncertain about what areas of photography I wanted to pursue.

I got a job at the local camera store and my plan was to build up my equipment before breaking out into the world of professional photography. Unfortunately, as life can be sometimes, this took longer than I had predicted.

At the time, I had a passion for landscape and wildlife photography so I spent much of my weekend and holiday time camping and exploring to build up a respectable portfolio. In 1988 I entered the Australian Wildlife Photographer of the Year award. Much to my shock and surprise, I won! With the prize money, I booked a trip to every wildlife photographer's dream location: Africa. A few years later, I ticked Antarctica off my travel bucket list and spent 3 weeks photographing seals, penguins and stunning landscapes.

Unfortunately, this made me realise how difficult it was to earn a living from landscape and wildlife photography unless I could afford to travel to all the amazing destinations. Turning my dream to reality was proving to be quite a challenge.'

With this realisation, and the thought processes that it started, Cam opened his mind to other more commercial genres, filtering ideas and examining opportunities as they presented themselves. An approach made to him in 2002 would prove both fortuitous and a turning point in his career.

'Quite by chance, I was contacted by a young, new model who needed to build her portfolio. Despite having very few human subjects in my portfolio, she loved my photography and asked if I would like to do a shoot with her. This started my new love affair with photographing models.

Surprisingly, even though I had some experience of art nude photography whilst at the art college, I regret it took me another 14 years before I ventured back into this genre.

I spent the next few years working with local and international models within Australia. Then in 2008, I was presented with the opportunity to work with the amazing Candace Nirvana who was visiting from the USA. She introduced me to the **ARTnudes Network**, a fantastic online community of likeminded photographers and models with the common pursuit being the craft of artistic nude photography.

Since then, I have met and worked with many truly astounding and inspirational models and photographers from all parts of the world. They all help to keep me inspired to explore, create and refine my craft. I love the challenge of working with new models and drawing on the potential I see in them by rewarding them with images they did not think they were capable of. At the same time, I continue to be inspired by professional art nude models who are capable of poses that I sometimes can't even imagine.'

Cam's technical prowess is significant, demonstrating ability across a range of formats and processes and spanning analogue and digital capture. We enjoy the fact that he travels easily between these, exploiting their individual attributes without prejudice. ▶

*Model Bonnie Jacqueline for the Immersion Series.
Warehouse Studios, Brisbane Queensland, Australia
2015. Fujifilm X100s, converted to infrared, with 23mm
f2 lens. Elinchrom ELC 1000 studio flash.
© Cameron Attree*



'Over the years I have worked with a variety of different cameras, both analogue film and digital. From large format cameras using wet plate collodion, large format black and white; medium format, Polaroid, and 35mm film right through to the latest digital cameras. All have their own look and feel and all allow me to be creative within their own unique characteristics.

I also love to explore different lighting techniques, both in studio or outdoors using flash or constant light sources.'

Cam has exhibited his work five times in Queensland, twice at Gallery Frenzy, twice at the Queensland Centre for Photography and once at C Gallery.

We asked him to expand on his figure work, on recent output, and on current projects in play:

'My favourite style of art nude images involves combining the human form with the landscapes, commonly referred to as Nudescapes.

As you mentioned, I have participated in a number of exhibitions showcasing my work and also produced a limited edition, fine art coffee table book of art nudes from a trip in 2011 to Baja, Mexico. The book is titled '*Naked in Baja*' which is also available as an interactive e-book.

My current project is called 'Immersion' which is a photographic exploration of both aspects of it's meaning: the action of immersing someone or something in liquid, and deep mental involvement in something.

The subjects, while literally immersed in a shallow pool of water, often slip into a semi conscious state; a daydream which allows their subconscious mind to reflect and rise to the surface, often revealing an alternative guise. ▶



Bailey Bliss (Australia) photographed for the Immersion series. Warehouse Studios, Brisbane, Queensland, Australia 2015. Fujifilm X-E2, converted to infrared, with XF23mm f1.4 lens. Elinchrom ELC 1000 studio flash. © Cameron Attree

This new series took form in December 2014 and will be shown for the first time at Maud Creative in Brisbane this month – from June 5 to June 20, 2015. The exhibition will consist of approximately 20 framed black and white fine art prints selected from the series and eventually will form a book consisting of a greater range of images from the series.'

Cam combines shooting with running a new educational workshop program and exploring promotional opportunities for his business. One of these involves a crowdfunding platform, a new resource for him.

'I also run a number of photography workshops each year, including one focused purely on artistic nude photography. It is my goal to expand those workshops to include regular, multi-day 'live in' events to different destinations with some of the best models from around the world. The first of these took place in Queenstown, New Zealand in April and the plans for another art nude workshop there in April 2016 are already underway.

I'm always looking for avenues to promote, share and sell my work and I recently discovered a new crowdfunding website for creatives called **Patreon**. Unlike most crowd funding websites which allow people to raise money for a specific project, this offers a monthly subscription platform for fans to contribute to their favourite artists and creators to help them continue producing their work. 'Patrons' are rewarded for their patronage with access to the creators work in anyway they like at varying price levels.

I've now created my **own page** on Patreon which offers patronage levels ranging from just \$2 per month up to \$20 with rewards such as never before seen photo sets, behind the scenes videos, copies of my e-books, and access to my Art of Nude Photography Guide. At \$20 per month, patrons become part of my Cam Attree Photo mentor club which has a private Facebook group for sharing images and receiving

constructive critique and feedback as well as the chance to ask me any technical, equipment or photo technique questions they may have.'

Background established, we took the opportunity to ask some additional questions:

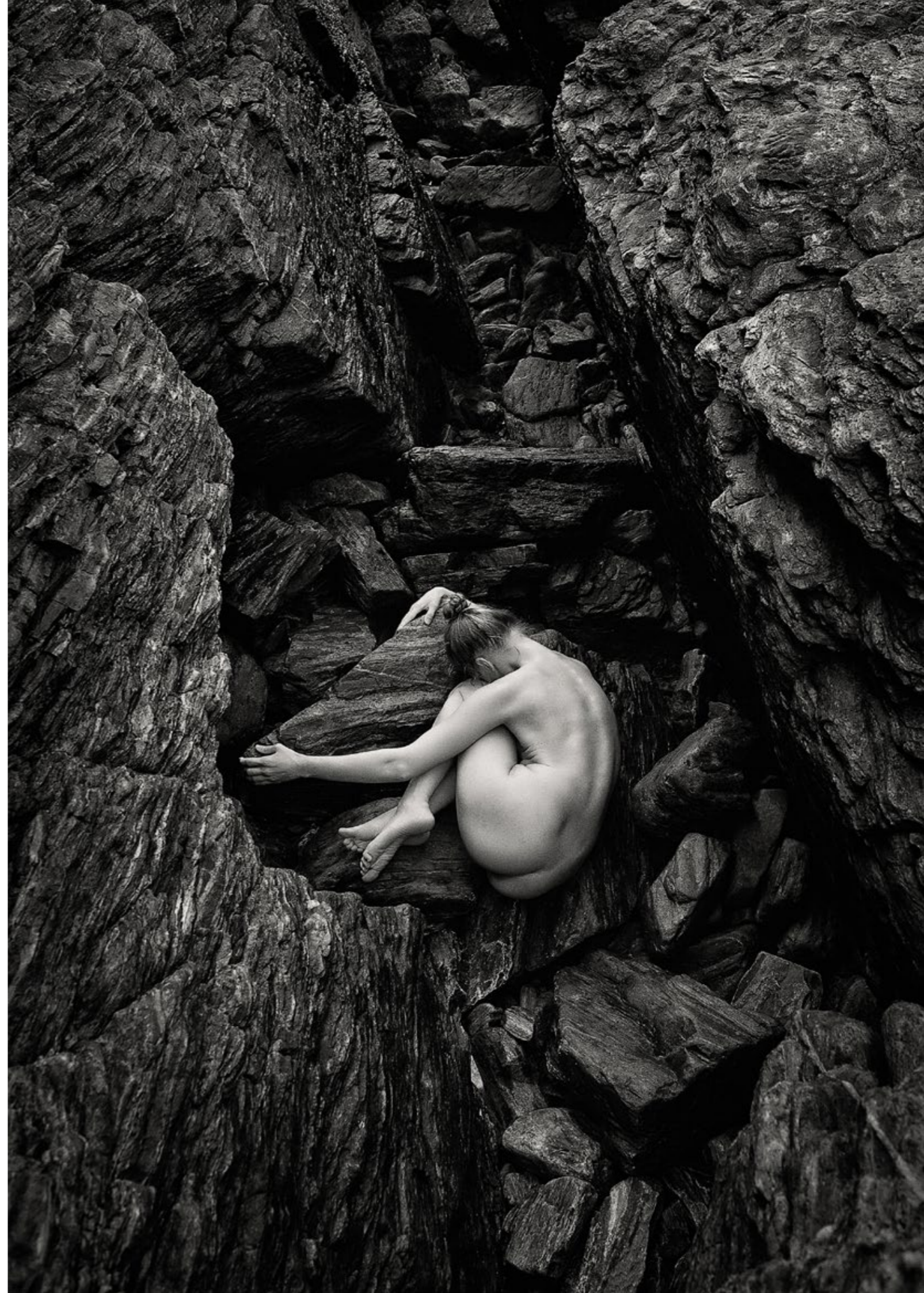
f11: Welcome Cam, you're finally here after a long period of dialogue and it's great to finally feature you and your work!

CA: It's a pleasure to be here! I've been a big fan of *f11* Magazine since it's inception so I'm really honoured to be featured alongside so many talented photographers who have proceeded me. I'm thrilled to have the opportunity to share my work with your readers.

f11: Fine art nude photography can be a misunderstood and misinterpreted genre, loved by many for the combination of beauty of form and the application of excellent photographic technique but vilified and rallied against by the less enlightened or more inhibited. Have you experienced both sides of this coin?

CA: Oh most definitely. I see both sides of the coin on a daily basis. Social media plays such a big role in most photographers' lives these days but for an art nude photographer there are definite challenges to sharing your work as there is so much censorship on the most popular platforms like Facebook and Instagram. I have many friends who are either photographers or models who work within the artistic nude genre so I get to see the work ▶

Brooke Lynne (USA), Playa Las Palmas, Baja California Sur, Mexico 2011. 'ZoeFest X'. Nikon D3s with 24-70mm f2.8 lens. © Cameron Attree



that they share within closed groups, which is great, but it's such a shame that this work can't be appreciated by the greater public without being heavily censored.

It's a topic I am extremely passionate about as I honestly believe the human body is a work of art and should be appreciated as such. Unfortunately the vast majority of people really can't differentiate between artistic nudity and pornography which is such a shame.

Luckily I'm not on my own with this sentiment though, as seen in this incredible video put together by www.modelociety.com. I was just one of more than 100 photographers and models who contributed images to this important video message called 'Your naked body is not a crime. Is nude art photography obscene?'

f11: You work in the studio and in the landscape, do you have a personal preference and what are the unique challenges, or advantages, presented by each location?

CA: I do prefer to shoot nudes in the landscape over the studio. There is something very inspiring about a beautiful natural environment and being able to complement that with a human figure in a single image. I do still enjoy shooting in the studio though, and of course the advantages of an indoor location with 24 hour access mean I can schedule shoots at any time.

f11: You combine your fine art photography with employment within the supply side of the professional imaging industry, tell us about how this works and the advantages or disadvantages this offers?

CA: Yes that's right. For the last couple of years I've worked as a sales representative for Kayell Australia who are based in Sydney and Melbourne but don't have an office in Brisbane. So I work a few days a week as their local rep for Queensland, mainly dealing with other professional photographers, education departments, printing businesses and galleries.

It's been a great role, one which I am very appreciative of in the often financially uncertain life of a photographer. It's also flexible enough that I can schedule my shoots and workshops around the requirements of the role.

f11: Although you work across film and digital in a range of formats, is there one that you're predominantly creating images with at present?

CA: Presently I am shooting the vast majority of my personal and client work on the Fujifilm X series digital system which I dipped my toe into late last year but which I have now dived right into. I had always been a Nikon shooter, both film and digital, but I was looking for a lighter weight kit for shoots away from the studio so I opted for the Fujifilm X-T1 and a couple of prime lenses to test the waters with. I instantly fell in love with both the camera and the quality of the lenses so I invested in another body and a few more lenses. I still pick up the Nikon kit on occasion but I honestly find there are very few times that the Fujifilm gear can't do the same job just as well, if not better.

f11: Have you had the opportunity to explore the visual opportunities available with medium format digital capture? If not, do you see possibilities with this type of equipment?

CA: I have used Hasselblad, Phase One and Pentax medium format digital cameras on different occasions and while there is no doubt the quality of the files from any of these brands is sensational, the most obvious trade offs are the higher costs and weights compared to a Nikon or Fujifilm kit. I must admit the higher resolution files would be nice when making larger prints though. ▶

Model Carlotta Champagne (USA), Mission Beach, Queensland, Australia 2010, 'ZoeFest IX'. Nikon D3s with 70-200mm f2.8 VR II lens. © Cameron Attree



f11: Where film is the capture method, what scanning equipment do you use for digital archiving?

CA: Currently I process my own black and white film and scan the negatives on an Epson V750 Pro using SilverFast 8 software. I find this a great combination for anything from 35mm to 4x5". I was using a Nikon Coolscan 8000 for a number of years for 35mm and medium format but it gave up the ghost recently.

f11: Do you still undertake any traditional fine art darkroom printing, or is everything scanned for digital output?

CA: The last time I did some traditional black and white printing was about 2 years ago and while it was great to reminisce and breathe in the familiar (but not very healthy) fumes of the chemistry, I was quickly reminded of what a pain it is to deal with dust on the negatives and the difficulty of retouching the prints. There is a certain level of magic surrounding the appearance of an image on a piece of paper in the developing tray under the dim red light though, and I think it's something that every photographer should experience at least once.

f11: What production method do you use for exhibition print output, do you produce these yourself or have them made by others, and what assurances do you provide around a print's potential longevity and archival qualities?

CA: I do produce all of my own prints for both exhibitions and client work. I am generally printing on my Epson Stylus Pro 4900 using Epson's Ultrachrome HDR ink set on Canson Infinity rag papers. This provides a very archival combination with light stability of up to 100 years for colour and 200 years for black and white. I'm also lucky that I have some friends with larger printers if I need to print anything above 17" wide.

f11: Tell us about your image management – postproduction, workflow and archiving?

CA: My postproduction is generally quite simple as I very rarely, if ever, do any image composites. My philosophy has always been to make the original capture as good as possible so there is less time spent on the computer. I use Adobe Lightroom as my main program for cataloguing, sorting and global adjustments of my images so I import directly from my memory cards into LR onto a working drive and then backup onto my Drobo 5D.

I then sort the shoot into my favourite images and do any basic editing such as global exposure corrections, white balance, colour toning, converting to monochrome and some localised tonal and exposure adjustments. These images are then what I class as being at a 'proof' stage and are ready for the client or model to view and pick their favourite shots. At that point I use Photoshop 6 for any final edits which are generally limited to skin retouching, removing unwanted elements in a scene and final sharpening so it's ready for print.

f11: How is your e-book performing, and do you plan to create others in this genre?

CA: It's not performing as well as I had hoped, but I think that's just because I haven't done a great job in marketing it to enough people. I was very happy with the final product and I have faith that as my fan base grows, so will the sales. I definitely have plans for more e-books in this genre so hopefully I will find the time to put out a couple more before the end of 2015. ▶

*Model Sylph Sia (Australia). Art nude in nature shoot, Broken Head, NSW, Australia 2013. Infrared converted Nikon D300 with 17-55mm f2.8 lens.
© Cameron Attree*



f11: Within your own field, which photographers' work do you admire, and have you had any mentors or influences you could tell us something about?

CA: I am always discovering new photographers who I admire so there have been many over the years. Currently there are a couple of European photographers who I have been following: Thomas Holm in Denmark and Stefan Beutler in Germany. When I first started shooting nudescapes, it was the work of Craig Blacklock, predominantly a landscape photographer from Minnesota, USA who was probably my biggest inspiration. His book, 'A Voice Within: The Lake Superior Nudes', which consists of 4x5" film images of a single model taken around the shores of Lake Superior during all the seasons of the year, is still one of my most treasured photo books. It was Craig's images in this book that highlighted the harmony between model and landscape that's so important in a successful nudescape image.

f11: Is it relatively easy to find subjects to work with, and do you have a preference for well experienced talent or people new to figure modelling?

CA: In the beginning it was a little difficult to find willing subjects but now that I have over 10 years experience in this genre and have developed a good reputation, it is far easier. Fortunately, these days I have plenty of volunteers for my projects. I actually like shooting with both experienced and new figure models. The experienced models make my job almost too easy as they can create poses and interact with the location far better than I could direct them. The newer subjects do require more direction with poses but what I love is the enthusiasm they have during the shoot, despite often being very nervous, as well as their reaction when they see themselves as a nude subject for the first time. Most are amazed when they first see themselves in the images as they have been conditioned to dislike their bodies

for most of their life. Then, seeing themselves in positions and angles they have never seen before, they are in disbelief but delighted at how good they look.

f11: You've referred to your subjects as models. Are most of your subjects actually professional models or do you also shoot for individuals seeking images for themselves?

CA: I use the word model as a collective term as all of my subjects are essentially 'modelling' for me whether they are professional models or clients who are just after some tasteful nude images of themselves which they can look back on with pride later in life. Early on, while I was developing my portfolio, I mostly worked with professional models but now the majority of my subjects are either clients commissioning a shoot, or volunteers for one of my projects who might never have posed nude before, and may never do it again.

f11: Now that your work is in the public domain, do you hear directly from potential subjects who express an interest in working with you, or do you make all of the approaches?

CA: As my profile has grown considerably in the last few years, I am being approached a lot more often with offers to volunteer as one of my subjects or to commission me for a specific purpose. I still approach subjects as well, especially when I need a certain look for a particular project. ▶

*Model Alice Exx (Australia). Art nude shoot, private residence, Brisbane, Queensland, Australia 2013.
Nikon D4 with 70-200mm f2.8 VR II lens.
© Cameron Attree*



f11: Do you find the process of directing your subjects easy or difficult, or does it entirely depend on the individual you're working with?

CA: It's certainly something I struggled with when I first started but as I developed in confidence with my own photography and I started to work out what poses look good, it became much easier. Working with a professional model can definitely take that pressure off a photographer who is just starting out shooting art nudes.

f11: Quite a lot of energy must go into direction, does it take a long time to build a good working rapport with subjects?

CA: It really does depend on the subject. Everyone is a little different, some take direction well, others don't know their left foot from their right hand so that obviously makes it more difficult. I like to think I'm a pretty easy going guy and I don't put a lot of pressure on my subjects so when they relax and put their trust in me, it makes the whole process go much more smoothly.

f11: Do you share the entire contents of the shoot with your subjects afterwards, and do they have any veto rights regarding you not retaining specific shots that they might feel uncomfortable about in any way?

CA: That depends on the subject. With clients, I only ever show them what I consider to be the very best shots but if it's a model who I am working closely with and one who I am helping to develop their modelling skills, I often show them the shots that didn't work as well and explain the reasons why. Hopefully they will then take those comments on board and it will improve the way they work with me, or others, in the future.

I have a lot of respect for my subjects so I do give them some veto rights regarding which images I use but that is generally restricted to any images that might put them 'in a bad light'

so to speak. Quite a few of my subjects don't want to be recognised in any images that might be used online so I will only use images where they are totally anonymous.

f11: Do you have to travel very far from your base to find good locations, and do you spend much time location scouting before a shoot?

CA: Often yes, it does require a bit of travel. Finding locations that have a landscape that is interesting and photogenic, that isn't also a popular spot for tourists or locals, is getting more difficult. It is possible to find some hidden gems close by, but that does require a fair amount of scouting. More often than not, the secret is to just plan the shoot for a time when it's least likely that we'll find a lot of people around the location.

f11: You've exhibited on a number of occasions, have the prints sold well, and have you produced these in limited editions?

CA: I always offer my exhibition prints as limited editions but then may also offer some other smaller prints from the series (ones that didn't make the cut) as open editions. I've had mixed success with my exhibitions so far with my 'Naked In Baja' exhibition selling quite well and then the others only selling one or two pieces. I'm hoping that my next exhibition, 'Immersion', which opens on June 5th at Maude Gallery in Brisbane will prove to be one of the successful ones!

f11: Do you have permanent representation with any galleries, or have your shows to date been 'one offs' ?

CA: No, at this stage I don't have any permanent gallery representation but that is certainly something I aspire to. ▶

Model St Merriquer (USA) Casa Dracula, Todos Santos, Baja California Sur, Mexico 2011. 'ZoeFest X'. Nikon D3s with 24-70mm f2.8 lens. © Cameron Attree



f11: You briefly mentioned flash earlier in the feature, is this an often used element when you're shooting on location? Or is that solely within the studio?

CA: It's relatively rare for me to use flash outdoors in a nudescape style shoot. I guess I prefer the nudescapes to look as natural as possible but there are times when the natural light is so flat that I need to create some contrast and direction with artificial light. I'm more likely to use it for a fashion or model portfolio shoot though, as the images don't need to look as natural. These images often benefit from the drama that can be created by underexposing the natural light and using flash as the main light.

f11: What lighting systems do you use, and why those ones in particular?

CA: On location I use speedlights or the Elinchrom Quadra battery powered location kit when I need a bit more grunt, or the flexibility of all the Elinchrom lightshapers. Speedlights are great when trying to keep the weight down, and I can do a lot with just one of them, but the Quadra kit is so versatile and it allows me to recreate a studio look on location if I really want to.

f11: Are either motion picture hot lights or cold LED units a part of your lighting repertoire?

CA: Yeah, I actually use both quite a bit. I use a Lowel hot light with barn doors for recreating that classic Hollywood style beauty lighting for the vintage glamour and burlesque work I do. When the budget permits it, I have my eyes on an LED Fresnel light with barn doors as I feel that would give me that wonderful light focusing ability without the heat from a tungsten equivalent.

I also carry a small LED light with me on most shoots just in case I need to pop a little extra light in to an otherwise dimly lit situation. ▶



Studio test shoot with model Bella Rouge (Belgium). Warehouse Studios, Brisbane Queensland, Australia 2013. Phase One P45 with 80mm f2.8 lens, Broncolor Hazylight. © Cameron Attree



f11: Australia offers wonderful locations for this work, but is there a dream location somewhere else in the world that you long to shoot in?

CA: Definitely Iceland. It's been on my bucket list for quite a few years now as it offers such stunning landscapes. Plus there are relatively few photographers who have shot art nudes there so I'm sure I can create some really unique images in that location. At some stage I would also love to do an American South West trip shooting art nudes in the amazing desert locations in states like Utah, Arizona, New Mexico, and Nevada. I have a lot of model friends in the USA so finding willing subjects would be relatively easy.

f11: Do you belong to any professional photography associations, and why?

CA: I've been a member of the AIPP for around 10 years now and I'm really thankful for the friendships I've made with other photographers all over Australia because of my involvement with the industry. I'm a strong supporter of the AIPP's Australian Professional Photography Awards (APPA) and I've learnt so much from entering these, and from being a judge. I honestly don't know if my photography would be at the level it is now without the advice, feedback and constructive criticism I've received over the last 10 years of entering these awards.

f11: Are you optimistic or pessimistic about the future of photography as a profession?

CA: I am probably just erring on the side of optimism. It's a tough gig, that's for sure but I think if you have the talent and the drive to succeed then it can be done. I'm still working ▶



▲ The afternoon of the second day of the Queenstown Art Nude workshop saw the rain clear and Romi Muse (Chile) again proving she can handle the cold by posing in Lake Wakatipu New Zealand. Fujifilm X-E2, converted to infrared, with XF23mm f1.4 lens. © Cameron Attree

◀◀ Previous double page spread: Model Sophie Starfish (Australia). Art nude in landscape shoot, Babinda Boulders near Cairns, Queensland, Australia 2009. My first 'ZoeFest' (ZoeFest VII) photographing models from Australia, USA and the UK. Nikon D3x with AF-S 14-24mm f2.8 lens. © Cameron Attree

at it and while by no means a complete success, especially financially, I'm certainly not giving up anytime soon as I can't imagine doing anything else with my life.

f11: Do you have a real sense of being a part of a photographic community around you, or do you operate largely independently day to day?

CA: Yeah definitely. A big part of that is the AIPP and the sense of community that comes with being an active member, but I've also formulated personal and professional friendships and networks within the global artistic nude photography community which by and large, is a very supportive one.

f11: Thanks Cam, it's been great to learn more about you and we appreciate your sharing your thoughts and your images with our readers.

CA: It's been an absolute pleasure Tim. Hopefully at least a few of your readers will be inspired by my images and will have gained a better appreciation for the art of nude photography. ■

TS

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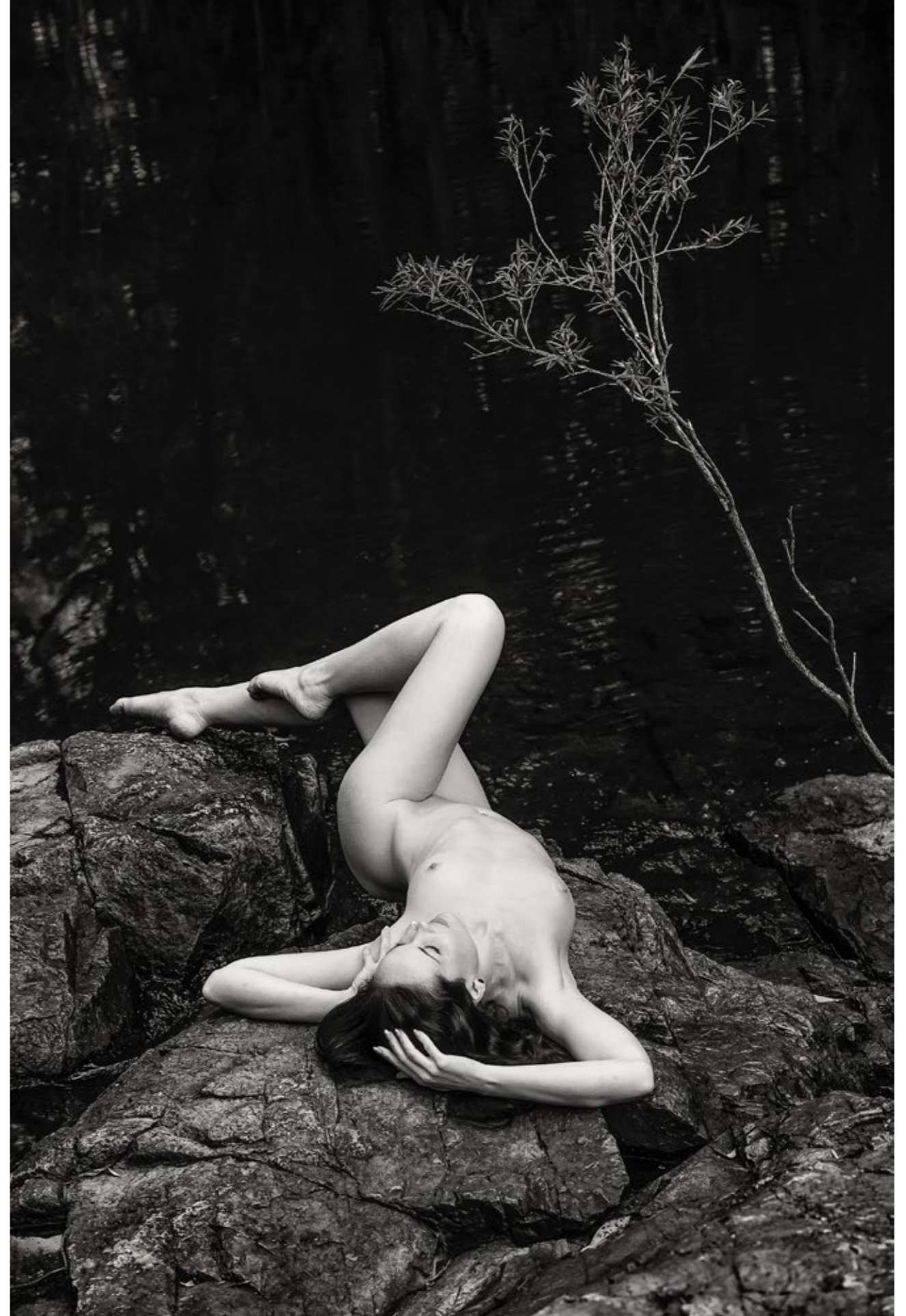
[Instagram](#)

Model Mea Culpa (Australia). Old shearing shed on a farm near Bundarra, NSW, Australia 2012. Nikon D3 with 70-200mm f2.8 VR II lens. © Cameron Attree





*Model Anoush Anou (NZ) Dangar Falls, Coffs Harbour hinterland, NSW, Australia 2013. 'ZoeFest XII'.
Nikon D4 with 70-200mm f2.8 VR II lens. © Cameron Attree*



*Model Anne Duffy (Australia). Photographed at one of my Art of Nude photography workshops. Cooloolabin,
Queensland, Australia 2012. Nikon D3 with 70-200mm f2.8 VR II lens. © Cameron Attree*



*Anoush Anou (NZ) photographed at Truckers Rock Rd beach, Coffs Harbour, NSW, Australia, 2013.
Nikon D4 with 70-200mm f2.8 VR II lens. © Cameron Attree*

'Quite by chance, I was contacted by a young, new model who needed to build her portfolio. Despite having very few human subjects in my portfolio, she loved my photography and asked if I would like to do a shoot with her. This started my new love affair with photographing models.'



◀ *Model Casey (Australia) Gold Coast hinterland, Queensland, Australia 2013.
Nikon D4 with 70-200mm f2.8 VR II lens. © Cameron Attree*

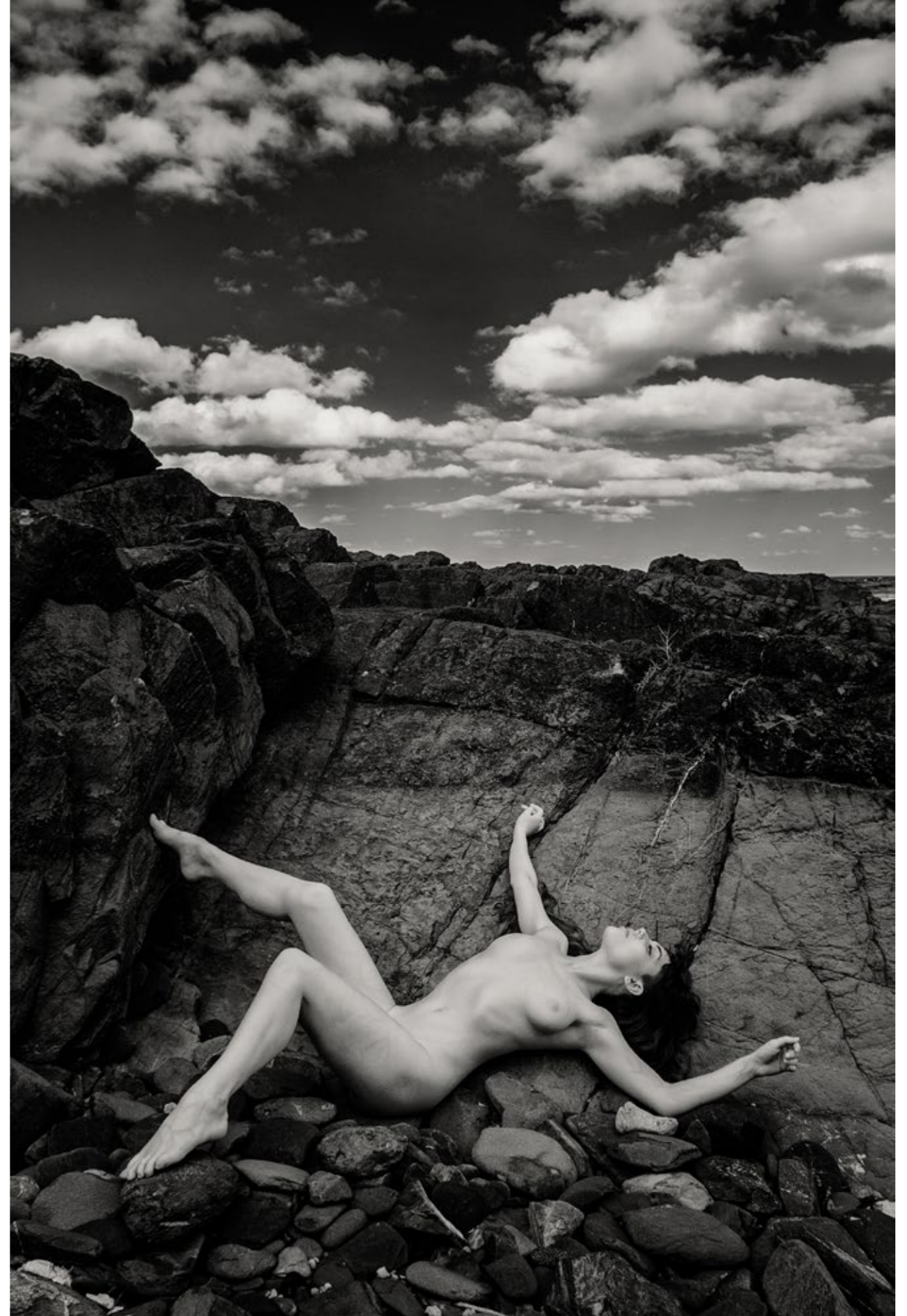
'I honestly believe the human body is a work of art and should be appreciated as such. Unfortunately the vast majority of people really can't differentiate between artistic nudity and pornography which is such a shame.'

▶▶ *Following double page spread: Model V-Nixie (USA) Nude in landscape shoot, Joshua Tree National Park, California USA 2011. Infrared converted Nikon D300 with 17-55mm f2.8 lens. © Cameron Attree*





Model Romi Muse (Chile). Art nude in landscape shoot, photographed in a macadamia grove, Newrybar, NSW, Australia 2014. Nikon D4 with 70-200mm f2.8 VR II lens. © Cameron Attree



Model Gestalta (UK). Broken Head, NSW, Australia 2013. Infrared converted Nikon D300 with 17-55mm f2.8 lens. © Cameron Attree



Model Madame Bink (UK) Nude in landscape shoot. Girraween National Park, Queensland, Australia 2009. Nikon D3x with 24-70mm f2.8 lens. © Cameron Attree



Model Alice Exx (Australia). Art nude shoot experimenting with tungsten lighting, creating patterns with barn doors. Foto Frenzy Studio, Brisbane, Queensland, Australia 2013. Nikon D4 with 70-200mm f2.8 VR II lens. © Cameron Attree

Darren CAPP

Car guy

Melbourne based Australian photographer Darren Capp studied fine art photography and has been shooting professionally for over 20 years. Cars are a specialty, one developed and carefully nurtured through his career.

In 1987, after his studies, Darren assisted various photographers for 3 years shooting still life, hotels, fashion and cars. Then, in 1990, he became an associate of a leading Melbourne photographer.

He takes up the story here:

'It was a difficult time to start as there was a recession at the time, but through persistence, and by doing what I loved doing, things started to improve. ▶



*BMW M1 Hommage show car. Cambo Wide DS with Phase One IQ260 back and 30mm Schneider Kreuznach lens.
Multiple images, on location, Melbourne, Australia. © Darren Capp*

'When I was a young kid cars did fascinate me, I was always drawing them and watching motor racing on TV, so I suppose I was drawn to shooting cars when the opportunities arose.'

At that stage I was an ‘all-sorts’ shooter, doing still life, people, fashion, room sets and cars. After about 5 years shooting this way I decided to follow my absolute passion and really concentrate on developing a business shooting cars for the major advertising agencies in Australia.

Through sheer persistence in presenting myself and my work to key ad people and sending out flyers regularly (these were the days before email – although I still think this is a great way to get yourself in front of people) to the agencies that held the major car accounts I started to prosper. It was the relationships I was able to develop with key personnel that really helped; I still hold these friendships close after all these years.

A few years later I started an association with Adrian Appel of Katapult Management, in Sydney. This gave me access to the car agencies in Sydney as Adrian had an extensive network of contacts. Through that connection, and the introductions that followed, things really took off for me. I found out Sydney was a different beast to Melbourne in terms of how agencies worked in those days, it was more about the ‘art buyer’ back then rather than the art directors that I was used to talking to in Melbourne. In a lot of cases you’d only meet the AD once the job was commissioned but fortunately for me Adrian was across all of this. It was a more European way of working, whereas Melbourne was very ‘localised’. I remember AD’s in Melbourne walking around agencies with ‘purchase order’ books commissioning jobs on the fly. Sydney meant travelling up there regularly meeting Adrian at the airport, seeing maybe 7 people during the day and then flying home, returning to do it all again a few weeks later. The budgets were always better in Sydney and there was more awareness of photographers copyright once that was instituted so Sydney was a key market to me.

As well as shooting commercial jobs, I also took the opportunity to follow my passion and shoot

folio work overseas in 2009. This took me to Utah in the USA to take a look at ‘Speed Week’ on the Bonneville salt flats. This was an amazing experience. From my perspective this event was everything I’d hoped it would be with the cars being fantastic pieces of art on rolling stock. These people, the car owners, have so much passion for their hobbies and it was so easy to get great shots of the cars, the event and the people involved. Utah is an interesting place, particularly around the massive saltpan of Bonneville, and I also enjoyed the countryside between there and Salt Lake City and observing the Mormon culture.

In 2010, I travelled to Palm Springs for a complete retro experience, it’s like stepping back in time with all of the original and completely intact mid century houses and hotels, this was a blast. I also shot around the Joshua Tree National Park. Here I shot pieces for my folio and also background plates for future work. It’s the sort of area you could spend months capturing.

A year later I travelled to Yosemite National Park to create more backplates, folio images and to experience something of what Ansel Adams so effectively captured in his lifetime. A truly amazing place.

I now shoot in India and China on a regular basis and these are fantastic experiences in themselves.

In China I work for a production company called T&W International which is based in Shanghai. They have 3 huge car studios, in-house retouchers, and a whole back office infrastructure. It’s a massive organisation, and working with them has been a great way to experience many different cultures. Their business model is totally different to the way we work here in Australia. With the mire of bureaucracy over there, obtaining permits for locations and the like can sometimes be difficult. With this in mind T&W only shoot in studio (although we have shot Range Rovers on location in Shanghai) whether the job is a location look

or not it’s only ever shot in studio. Also this way they can lock the job in to specific days suitable to the client. So that means I have to make studio cars look as though they have been shot on location. No easy task. Usually they have stock locations already selected by the client before I arrive. I’m shown these locations prior to the pre-production meeting, here I need to think about how we approach this and explain to the team how we need to go about it. Usually there are very complicated lighting set ups to achieve the look of one source of light, like that of the sun. Luckily the crews we work with are really good and are used to working this way.

In India I work with Sunny S. Alex and the team at DEU Creative management and Feroz Multani at Eminens Productions. We shot a campaign for Renault on location in New Delhi, which was a blast as it was the monsoon season but we were lucky with the weather as it cleared for each of our shots perfectly amongst torrential rain between shots. The way we worked in India was typical of the shooting normally done in Australia. The crew size was very interesting as pretty much each light had 2 handlers – and boy did things happen quickly...

In my field, there are a number of issues facing photographers today, whether it be CGI created cars or reduced budgets, but whatever the obstacles each photographer faces they should follow their heart and choose the field that most appeals to them.’

f11: Welcome Darren, thanks for joining us. It’s a pleasure to showcase your work in the magazine.

DC: Not a problem, I always enjoy chatting about photography.

f11: Let’s kick off with your last comment, the impact of CGI potentially changing forever the way that cars have traditionally been depicted. Given that so many photo realistic vehicle images are now originated using computer graphics, can you see a future where specialist

car photographers might be limited to creating backplate images?

DC: I see this as a very real way forward for car shooters. It is an absolute shame in a lot of ways, as to the trained eye these CGI images don’t really quite ‘make it’, to me they’re very close but not quite there. What I’m not seeing being included on the CGI car images are the unforeseen things that happen when shooting that the artist behind the screen can’t replicate. Happy accidents like when I watch an assistant moving a light across the car from one set up to another and glimpse something about the way the light strikes the sheet metal, resulting in a frenzied call of ‘STOP, leave the light there and stand back!’ These fortuitous ‘happenings’ simply don’t occur with people who have never been on a car shoot or worked with lighting actual cars. Actually, in some respects it’s more expensive and takes longer for clients to do CGI, and a lot of art directors don’t like working this way either. Having said all of that, sometimes it’s good fun just going out and shooting backgrounds for CGI backplates.

f11: Yet today, you’re still shooting actual cars as products set in real life places. Are you comfortable that there is plenty of life left in that gig for the time being?

DC: I think the business model of shooting cars in real circumstances is more geared towards the advertising side of things. With car brochure imagery it tends to be just about beauty shots, making the CGI car a viable alternative as many angles can be worked on at any one time and the locations are usually the typical backplate look, sweeping corners, city scapes and the like. Whereas with ads, a concept is usually the driving force where maybe a very specific location, perhaps something that is not in great abundance in stock libraries is required, or the additional element of supporting talent is needed, making it more difficult to use CGI in these circumstances. ▶

f11: You may have seen Tim Wallace's work in our last issue, he's busy shooting cars in the UK, Europe and the USA. Do you think that the Australian, Indian and Asian markets you're working in are different in terms of how manufacturers and ad agencies approach the origination of their marketing images?

DC: It's hard to say but just from observing the ads from Europe and the US it seems the main differences between them and Australia are the size of the budgets. Otherwise, the 'look' of the Australian ads is very similar whereas the Asian and Indian 'looks' can be quite different in that they often seek busier images. I believe more 'bling' goes into the shots from those markets compared to Europe, more detail perhaps. They're geared to a different way, the way that they perceive their viewer takes in the images.

f11: On that topic, do you network with car photographers in other countries? Is there a brotherhood at work on any level?

DC: I don't really. I think that we can all be quite busy with our work and time differences make it difficult to connect. Although having said that I'm regularly placing images on Behance and getting feedback from shooters in other countries resulting in small conversations regarding the work taking place.

f11: Are you a 'car guy' at heart, does motor oil flow through your veins or are you simply attracted to shooting vehicles as beautifully lit objects of desire?

DC: I'm a bit of a car guy. When I was a young kid cars did fascinate me, I was always ▶



Mercedes. Cambo Wide DS with Phase One IQ260 back and 40mm Schneider Kreuznach lens. Shanghai, China. Multiple images, car shot in studio and placed on background plate image. © Darren Capp

drawing them and watching motor racing on TV, so I suppose I was drawn to shooting cars when the opportunities arose. I really thought back then that maybe I'd end up as a designer in some way but that never eventuated. I fell in love with photography in my teens and never again considered being a designer. But yes, the beauty of the sheet metal and looking at the lines of a car do inspire me to try and take great images. I think modern cars are getting a bit more of their 'mojo' back with the current design language in application, and this is certainly being enhanced by new manufacturing processes.

f11: Are Australian ad agencies making brave decisions and pushing the envelope when they brief you, or relatively dispassionate about the creative approach – effectively leaving 'treatment' decisions up to you?

DC: Unfortunately the 'treatment' decisions are left to the shooter in a lot of cases. When I say unfortunately, while it can be great to get the freedom to come up with ideas for a shoot this is rarely the case, it's more about 'well here's what we want...' from the agency, now show us your treatment on how we're going to do this, which really takes away the creativity from the shooter's point of view. In a lot of cases you're really just restating, or rehashing, what they are showing you anyway. ▶



*BMW. Cambo Wide DS with Phase One IQ260 back and 50mm Schneider Kreuznach lens.
Multiple images, car shot in studio, Melbourne, Australia. © Darren Capp*

f11: While you might be called on to shoot for brand new model releases, do you get the feeling that for facelifts and mid-lifecycle updates the retouchers and CGI artists are making the resulting detail substitutions on marketing collateral like brochures and websites?

DC: Not really as they still need to be shot, although CGI can be done but not usually if the car was shot in the first place. And usually these images are a good excuse to creatively redo and refresh the brochure images – probably pushed along by the agency to the chagrin of the client...

f11: On the subject of retouching, do you often partner creatively with digital retouchers – or is that work done entirely on the agency side of the process?

DC: Where we can, we do the retouching ourselves with freelancers of the likes of Dario Bulfone at DBG Digital. So yes, I really push for us to do the retouching as that way we control the look and feel of the finished output. A lot of times agency retouchers will be told that they only have so many hours permitted and once that point is reached, that's it – game over. Whereas with people like Dario, it's 'ok that's what we quoted in terms of hours, but we'll go over that to make sure the job looks great...' This is the difference and that's why we like to retain control of that part of the process wherever possible.

f11: On a shoot, apart from the client-side people, are you a one man band or do you usually work with a team of your own?

DC: I always work with a team. In Australia I typically work with 3 assistants. In India for example, it can be 2 people per light so upwards of 20 people on set. Then you have the location managers, tracking rig people and a host of others, a real performance! ▶



Lexus range. Cambo Wide DS with Phase One IQ260 back and 60mm Schneider Kreuznach lens. Multiple images, car shot on location, and placed on background plate image. Melbourne, Australia. Retoucher: Troy Witte www.troywittedesign.com © Darren Capp

f11: What are your current equipment preferences and what represents your typical working kit on an automotive shoot?

DC: I use a Phase One IQ260 digital back and a Cambo Wide DS camera body on most shoots. I also use a Phase One camera body as well if 'tiling' of the images isn't required. Tiling being where we slide the back across, up and down without moving the lens plane to create a larger frame for the agency to make their vertical and freeway billboard style crops.

f11: Are you doing any tethered shooting to share images with the agency and client during your shoots?

DC: I always shoot tethered as we need to see exactly what's being shot on a largish screen. It also allows the art director and the other agency people to see exactly what's going on as it happens. In addition, we use the Wi-Fi component of the Phase backs to stream images to iPads so the client is also seeing exactly what we are doing. I try to explain as we go why we are doing certain things but usually most of this has already been discussed prior to the shoot at the pre-production meetings.

f11: What's on the equipment wish list for you at present? Anything you're planning to purchase, or just quietly salivating over?

DC: More lenses, always wanting more lenses... ▶



*Range Rover. Phase 645 with Phase One IQ260 back and 70-150mm Phase zoom lens.
Multiple images, car shot on location, Shanghai, China. © Darren Capp*

f11: In terms of post production, what's your normal workflow and just how far do you take this yourself before handing images over to the production team at the agencies you work with?

DC: Post production is usually tagging files as we shoot so I have reference points to look at once the shoot has wrapped. Usually the whole 'box and dice' are given to the retoucher when I sit with them to go through the entire shoot marking frames we want to use together. The retoucher is always across exactly what we are after for the 'look' prior to the shoot anyway, making his job easier once images are sent across. It's another matter altogether though, when the agency are doing the post work. For this I usually process out the frames I want them to use and do a rough mock up of how they sit together, as you can imagine this adds to my time spent immensely.

f11: When shooting in Australian cities, particularly in public spaces, how hampered are you with process, permits and permissions by the various authorities?

DC: There are very strict processes we need to go through when shooting amongst the public in Australia. My producer needs to apply to council for shooting permits, we need to engage traffic management companies to formulate risk and traffic flow plans, and these are also submitted to council with the original application. These need to be signed off by the relevant council people and we are given (or request) the day we want to shoot with 'weather' days either side. This wasn't the case until about 17 years ago. Back then, as long as you had some people standing around with traffic sticks and high-vis vests you were pretty much left alone! ▶



Mazda MX5. Cambo Wide DS with Phase One IQ260 back and 40mm Schneider Kreuznach lens.
Multiple images, car shot on location, Melbourne, Australia. © Darren Capp

f11: How much time and effort are you putting into location research, and background image capture for future use?

DC: I'm always on the look out for future locations whenever I'm out and about, including snapping shots on the iPhone. Occasionally I'll shoot something as a backup in case the client doesn't have the time with a car to shoot 'in-situ', this is where we shoot the car in a car park outdoors and then strip it into an existing location image.

f11: What was your most difficult or frustrating car shoot in your many years of experience? The one you'll never forget and never want to repeat!

DC: It was a job overseas where we were in a studio and we had to mimic a European car shoot that was shot on location with beautiful late evening light. We had reference images of this 'Euro' car and were told exactly what to do within a white space. The most difficult thing was the Euro shot had huge areas – about 30m or more – of car park surface that was reflecting into the side panels and creating these fantastic lighting effects. I had to reconstruct this in studio with a much smaller area and a curved wall, it took forever and I was getting a lot of heat for not being fast enough – very stressful!

f11: And on the flip side, what was the best and most personally fulfilling shoot of your career to date?

DC: It was a shoot we did around the Flinders Ranges in South Australia. Absolutely stunning country and the Prairie Hotel is simply the best place to stay – perfect weather, fantastic crew, just the best experience! ▶



Mercedes range. Cambo Wide DS with Phase One IQ260 back and 40mm Schneider Kreuznach lens. Multiple images, cars shot on location on a rooftop carpark, building is CGI, background image shot from helicopter. Melbourne, Australia. CGI artist: Dario Bulfone www.dbgdigital.com.au © Darren Capp

f11: Background plates aside, do you shoot any automotive stock photography? And do you do any work with photo libraries?

DC: No, I don't do any of that, probably should but just haven't ever pursued this.

f11: If you ever tire of shooting cars what would you choose to shoot instead?

DC: Landscapes for sure, it's so peaceful to be out shooting locations that are stunningly beautiful.

f11: Do the agencies you work with have you 'pigeon holed' as a car photographer, or do they offer you assignments outside of this field?

DC: I'm definitely seen as a car guy, no other way about it.

f11: Thanks Darren, we'll continue to keep your work on our radar and hope you'll stay in touch.

DC: No problem at all, I've enjoyed the chat. ■

TS

www.dcpphoto.com.au



Toyota. Cambo Wide DS with Phase One IQ260 back and 50mm Schneider Kreuznach lens. Multiple images, car shot on location, Melbourne, Australia. Retoucher: Dario Bulfone www.dbgdigital.com.au © Darren Capp

BMW X3. Cambo Wide DS with Phase One IQ260 back and 40mm Schneider Kreuznach lens. Multiple images, car shot on location, Melbourne, Australia.
© Darren Capp



Motorcyclist. Cambo Wide DS with Phase One IQ260 back and 60mm Schneider Kreuznach lens. Multiple images, bike shot in studio, placed on background plate image. Melbourne, Australia. © Darren Capp



*Audi Q7. Cambo Wide DS with Phase One IQ260 back and 50mm Schneider Kreuznach lens. Multiple images, car shot on location, Melbourne, Australia.
© Darren Capp*





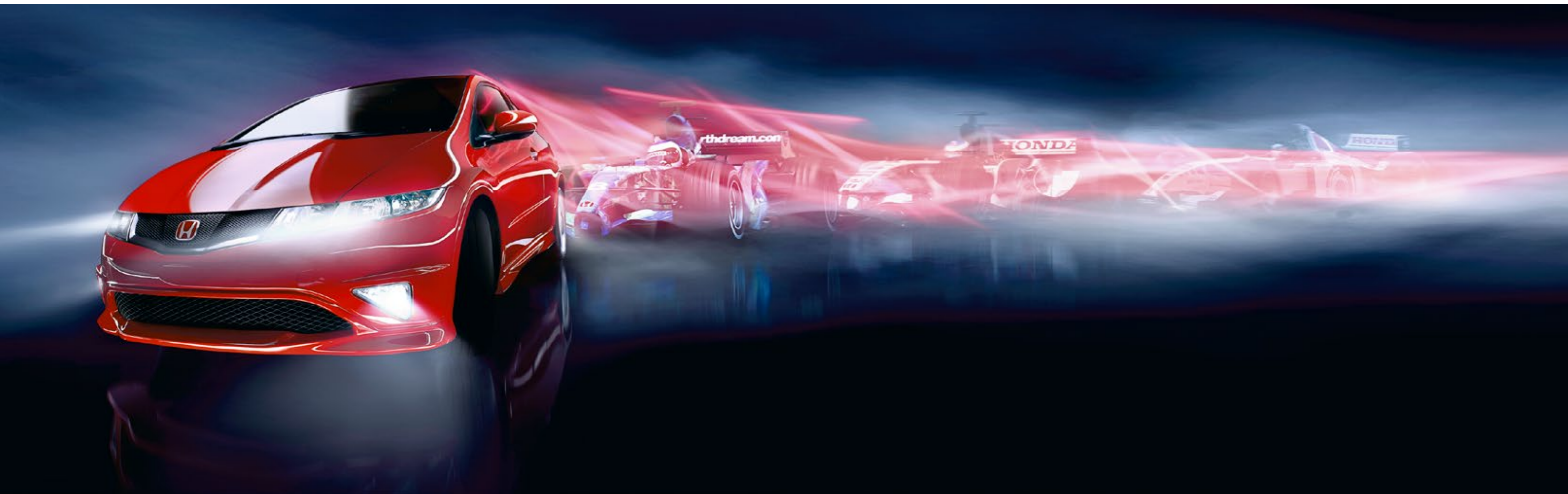
▲ Tearsheet: Subaru Impreza. Cambo Wide DS with Phase One IQ260 back and 50mm Schneider Kreuznach lens. Multiple images, car shot on location, Sydney, Australia. Retoucher: Cranky Mermaid <http://www.crankymermaid.com.au>
© Darren Capp



Tearsheet: Subaru WRX. Cambo Wide DS with Phase One IQ260 back and 40mm Schneider Kreuznach lens. Multiple images, cars shot on location, NSW, Australia. © Darren Capp



◀ Tearsheet: Range Rover. Cambo Wide DS with Phase One IQ260 back and 60mm Schneider Kreuznach lens. Multiple images, car shot in studio, Shanghai, China. © Darren Capp



*Honda Civic F1. Cambo Wide DS with Phase One IQ260 back and 30mm Schneider Kreuznach lens.
Multiple images, Civic and F1 cars shot in studio, Melbourne, Australia. © Darren Capp*

'I always shoot tethered as we need to see exactly what's being shot on a largish screen. It also allows the art director and the agency people to see exactly what's going on as it happens. In addition, we use the Wi-Fi component of the Phase backs to stream images to iPads so the client is also seeing exactly what we are doing.'

Renault Sport. Cambo Wide DS with Phase One IQ260 back and 35mm Schneider Kreuznach lens. Multiple images, car shot in studio, Melbourne, Australia.
© Darren Capp



'I'm always on the look out for future locations whenever I'm out and about, including snapping shots on the iPhone.'

Lexus. Cambo Wide DS with Phase One IQ260 back and 50mm Schneider Kreuznach lens. Multiple images, car shot on location, Melbourne, Australia.
© Darren Capp



BMW M3. Cambo Wide DS with Phase One IQ260 back and 35mm Schneider Kreuznach lens. Multiple images, car shot in studio, Sydney, Australia. Retoucher: Dario Bulfone www.dbgdigital.com.au © Darren Capp



Renault Megane cabriolet. Cambo Wide DS with Phase One IQ260 back and 50mm Schneider Kreuznach lens. Multiple images, car shot on location, Palm Springs, California. Retoucher: Dario Bulfone www.dbgdigital.com.au © Darren Capp





*Hummer H2. Cambo Wide DS with Phase One IQ260 back and 40mm Schneider Kreuznach lens.
Multiple images, car shot on location, Melbourne, Australia. © Darren Capp*

'I'm definitely seen as a car guy, no other way about it.'

Torres del Paine is one set of peaks that you should visit! In the deep south of a region called Patagonia. 16-35mm lens, Aperture Priority, 400 ISO, EV -1, 1//60 sec at f11. © Darran Leal

THE ANDES MOUNTAINS

How do you photograph 7,000 kilometres of incredible mountains, nature and culture? I would suggest over many trips, each targeting specific locations. Here are just a few of my favourites in South America's Andes Mountains.

PATAGONIA

I start with one of my favourite places on earth! Patagonia is mostly a windswept semi-arid steppe. Its unusual weather can offer unique photographic results. Far from being monotonous, Patagonia is a location of stunning landscapes and the habitat of incredible creatures such as the guanaco (a wild relative to the domesticated llama), the lesser rhea, the Patagonian armadillo or piche and the puma, the greatest predator in this region.

The Andes Range is the spine of Patagonia and definitely the source of the biggest surprise for photographers and naturalists. Stunning forests, a chain of pristine lakes considered among the world's most beautiful, and snow capped volcanoes. Yes, the Andes are young in geological terms (12-20 million years old) and still growing. The Andes include some of the most spectacular and charismatic mountain chains on Earth, with stunning and photogenic granite spires such as Monte Fitz Roy (3,407 m) and Monte Torre (3,102 m) in Argentina, and the 'Towers' and 'Horns of Torres del Paine' National Park, in Chile. These are just a few amongst thousands of peaks.

Another photo hot spot is the vast ice field of over 12,360 square km (4,773 sq. miles) that feeds dozens of massive glaciers that flow into the jewel-like lakes on both sides of the Andes and to the South Pacific, such as the Viedma, Upsala, Pio XII, Grey and the most famous Perito Moreno, one of the few glaciers on Earth still advancing.

ATACAMA

If you fly from Patagonia north, you will see the Andes start to vary in width and at times, size. Mountain after mountain, lakes and volcanoes are visible, some active. After overflying a tad more than 2,000 kilometres of snow capped peaks, you are in what seems like a different world.

The Atacama is the most extreme and driest desert on Earth, where years may pass without a single drop of rain. But it is also one of the most surprising places in South America, extending between the Pacific Ocean and the heights of the Andean Plateau or 'Altiplano', ranging from 2,400 and 4,600 meters above sea level, containing the largest salt flats in the world and the biggest population of 3 different species of flamingos. The Atacama Desert, is shared between the northwest of Argentina, the south of Bolivia and the north of Chile. Part of this immense desert belongs to the Atacama Puna Plain, over 3,300 meters above sea level, located mostly east of the Andes. ▶



It is the habitat of fascinating creatures such as the vicuña, the smallest member of the camel family; the viscachas, relatives of the chinchilla; the rare Andean fox, with short legs and big ears; and the Puna rhea. It has aquatic habitats and salty lakes where life glows in splendour. Three species of flamingos: The Chilean, the Andean and the James' or Puna flamingos nest in colonies in extremely salty lakes, creating one of the most stunning nature shows on Earth.

Some of the most stunning landscapes on the Earth were carved through thousands of years by wind and rain erosion, sculpting canyons and modelling the incredible formations found in the Moon Valley, Death Valley and the Pacana Guardians, near San Pedro de Atacama, Chile. Demonstrating that volcanic forces are still active, the Tatio Geysers, with more than 80 individual steam columns, are part of the largest geothermic field in the Southern Hemisphere, creating steam columns at more than 4,200m above the sea level.

PERU

Peru, is filled with such intense colour, festivities and music. It is where the past lives in the present. When the Spaniards arrived in Peru in the early sixteenth century, they were impressed by the technological progress made by the Incas. The conquistadors were unaware that the Incas were merely the final link in a long chain of civilisations dating back 10,000 years.

Its most iconic legacy is the mythical sacred Inca city of Machu Picchu (at 2,490 meters above the sea level) built by the biggest empire of the Western Hemisphere until the arrival of the conquistadores. These societies were found from Ecuador to the centre of Chile and West of Argentina. The Incas also left magnificent paths, aqueducts, agriculture terraces, ceremonial sites and citadels that even today astonishes most visitors with its perfection and design. But Peru is much more than archaeology, it is a country filled with ancient traditions, given by the Inca descendants and by the different ethnic groups

that inhabit valleys, mountains, rainforests, canyons and deserts. They preserve their language, dances and festivities almost in its purest state, resulting in a spectacle for the senses of the visitors.

Peru is also known for its exuberant and diverse nature. In the Andes some of the highest summits in the Western Hemisphere can be found and at the same time, some of the most beautiful, reaching over 6,000 meters.

Also, near Arequipa, we can find the deepest canyon in the world, the Colca Canyon, with 3,600 meters of depth at some points. It is also one of the best sites to photograph Andean condors, the largest flying bird in the Americas.

CLOUD FORESTS

From the south of Venezuela and descending in a wedge shape up to the northern boundaries of Argentina, between the highest summits of the Andes and the Amazon Basin, is a dense forest that covers the mountain slopes thanks to the permanent presence of mist and clouds. It is known with many names and it is in Ecuador, between 500 and 2,900 meters above sea level, where it is perhaps at its best.

We are talking about the 'Cloud Forest', an extraordinarily diverse habitat, crowded with exclusive species that make it a true paradise for naturalists, birdwatchers and photographers. This ecosystem is the kingdom of the hummingbirds, refuge of several dozen species – authentic flying-jewels exclusive to the Americas that reach their highest diversity in tropical and sub-tropical regions. But these tiny birds aren't the only species found in this habitat, as they share it with different species of parrots, toucans, multicoloured tanagers and even dazzling cocks-of-the-rocks can be found here.

From 3,000 meters, the cloud forest is being replaced by the 'Páramo', an incredible environment that is the domain of primitive plants known as 'Puyas' or 'frailejones' that surround lakes, ponds and grasslands and are

ruled by the silhouette of the snow-capped Andes and volcanoes such as the imposing Antisana (5,753 meters).

Enjoy your photography ... ■

Darran Leal

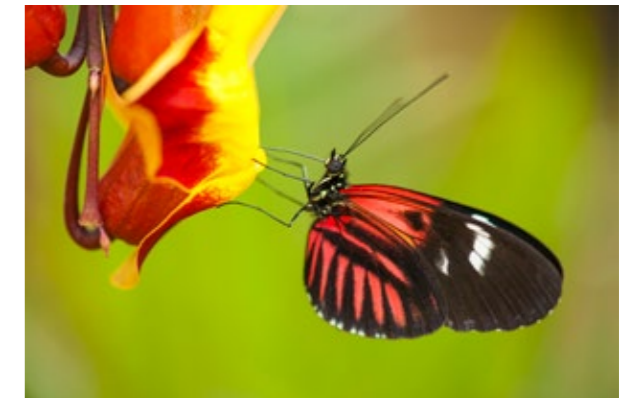
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Both images. © Darran Leal

Darran and Julia Leal are the owners of World Photo Adventures, Australasia's premier photo tour company. WPA is celebrating 26 years of amazing small group photo adventures. From local workshops and tours, to extended expeditions on every continent, they are famous for offering unique travel and photography experiences. For more information visit: www.worldphotoadventures.com.au



All along the Andes you will find an amazing diversity of cultures. Our group enjoyed this dad and his daughter at Aguas Calientes in Peru. 16-35mm lens, Aperture Priority, 400 ISO, EV -0.5, 1/250 sec at f5.6. © Darran Leal



Personal Projects

Photography students often undertake personal projects. The President of the local photographic society where I participate undertook his own personal project as a student last year. He challenged us to do likewise this year, offering to provide some guidance.

Members of photography clubs, participants in APS folios and entrants in international competitions frequently do something new (for them) when they take a photo for a set subject that is not amongst their usual genres. But that is not what I am referring to. So, if you don't know what I'm talking about, let me tell you a little about the concept of personal projects and maybe you too will be motivated to do something with your photography that you have not previously done.

When my local Society's President set us the challenge, he gave us the outline of a plan to follow. The first step is to write down what you are going to seek to achieve – is there a theme, idea or something to explore which motivates your project? Ask yourself what is the new focus you want to explore, whether there is a method or process that will inform or constrain your work and whether you will need specific resources or assistance. In other words, don't embark on the project without thinking it through. Also, think about how you might present the results of your project at its conclusion.

Members of the group that have taken the challenge have come up with quite diverse projects. One person who has always loved the great masters of portraiture, such as Karsh, has embarked on his own series of portraits of people trying to reproduce the light in some of Karsh's images. Another is looking at creating a group of images combined with written words. This project is a personal response to cancer survival and the end product will be shared with oncology ward patients. A third is going to photograph each type of rose in Australia's National Rose Gardens, matching his new images to old ones of them and to official listings of them. Yet another person plans to use her images to create a children's book that grandparents might buy for their grandchildren. Proceeds from sales will raise funds for a charity – the photographer has friends with children who have a devastating disease. I can't wait to see the results of all the personal projects, including mine!

Why not embark on your own personal project and share your images with your local photography club or the Australian Photographic Society, through one of their publications or exhibitions, or even your own photo book or exhibition?

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

Achieving excellence in photography

The Photographic Society of New Zealand (PSNZ) has a photographic honours system that awards photographers for their photographic competency and excellence. Until one has worked their way through the system the significance of obtaining a photographic honours is hard to measure.

The first level is the Licentiate (LPSNZ) and many photographers say when they get to that level they don't really grasp the significance. Getting to the next level – Associateship – is much more difficult and quite often it takes several attempts before being successful. But once achieved the award is cherished and the significance of the achievement falls into place.

It's not about getting something that others don't have, it's about challenging yourself to excel. In this context it's about photography but it could be a career or any other goal.

This year 80 photographers applied for PSNZ Honours and almost half were successful. Twenty-five Licentiate's were awarded; 10 Associates and Five Fellowships.

Honours Board Chairman Graham Dainty says a photographer doesn't have to be a PSNZ member to apply for the Licentiate, however for Associateship and Fellowship, membership is required.

This year, after admitting it took a few attempts, PSNZ President Murry Cave achieved his Fellowship, which represents the top level of excellence in photography, or someone 'in the forefront of photography'.

It was in his role as President of PSNZ that Murry had to respond to many of those who did not achieve their personal goals and he says he found that 'quite difficult to deal with'.

'It made me realise how hard and how personal it is to achieve such a goal. In turn it made me consider that those who wish to achieve their photographic goals need support to get there. Excellence is one thing; supporting the vision of those striving to achieving excellence is another thing. And that is ultimately far more important than achieving that goal yourself' said Murry FPSNZ FNPSNZ.

Ultimately this is what the PSNZ honours system is all about, and anyone wishing to submit an Honours set is encouraged to find a mentor to work with and guide them through the process.

If you are interested in applying for a PSNZ Honours Award go to the PSNZ website. The closing date for the next round of submissions will be 28 February 2016.

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity

Restacking the shelves

When you move house, especially as you get older, it's probably normal to try and discard a lot of life's rubbish and show some sense in rationalising some of the 'collections' which were once fairly important and provided such clear signals as to your values and interests.

A year ago, I sold the bulk of my LP record collection. Really, what a mixed up, embarrassing, random slice of three decades that collection displayed. Mind you, the decision was made easier by not owning a working turntable for the last ten years, and despite Tim's encouragement to seek and find the beauty of a retro spinner and a matching valve powered amp!

We aren't moving at the moment, just consolidating. We moved about three years ago but because most of what we had was going into secure storage, almost everything went into cases waiting for some future reason to be, or not to be, a part of our lives.

I did discard a flatbed light table and a wall light box I so often used for editing slides for the audio visuals I once produced, and nearly all of my slide projectors. I now have no darkroom stuff either, and only one remaining film camera which I hold for strong sentimental reasons – my Konica Hexar 35mm.

What has led me to these thoughts has been the unpacking and sorting of our books and this has been very revealing. Books we haven't discarded despite many being as silly and irrelevant as many of the LP's now departed and not missed for a moment.

For a number of reasons I ended up with some remarkable books, often collected because of knowing either the people involved, or their back stories.

In our sorting we came across a number that leap out for their relevance to current events. *'Offerings from Nepal'* by Craig Potton in 1995 is one that gives pause for thought of the devastating impact the recent earthquakes must have had on the people and the sacred places illustrated by Potton.

Others have memories of people and place such as *'Connections // Stories of Taranaki'* from the Puke Ariki collection in New Plymouth, photographed by John Crawford.

Others are from wider areas of interest (or passing interest) including Jeanloup Sieff, Rick Smolan's *'Passage to Vietnam – through the Eyes of Seventy Photographers'* published in 1994 and accompanied by a Kodak PhotoCD of images. A revelation of what was to come!

Every book tells a story, sets a time and place. If there is one book which I treasure above any other, it is *'Te Manawa O Tuhoë – The Heart of Tuhoë'* by the late Terry O'Connor. Terry was a mate, and through our friendship I sort of lived right through the life and times of that book with him.

'Stararo – Scrivere con la Luce / Writing with Light' (2001) is one of my rarest books (copy number 833) and is a remarkable view by the Italian cinematographer Vittorio Stararo as he shows and talks of light and films such as 'Last Tango in Paris', '1900' and 'Apocalypse Now'.

These are the books I keep going back to, and defend a strongly held position that they must remain on our shelves. We continue to add books as we go as I continue to 'buy local' as much as possible to help ensure that good book stores survive in the city where we live. Last week we bought *'Spirit of the South'* by Andris Apse to celebrate our recent travels in the South Island of New Zealand.

Recently I borrowed a book from the public library that I loved, yet with a lot of other reading in progress didn't manage to finish, and in fact ended up paying fines on! So I bought a copy and with time it is becoming my current 'best book'.

Group f.64

Published: 11-04-2014

Format: Hardback

Edition: 1st

ISBN: 9781620405550

Illustrations: 1x 16 page color insert.
B&W photographs throughout.



'Group f.64' is a well researched story by Mary Street Alinder of that remarkable group of West Coast (USA) photographers. The writer is known for being one of Ansel Adams' former assistants.

Group f.64 included Edward Weston, Ansel, Dorothea Lange, Imogen Cunningham and Willard Van Dyke. It adds a broader group of associates, family affairs, the East Coast / West Coast creative tensions. It shows an age where the essays and letters proclaimed the thoughts and deeds of the photographers, and where critical appraisal was made and defended.

Why f.64? Because that smallest of apertures found on their large format cameras was what was initially utilised to define the depth of sharpness of those West Coasters and differentiate their work from that of the 'romantic pictorialists' of the East Coast!

Almost an echo of the 'too much Photoshop' commentary of today. ■

MS

malcolm@f11magazine.com



© Peter Coulsen

Stronger together - AIPP and ACMP merge

There has never been a better time to belong to the peak industry body representing all professional photographers in Australia.

The Australian Institute of Professional Photography (AIPP) and the Australian Commercial and Media Photographers (ACMP) have joined forces.

United we can more effectively improve the industry with advocacy, standards and education. We are committed to raising the standard of professionalism across our industry.

Professional photographers nationwide are now working to one common standard, under one accreditation system. Which will mean greater recognition of professional photographer accreditation and its value.

We encourage all professional photographers nationwide to belong to the organisation that represents them.

With this merger members have access to greater events, content and opportunities. And pooling administration allows for more efficient operation.

The ACMP is now a division of the AIPP, working to deliver what advertising, commercial and media photographers need.



© Aran Anderson

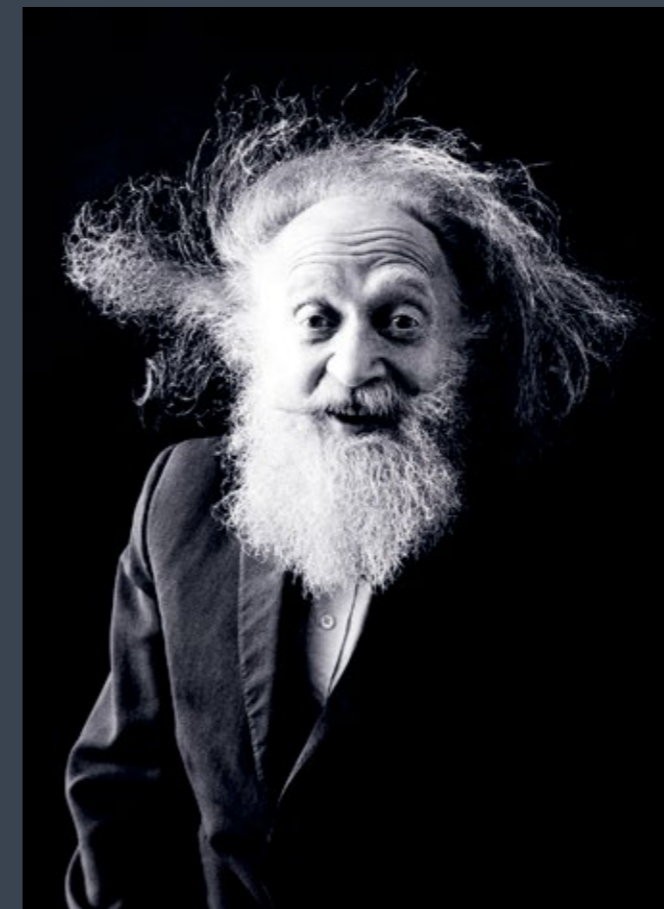
AIPP and ACMP unite - A message from ACMP Patron

Robert Imhoff

I'm a founding member and Patron of ACMP, a long-standing member of the AIPP* (44 years) and was part of the group of passionate photographers who established the ACMP**.

It was an initiative that required the commitment of many and was supported and co-funded by the AIPP at that time in a belief the industry would be better served by greater input from the commercial, advertising and editorial fraternities. It was also envisaged that in the long term the ACMP and AIPP would reunite. With the evolution and change within our industry that time has come.

It is my belief that Australian professional photography will benefit greatly by the reuniting of these two organisations. Both will maintain their individual identities and consolidate their resources.



Sydney Charles Bromley, English Actor -1969 © Robert Imhoff

As Australians we all enjoy the benefits of a diverse country with a multicultural community. The photography community is no different, there are many diverse genres that vary enormously and yet we all deal professionally with the capture of images, photography.

Being a "professional" in today's fluid and changing market requires knowledge and skills beyond the camera, we need to define a standard and work to maintain it. We need to ensure government and industry respect our businesses.

Many founding Board members of ACMP support this reunion as do the current Board, with the support of a new generation of committed professionals the AIPP and ACMP can achieve much and offer a solid representation for our industry.

It is in the interest of all professionals to belong to such a body, one that represents their interests.

* AIPP was previously IAP

** ACMP was previously FACE

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

Gallery Frenzy

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

Living Image Fine Art Printing

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

Brisbane Camera Hire

- has the largest range of Canon and Nikon hire gear in Queensland. (+tripods, +flash +backgrounds, +friendly service)

Film Frenzy

- Onsite B&W and C41 process and scan.

Elite Studio Photography Workshops

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

Holden Imaging Solutions

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

IAN POOLE does PHOTOGRAPHY

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

Visit our website www.fotofrenzy.com.au or email info@fotofrenzy.com.au for more information.

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hurunui Experience tours:

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

Bridge on his photography workshops:

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

Bridge on mentoring photographers:

'Make a friend and become part of my strictly limited mentoring programme, a one-on-one journey, working towards your own goal and developing your own vision.'

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

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AIPA

FOR PHOTOGRAPHERS

www.aipa.org.nz

"Workshops, seminars, business resources, online forums, exclusive promo opportunities and industry discounts – these are just a few of the benefits of being an AIPA member. But the main reason I joined was to have the help, support and guidance of my peers, who also happen to be some of New Zealand's best photographers. My only regret is that I didn't join sooner."

Lee Howell

www.leehowell.com

Awards, Conference and Tradeshow... see you in Queenstown at Infocus 2015.

Demonstrating the commitment of the NZIPP to raise the profile of professional photography throughout New Zealand, Infocus 2015 will inspire you to think outside the box; for new ways to hone your skills; develop business tools and hear what is fresh and new within the industry.

More than just a conference, Infocus also bundles an industry tradeshow and the Epson/NZIPP Iris Photography Awards in to an experience all those passionate about photography should attend.

Industry Tradeshow

Running for the duration of the conference the industry tradeshow brings exciting new elements, 'The Hub' and 'Gear n Action' to the 2015 programme.

Have you ever watched a speaker and had a burning question, but didn't want to ask it in front of 200 delegates? Well, now's your chance! Our friendly and approachable speakers will be based at 'The Hub', ready and willing to chat about everything and anything. Bring them a coffee (our speakers like coffee!), pull up a chair or beanbag, and discuss life's (or photography's) big questions!

'Gear n Action' is a space for exhibitors to showcase, let you touch, feel and try out their products. Let's face it, most of us photographers love new photographic gear. But it's so hard in an industry exhibition to get that gear out of the glass cabinets!

The Epson/NZIPP Iris Professional Photography Awards

The Awards provide an annual showcase of cutting-edge imagery and creative photographic talent. Awards judging is run over a three-day period each year, where all print entries are judged anonymously in front of a panel of distinguished photographers. The Judges, invited from all over New Zealand and overseas, are chosen for their own standing and achievements within the photographic industry. We welcome everyone in the photographic community to come view, analyse and critique the Iris Awards entries up close.

With the awards registration entry opening on the 1st of June and a little under three months until the awards judging and Infocus kicks off, don't take our word for how fantastic this years programme of events are. Full details on the awards, conference and industry tradeshow can be viewed here.

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AUSTRALIA
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LUCY SPARTALIS
WEDDING
AUSTRALIA
Finding the light and the love - Framework for a modern wedding photographer



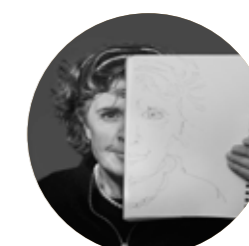
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Full speaker synopsis and registration details can be found on www.infocus.org.nz



Epson/NZIPP Iris Professional Photography Awards 06 - 08 AUGUST 2015

Infocus Conference 09 - 10 AUGUST 2015

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Quality control in advertising photography

If you're a marketer in charge of a premium brand please read on...

It may seem to some readers that I spend too much time waxing lyrical about the old days and how great they were. You may be right to a point, but believe me my nostalgia always gives way to progress, real progress that is.

My definition of progress is simple - if it helps you do something better, quicker, or more efficiently then that's a good thing. Providing, of course, that the quality of the end product is as good, or better, than before the 'progress' came into effect.

Where 'better, faster, cheaper' falls down is when the end result goes backwards.

I'm not alone in noticing that in the quest for cost savings, and efficiency the quality of things tends to suffer. For example food manufacturers quietly reducing the packet size and weight of their products in a bid to minimise price increases while either maintaining or increasing profits, and appliance manufacturers building in obsolescence, making sure nothing lasts any longer than necessary in order to guarantee future sales.

What's all this got to do with the business of photography I hear you ask?

Well I've noticed a dramatic reduction in the quality of photography in advertising over the last few years, and so have many of my contemporaries. This is not just another rant on the subject of ever decreasing photography

budgets, but a stern warning to the people who hold the reins of premium brands about the risks of utilising mediocre, or even downright poor, imaging in their quest to influence the buying public.

I'll admit to being a brand snob. I buy quality products whenever possible even if it means going without something a bit longer in order to have the item I ultimately desire. And what attracts me to these premium brands?

Great products delivered consistently over time, powerful imaging and graphic design, clever advertising campaigns, strong brand values - it's the whole package. In my case, the one thing that can derail the whole marketing effort the quickest? The use of decidedly 'average' photography, often destined for campaigns with huge media placement budgets!

Brands that should know better are more and more often using imaging that is either poorly lit, poorly composed, bereft of retouching or a combination of the three! Come on marketing managers, brand guardians, product champions - this is just not good enough.

I'm certainly not in any way criticising the hapless photographers involved in this process, as all too often, I am indeed one of them. And the situation is not of our making.

As an example, frequently these days when a client really needs a two day shoot to create

the imagery for a campaign, with assistants, stylists, prop builders, make up and hair artists et al they, or their agency, will offer the job up as a half or one day assignment, without a proper support team and resources. The work will be rushed and compromised, the timeframe stretched to the max and the end result, while being of the highest standard I can manage under the circumstances might not be up to my own personal standard and certainly won't be going into my portfolio.

If I had a dollar for every time a client has said, while I'm still finessing the shot - 'that's close enough we'll sort it out in retouching' - only to use it 'as is' eventually because someone in the chain couldn't see the value in retouching. Well, let's just say I'd have quite a few in the coin jar by now.

Why do I take these assignments, I hear you wondering? Simply because, if I don't someone else will. That's the nature of the business these days.

If you're a brand manager, apart from frustrating photographers, this mentality is simply letting your brand down at an important hurdle. After the millions that go in to research, product design and development, production, packaging, and the advertising campaigns that follow, how does it make sense to 'save' on the photography? Surely it's one of the critical components within the process that enlightened

people look to, in order to judge the calibre of your product and to make comparisons with that of your competitors?

Obviously my comments here don't apply to many of the world's finest brands and you know who you are. You do things properly all the way to the end, you take great pride in your imagery and use top photographers and their support teams, in conjunction with talented designers and retouchers.

You do this because the results speak for themselves. You do this because it's worked successfully year after year and your buyers have come to expect a certain standard in your marketing communications. Come to think of it, so have you.

To the others, and you also know who you are, please give a thought to the importance of high quality imagery to the present day success, and future survival, of your brand.

It's not that much of a stretch in the grand scheme of things, hell I charge the same hourly rate I did in the 80's!

Others do too. ■

Buzz

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

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▶▶ Continued from page 144...

of, professional standards. And our creative industry simply has to differentiate itself from sophisticated amateur users with access to relatively inexpensive methods of recording images. Our professionalism must now align inseparably with our creativity to define exactly what we do, and precisely where we add tangible value.

It may well be said that the black magic skills of old time analogue photographers has been swept away by the digital tsunami, but if we fail to harness the opportunities that present themselves alongside the new faces in our membership, we will also be swept away.

The well founded desire of new entrant photographers to embrace a work/life balance while being an integral part of our industry is an opportunity that should not be lost by clinging to outdated ideal based on a previous business models.

Changing business hours, changing business locations, changing and improving interaction with family members, changing methods of interacting with clients – these should all be connected to producing better, and more creative, photographs.

Maybe Dylan was ahead of the game! ■

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The times they are a-changin’

Come gather ‘round people wherever you roam...

Bob Dylan may have released this legendary anthem in 1963, but in the world of professional photography this sentiment has never been more appropriate.

No, I am not referring to digital replacing analogue photography. That battle has been fought, and almost all of us have moved on to the digital process of creating photographs. In this war, everyone was a winner.

I’ve already observed, commented here and reflected on the manner in which professional photography is performed. The days of a photographic studio in the Main Street of every town and large suburb have gone; to be replaced by photographers working out of homes, or perhaps their car, at the beck and call of clients via their ubiquitous mobile phones. For many, gone forever are the studio, the receptionist and the sales area. No comfy sofas, no coffee machine...

This change of process and facility will also be driven by a revolution in the dynamics of the profession. As an example, we are now seeing a dramatic rebalancing of the gender mix amongst photographic practitioners. What has been a distinctly male domain for the first three quarters of photographic history has now moved positively towards a real gender balance in the profession, a long overdue and welcome development.

New entrants with new vision, and new ideas, influence established categories such as child portraiture, and create entirely new ones, such as the upsurge of new born or ‘birth photography’ businesses. This segment has been pioneered by a mainly female group of practitioners and has been firmly evidenced by the dramatic increase of women in the membership ranks of our professional institutes. Many of these people possessing academic skills other than photography, looking for job satisfaction that can be combined with raising a family and woven into a lifestyle choice. Admirable and desirable traits, ones we can all learn from.

The challenge for both the photography industry and our professional bodies is how to maintain craft skills as opposed to simple recording skills. Many of these new entrants to the industry are formally educated – but not necessarily in photography. Clear progress that goes a long way to lift broad education standards in an industry that sometimes lacked them in many areas.

The methods and techniques used by our institutes to interact with their membership is now, more than ever, of vital importance if these bodies are to establish, and maintain control

◀◀ **Continued on page 143...**



Ashley Laux jumping in her sleeping bag in Death Valley, California. Fujichrome Velvia Film with Nikon 17-35mm f2.8 lens. © Corey Rich / Aurora Photos

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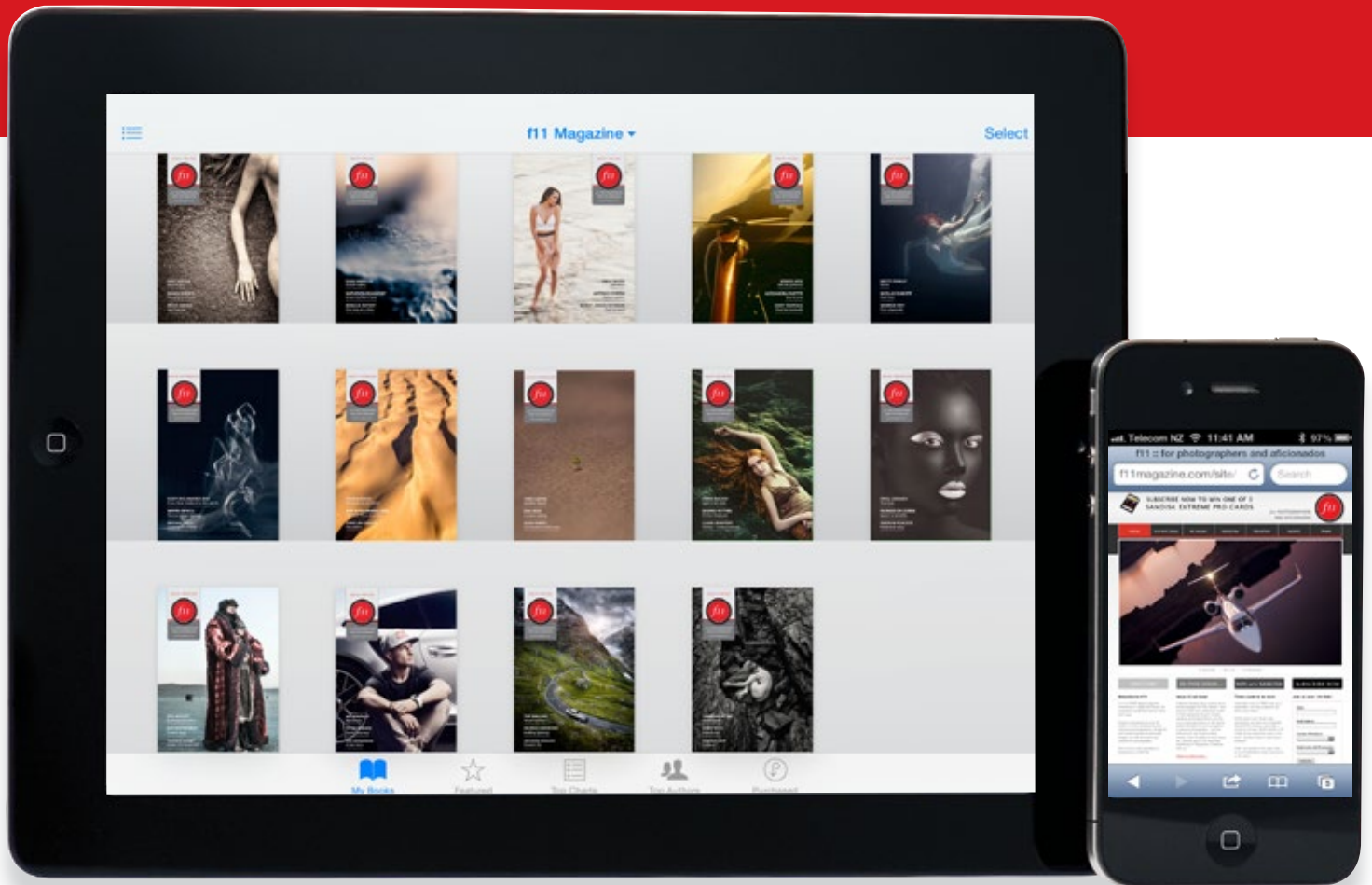
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