

ISSUE 54 | MAY 2016



for PHOTOGRAPHERS
AND AFICIONADOS

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JOHN PATRICK
Figure Studies

JOEL KOCZWARSKI
Moscow Underground

ROGER ARNALL
Human Creations





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Welcome to issue 54!

Once again, all three photographers featured in this issue came through our submissions system, contacting the magazine to tell us about their work and offering to share their personal journeys with our readers. All three are producing work that we felt deserved to be brought to your attention.

Canadian photographer Joel Koczvarski is currently based in Moscow and mines the rich seam of visual material he now finds himself surrounded by amidst a culture and heritage distinctly different from his own. He's fascinated by the beauty of Moscow's underground rail network, a series of majestic architectural time capsules largely unnoticed by the thousands who pass through these stations every day.

Australian commercial photographer John Patrick shares some personal work with us, a collection of figure studies he's been working on as a diversion from the assigned work he creates every day for large companies. A big believer in the personal project, John talks about how this adds value to what he does. These are a mix of classical and contemporary nudes, eloquently expressed.

Finally, another Australian photographer, Roger Arnall provides a mix of the abstract and the literal with his collection, Human Creations. By profession an engineer, now shooting in retirement purely for the love of photography, Roger casts an affectionate eye on the everyday. Colour, detail, light and texture combine to create some arresting imagery, often requiring a second look for context.

Enjoy this issue of *f11*, we hope you'll enjoy the work of these three artists as much as we do. ■

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



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



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.



TIM STEELE is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and almost always for the terminally unappreciative. A brilliant escape from the last of these gulags left a tunnel for other prisoners and led him to consultancy in strategy, advertising and marketing. Always impressed by the Bohemian lifestyles, cruel wit and sheer bravado of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, outstanding images to share with *f11* readers.



'I found I could say things with colour and shapes that I couldn't say any other way – things I had no words for.'
– Georgia O'Keefe

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 128** of this issue.



Joel KOCZWARSKI

Moscow Underground

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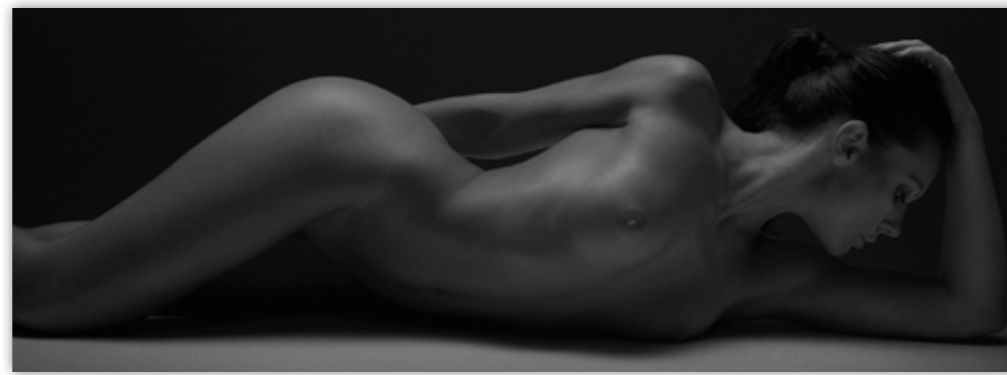
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John PATRICK

Figure Studies

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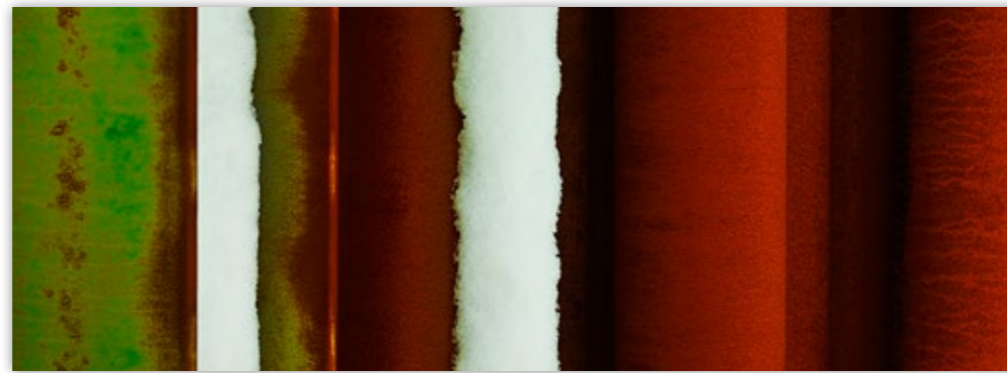
© John Patrick



Roger ARNALL

Human Creations

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© Roger Arnall

'My fine art figure work was inspired by some figure drawing that I was doing as part of an exercise in expanding myself creatively. I quickly realised that what I saw in my drawings were actually layouts for photographs, so I returned to my primary medium to execute these.' – John Patrick



COVER IMAGE

© John Patrick

<http://johnpatrickphotography.com>

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LIFE FROM ABOVE, AND BEYOND - WITH WORDS FROM ALAN WATTS

Photographer Trey Ratcliff blends 3 years of his drone footage captured around the world with words from philosopher Alan Watts to create this thought provoking and enlightening short film. Trey runs the popular website Stuck In Customs.

Director : Trey Ratcliff; Music : Hans Zimmer; Quadcopters : DJI

Trey Ratcliff via YouTube

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



PHOTOGRAPHY FROM THE INTERNATIONAL SPACE STATION

NASA astronaut Jeff Williams talks about one of his favorite activities on the International Space Station, photographing the Earth from space. On his fourth space mission, Williams talks briefly about the gear they're using and provides a peek through the Cupola – possibly the best window on the world anywhere.

NASA via YouTube

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PLAYER TWO – THE BEST XBOX COMMERCIAL MICROSOFT NEVER MADE

Inspired by a simple YouTube comment, director John Wilkstrom and his team brought this story to life.

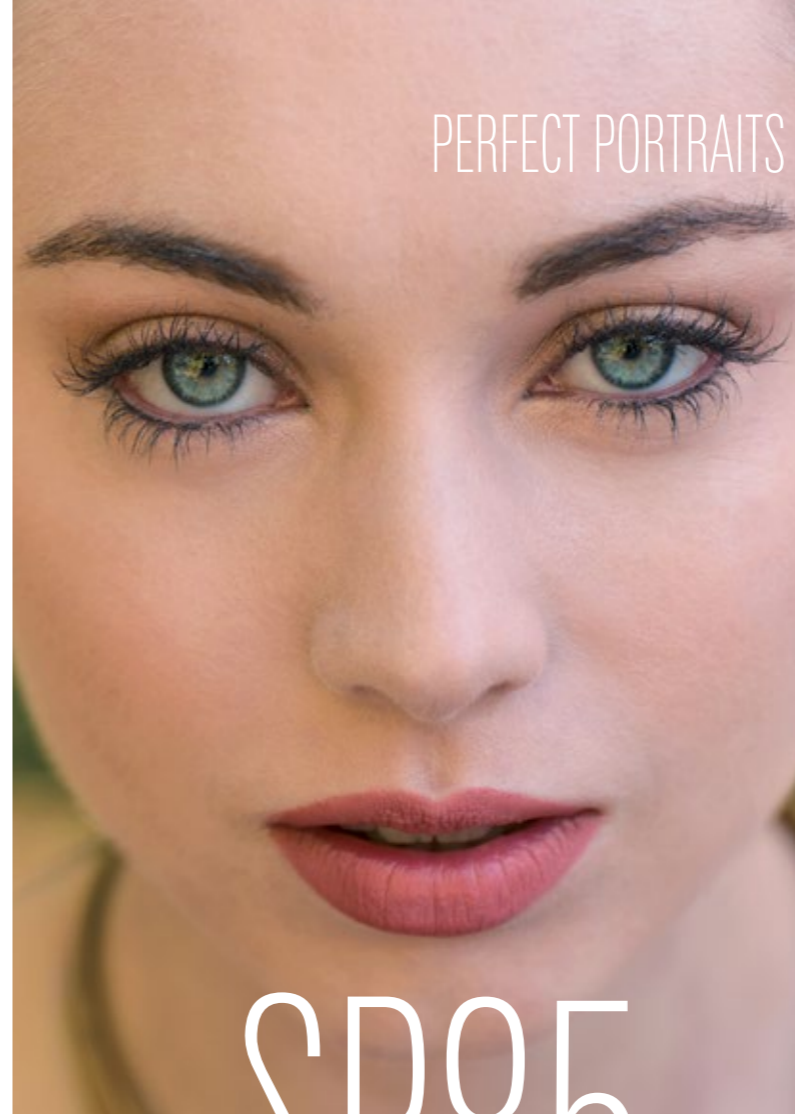
It's a great advertisement for family bonding around the Xbox console, a son's memory of a father lost too soon, and Microsoft had absolutely nothing to do with creating it...

Vimeo Staff Pick

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‘Every other artist begins with a blank canvas, a piece of paper. The photographer begins with the finished product.’
– Edward Steichen.

Depending on one’s perspective, this may still hold true today but Steichen could not have imagined the impact that digital would bring to his preferred medium a scant few decades after his death in Connecticut in 1973.

Born in Luxembourg in 1879, and a painter by training, his influence on photography was most significant but as with any of us, his world view was coloured by his experience, and by the capabilities of the age he inhabited. The deconstruction and subsequent reconstruction of the process of photography to follow, wreaking change on everything he knew so well, might have challenged many of the constructs and assumptions that defined his perspective on the art.

It could now be argued with some conviction that many photographic images today do in fact begin as blank canvases. This is certainly true of the pre-visualised image, the one constructed using a highly additive and layered process building a finished product from many ingredients, not all captured photographically. Are these photographs because some of their components were captured by that method, or digital assemblages, works of art created by grouping together found or unrelated objects?

This is a particularly relevant topic as we head into the Antipodean awards season, with both the New Zealand and Australian professional photographers associations about to hold their annual awards programs. How many of the images soon to be held up as representative of the state of the art today will have begun their lives as Steichen’s finished product?

Mercifully, there will certainly be plenty of examples of what is euphemistically referred to as ‘straight photography’, something captured entirely in a camera and enhanced only very lightly in the processes that follow. But it will come as no surprise to anyone that many of the images entered will be constructs of one type or another, some the sum of many pieces, processes and enhancement techniques. To my mind, some of these will stray sufficiently far from the demarcation line in the sand defining these as digital artworks, rather than photographs per se.

We may need to agree to disagree on their definition, but without a shadow of a doubt some of the images on the march towards these awards will have begun lives as blank canvases waiting to be populated in ways that Steichen might well have shuddered over.

Others will have blurred that line in the sand with such subtlety, finesse and consummate deception skills that we will be lulled into seeing them as photographs.

That’s what usually happens...■

TS

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At the heart of the image

Beyond seeing

A question of wavelengths (and getting over yourself)

Where is the truth in what we see? After all, we are told to trust our eyes. And where are we tripped up by agreed assumptions?

Our eyes, the two organs either side of our nose, are limited things at best. They have a native ISO of 800, an effective aperture of f3.5, and a field-of-view approximately that of a 50mm lens. Our native format is roughly 16:9.

There is a blind spot on our retina where the optic nerve is located, where no data is received. We have cones to capture colour information in light above a certain brightness, and rods to work in lower light, but these only record tonal values.

We have probably all written an essay in school which began with the words, 'It was a dark and stormy night...' I doubt anybody was ever given an essay assignment entitled 'It was a dark and rose madder night..' The reason is simple: darkness is tonal, and only brightness/daylight has words which use hue descriptors. If we were to set our camera to see like us, then we would use a 50mm lens, set our frame format to 16:9, our aperture to f3.5 and our ISO would always be 800. However, we don't. And why is that?

The answer is that we see with our mind. The eye transmits data to the brain and our mind assembles it and derives meaning from it. Amongst other actions, it fills in the gap where the optic nerve is located, it composites the individual captures from our binocular vision (two eyes, two pictures) to make a montage and then names it as a single image. At the same time, it focus-stacks and edits out information that it doesn't regard as important, relevant or desirable. And what remains is a meaning, not an actual image.

Along with the recorded data, it weaves in life experience, emotions and memories to create the ultimate montage/collage - and then presents it to us as a single image. And we think that is reality? Little wonder then, that our cameras can occasionally frustrate us.

But wait, there is more. Our eyes have evolved to see a very, very narrow band of the electromagnetic spectrum, between approximately 300nm and 600nm. We know, if we paid attention in high school science classes, that below 300nm is ultra-violet energy,



© Tony Bridge

and above 600nm is infrared radiation. And yet we cannot see it with our limited eyes. Does that mean it does not exist? We know otherwise. Science has 'proven' it for us. So what are we to believe and/or trust?

There are other assumptions, traps of thinking into which we fall.

We all, I suspect, unconsciously assume that we see the same things in the same way. We assume that our eyes see in the same proportions and in the same way, yet those of us with astigmatism will see differently. Those of us with cataracts will record hue and tone data quite differently to those with perfect sight, whatever that is.

We use our language to support assumption. The hue red is an agreed value. My mind's perception of red is surely the same as yours,

isn't it? Or is it? The artist Henri Matisse made understanding this hue a significant picture-making issue. There are many more assumptions, and we use our language to prop up these assumptions. And assumption is the mother of prejudice and the warm hearth of ego.

Some time ago, a dear friend gifted me a Nikon D80, modified to see only in infrared, to respond to wavelengths above 750nm and completely block visible light. All camera sensors can record IR wavelengths, but the manufacturers (wisely) put in a filter which restricts their sensitivity to visible light. I had long wondered what the world would look like if my vision was limited to seeing only in that band of the electromagnetic spectrum, to see the world as some animals do. Now I could. And the experience has been a revelation. ▶

In my birth province of Central Otago, in the town of Wanaka, in the South Island of New Zealand, there is a tree in the lake which is world famous. Actually, both tree and lake are world famous.

Every day heavily-armed columns of photographers make a pilgrimage to the foreshore to conquer it and then share online. Every possible photographic permutation is out there in cyberspace. The Wanaka Tree (note the caps) even has its own Facebook page, or so I am told! Google it and you will see what I mean.

I had stubbornly resisted joining them. I even made a point of NOT knowing where to find it, until a student on a workshop I was teaching in the town pointed it out to me. I cursed him silently. Now I had no excuse. Then, as I reflected on my own response, I realised it was all about my ego and pride. Photographers are particularly prone to that and I am as guilty as any. I needed to get over myself.

It was late afternoon, and I had time. The light was autumn-beautiful. I told myself that I just had to go there. I didn't have to make a picture, after all. No one need ever know I had even been there. So I furtively slunk up to it, and saw what all the fuss was about.

Just offshore, the tree leaned against the late afternoon light, tender and diaphanous. It seemed to shimmer. Sir John Suckling's poem 'Prithee, why so pale and wan, fond Lover', came to mind. Humbled, and with my ego lying in shreds at my feet, I just wanted to make a photograph which would honour the tree's beauty.

I focused on the energy the tree exuded, and attempted to reach beyond Assumption. At that time, in that place, Infrared was the perfect genuflection. ■

TB

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**BUT WAIT –
THERE'S MORE...**



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

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

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

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

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

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

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April 15-18	Autumn Colours 1
April 25-28	Autumn Colours 2
May 26 - 30	Kinloch 'Top of the Lake'
July 14-18	Mount Cook
August 18-22	Mount Cook Winter
September 15-19	West Coast – Haast
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Joel KOCZWARSKI

Moscow Underground

Joel Koczwarski is a Canadian photographer currently based in Moscow. He began his career as a photographer with the intention of facilitating cultural connections across the globe. He strives to challenge prejudices inherited from our socio-cultural environment. His work has been exhibited in cities across Canada and Europe, including recently in Trieste for the Photo Days festival and in the upcoming V Moscow International Biennale for Young Art. He has received awards in several competitions including honours in the International Photography Awards in the 'Deeper Perspective' category, and by National Geographic online.

Joel's feature 'Moscow Underground' beautifully captures that city's metro system where, in his words, '...people move swiftly, anonymously, rushing to their destination under a crowded metropolis. The camera's long exposure captures traces of them as they race by, registering only the transience of their presence — each set of shadowy footsteps a passerby oblivious to their imposing surroundings. The vestiges of the USSR — indifferent to change — hang eerily on the walls and over archways, both ornate and ▶

Moscow Underground 3. Nikon D600 with 35mm f2.8 AIS lens. © Joel Koczwarski



domineering. Are these symbols of a bygone regime? What aspects linger still? What of those who walked these halls mere decades ago?’

Reviewer Natalie Britton describes the series:

‘Koczwarski’s *Moscow Underground* is a haunting look at the Moscow Metro system that offers a take on the grandeur of Soviet architecture that is not often considered. His technique exposes the Soviet relics that adorn the walls as permanent features of society and presents the people of Moscow as fleeting traces of motion and blur. In stark contrast to the recent trend of well-polished photographs that celebrate the aesthetics of present day Moscow, Koczwarski asks questions about how ideals etched in stone on walls, thought to be mere relics, may remain etched at the back of the mind. This gritty and thoughtful take on the Moscow metro system stands as a testament to the beauty of the architecture and a critique of the beast that it once stood for.’

f11: Welcome to f11 Joel, tell us, what’s a Canadian doing in Moscow, how long have you been there, and in general terms what’s it like to shoot pictures there?

JK: I moved here almost 3 years ago along with my spouse who works at the Canadian Embassy. Moscow is a great city, it is full of life and there is always something new happening. It is a fascinating place to be a photographer for many reasons: the architecture, the history, the social dynamics – I love it.

f11: Are you a fluent Russian speaker? If not, how are you managing to get around, shoot and explain what you’re doing there?

JK: I was lucky to have the opportunity to study Russian before coming, so I speak the language pretty well. I am certainly not fluent, but I can ▶

Moscow Underground 2. Nikon D600 with Tokina 11-16mm f2.8 lens. © Joel Koczwarski



get by just fine in any situation. I have encountered some people who weren't happy to be in my photographs but have never had any real issues.

f11: You're a triumph of our submissions system, thanks for braving that process! How did you discover us, and how long have you been reading the magazine?

JK: I clicked on a link from F-STOP Magazine's links page and liked what I saw. That was about 6 months ago or so. You guys do a great job!

f11: What inspired you to begin this series on the Moscow underground?

JK: Historically speaking, Russia is in a very interesting place right now. It's been over 20 years since the fall of communism and society is evolving in very interesting ways. I am curious about how the recent history plays a part in daily life. The metro system is a trove of Soviet symbolism and thus a target for any photographer. It is a place where the past meets the present on a daily basis.

f11: In the process of photographing on the underground system have you attracted the attention of any officials keen to learn exactly what you're doing, and why you're doing it?

JK: I had to hide in plain sight to get these shots. It's hard to blend in when you're standing still with a camera in the middle of a moving crowd. Four times the police asked me to stop shooting, as I had no permit. But a few times, officers noticed me and even posed for my shots, so I knew it wasn't a serious offence, and I just kept shooting. It was a bit of a cat and mouse game. Who exactly was watching whom, I can't say. Over a few months of shooting, using a monopod to take these exposures of a few seconds, I captured the spirit of those who passed before me in a blur of shadow and light. Often, strangely, their footsteps are still recognisable.

f11: We're showing all of the 14 images currently in this series, is it an ongoing one?

Have you merely scratched the surface - and is there a great deal more to capture before it's complete?

JK: I wouldn't call it ongoing, as it is a bit stressful to shoot like that, but I wouldn't rule out finding another angle.

f11: These images are all shot on a Nikon DSLR, but I understand that you're also shooting other projects on 4x5 film with a Speed Graphic camera? Vive la difference?

JK: I have recently been captivated by large format photography. The perspective is different, the method is slower, and there is a quality to the finished photograph that is completely different from small formats. I wish I could shoot 8x10 but it is a big step up in terms of commitment, time, and money. Also, I enjoy being able to shoot the Speed Graphic hand held if I want to, and that is something you can't do with an 8x10.

f11: What other projects are you working on while based in Moscow and how much longer do you expect to be there?

JK: I am working on a big exhibition that will be part of the 5th Moscow International Biennale for Young Art. It is called 'Nostalgic Adversaries'. It is an examination of perspectives on two parallel Cold War histories as seen through the lenses, both literal and figurative, of the US and USSR. One lens was used in US military aircraft during WW2 for tactical mapping, the other is a Soviet copy based on stolen American plans. Once used for mapping territory during wartime, these lenses will be used to map a cultural landscape of the Cold War. The series asks the audience to look at two photographs of the same object taken through these lenses - one American, one Soviet - to find a strikingly similar image. The diptychs ask questions about our present geopolitical context by challenging viewers to examine their received biases as they seek to determine which unlabeled photograph shows the world through 'their' lens, versus the

lens of the other. The subjects of the photographs are toy versions of Cold War symbols - an astronaut, a Monopoly boardgame, a McDonalds happy meal, a Henderson bobblehead hockey player, a chess board, among others - all suggesting a certain childishness to the geopolitics of Russia's tensions with the West (or, conversely, the West's tensions with Russia). Have a look at my website for a teaser!

f11: What part of Canada do you hail from, and did you grow up there?

JK: I was born in a small town in British Columbia but I grew up in 5 countries around the world, including Kenya, where I finished high school. I like to think that the world is a very small place and we might as well get to know what's going on out there.

f11: If you had to sum up your approach to photography, what would you say?

JK: I use the medium of photography to explore cultural bias and understanding. My work challenges viewers to examine their inherited perceptions of cultural identity, both their own and of others, and the unconscious responses to visual stimuli driven by this identity.

f11: What were your earliest experiences with photography and at what point did things get very serious?

JK: I dabbled in high school, and began shooting about 8 years ago. About 4 years ago I started teaching workshops and seminars, mostly on technique and lighting. I started really pursuing photography as a medium of expression about 3 years ago.

f11: Is there any formal photographic training in your background or did you essentially learn through exposure and practice?

JK: I am largely self taught. I bought a few books, took a few seminars and have learned invaluable lessons from generous artists and photographers, but never had any formal education in photography. I do have a master's in economics, though.

f11: There are strong photojournalistic skills apparent in a lot of the work on your website, have you ever worked in that field for either newspapers or magazines?

JK: I have sold work to travel magazines and a few newspapers around the world, but never been a staff photographer.

f11: Are you completely devoted to available light photography, or will you supplement this with other measures on occasion?

JK: I love being able to shape light - whether that be a big white wall in the sun, a giant octabox with a strobe inside or a tiny flashlight, I am happiest when I am able to craft the perfect ratio. I once called myself a 'strobist' but now I would say I use whatever tools the shoot calls for. I own a few Elinchrom Quadras, and a few Nikon SB flashes and I love the special type of light I can get out of a 36" octabox.

f11: What sort of photographers have influenced your career, direction and perhaps style?

JK: I am influenced by many great photographers, and many different styles. I have found inspiration in the style of Avedon and the grit of Nachtwey, in the technique of Heisler and the many moods of Steichen. I am all over the map where influences are concerned.

f11: You're working in both colour and black and white but would it be fair to say that your preference is definitely for the former?

JK: No, I do enjoy both, but my preference is for black and white.

f11: Your website offers limited edition prints for sale, do you print these yourself or have them produced elsewhere? What processes are used, and how involved are you with the printing process?

JK: I do all my own printing. I use Epson 3880 and 7880 inkjet printers. I am very involved! From calibration and profiling to proofing, ▶

matting and framing, I am involved in every single step of the process. However, when I do optical printing I work with a master printer. I don't have the experience in the darkroom (or the space/time/equipment) to print on silver halide materials.

f11: Where to from here? Do you plan to live in other countries or to continue your work back in your native Canada?

JK: I plan to live in other countries! I'm thinking North Africa might be next.

f11: Thanks for being here, and for sharing!

JK: The pleasure is mine! ■

TS

<http://www.joelkphotography.com>

<http://joelkphotography.tumblr.com>



Moscow Underground 9. Nikon D600 with Sigma 35mm f1.4 lens. © Joel Koczwarski



*Moscow Underground 4. Nikon D600 with Sigma
35mm f1.4 lens. © Joel Koczowski*



Moscow Underground 12. Nikon D600 with 35mm f2.8 AIS lens. © Joel Koczwarski



Moscow Underground 5. Nikon D600 with Sigma 35mm f1.4 lens. © Joel Koczwarski

'...people move swiftly, anonymously, rushing to their destination under a crowded metropolis. The camera's long exposure captures traces of them as they race by, registering only the transience of their presence — each set of shadowy footsteps a passerby oblivious to their imposing surroundings.'



Moscow Underground 10. Nikon D600 with 35mm f2.8 AIS lens. © Joel Koczwarski



Moscow Underground 13. Nikon D600 with Tokina 11-16mm f2.8 lens. © Joel Koczwarski

'I had to hide in plain sight to get these shots. It's hard to blend in when you're standing still with a camera in the middle of a moving crowd. Four times the police asked me to stop shooting, as I had no permit.'

Moscow Underground 8. Nikon D600 with 35mm f2.8 AIS lens. © Joel Koczwarski





Moscow Underground 6. Nikon D600 with Sigma 35mm f1.4 lens. © Joel Koczwarski



Moscow Underground 7. Nikon D600 with Sigma 35mm f1.4 lens. © Joel Koczwarski

'I captured the spirit of those who passed before me in a blur of shadow and light. Often, strangely, their footsteps are still recognisable.'

Moscow Underground 1. Nikon D600 with 35mm f2.8 AIS lens. © Joel Koczwarski





Moscow Underground 11. Nikon D600 with Sigma 35mm f1.4 lens. © Joel Koczowski

'I use the medium of photography to explore cultural bias and understanding. My work challenges viewers to examine their inherited perceptions of cultural identity, both their own and of others, and the unconscious responses to visual stimuli driven by this identity.'

Moscow Underground 14. Nikon D600 with 35mm f2.8 AIS lens. © Joel Koczowski



John PATRICK

Figure Studies

Based in Sydney, Australia, John Patrick understands advertising and the creative process that achieves great advertising images. Hardly surprising, as over the past 18 years he has worked for Australia's leading agencies capturing images that inspire action. John's belief is that his success as a photographer is built on his collaborative approach, and easygoing nature.

'My style is classic, clean, creative, diverse and timeless. I can take an idea and run with it, giving a polished end result. From concept to final art I work well as part of a team, always value adding to any job. Each job is personal to me and I seek to deliver perfection.'

John's portfolio is diverse – it includes portraiture, fashion, cosmetics, beauty, food, beverages, cars, still life, fine art, landscapes and travel. His images have marketed some of the highest profile brands including GIO, Samsung, Toyota, Lexus, Unilever, Lion Nathan, Vidal Sassoon, VW, Westpac, Australian Pork and St George. ▶



Figure 1. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

John thrives in collaborative environments and can make a meaningful contribution throughout the creative process – from working with agencies to develop a client pitch, through to ensuring the detailed technical and creative requirements of a client brief are achieved. He has worked with many of the same agencies again and again as they enjoy his amiable approach and the collective understanding gained over repeat performances.

They also trust his instincts. John is a photographer with outstanding technical understanding, having learnt his trade on 10x8" film as an assistant to a leading advertising photographer, long before the magic of digital technology. As a result he can bring a mix of experience and innovation to the creative process, adding value for agencies, their clients and the brands being exposed.

John's ability to showcase his subjects and communicate their personality is highly regarded – whether it is still life, an expansive landscape or a portrait. As a genuine people person, he relates well to everyone and is able to gain their trust and bring out their best.

'When I started out in photography I was fortunate to have been able to assist the very experienced advertising photographer Clive Kane, who many years before had worked with Max Dupain, so my training was old school – large format sheet film and traditional wet darkrooms. The technical side of photography was drilled into me and is now an innate part of my process.'

That traditional path to the profession was enhanced by understudying people already well established in the business.

'I had four years as a full-time assistant, then I started freelance assisting; working for the next couple of years with as many photographers as I could. I'm a bit of an all rounder and throughout my career I've worked almost exclusively in advertising, shooting a wide variety of subjects.

This has always been interesting because no two jobs are ever the same. I quite enjoy solving the problems that always seem to come up and working with the pressure of a deadline. I believe a good photographer can shoot anything they put their mind and eye to, as did my heroes, people like Irving Penn and Edward Weston.'

The work we're sharing here represents a departure from his commercial work, an exploration well outside of his usual subject matter and a chance to be his own commissioner. It's the sort of personal project that many photographers have as an ongoing challenge to self, and one that many others should probably consider as a way to expand their own creative horizons.

'Stills for me have always held a power that motion cannot attain. My fine art figure work was inspired by some figure drawing that I was doing as part of an exercise in expanding myself creatively. I quickly realized that what I saw in my drawings were actually layouts for photographs, so I returned to my primary medium to execute these.'

f11: Welcome John, thanks for submitting your work to f11, and it's great to have you here.

JP: Thanks Tim, it's nice to be accepted. I've always been a keen reader and have been impressed with the standard of work that you publish, with the candid insights from photographers. ▶

*Femme 1. Canon EOS 5D MkII with 24-70mm f2.8 lens.
© John Patrick*



f11: As I understand it, you've always been one to have a personal project or two on the go, tell us about some of the ones that preceded these figure studies?

JP: Sure, I've done a Helmut Newton inspired shoot in a hotel, Barbie and Ken with their van, a still life with raw meat and bone, and a shoot that I called 'Dirty Vegas' looking at disheveled beauty, to name a few. Some of these can be seen on my website if readers are interested.

f11: How long have you been working on this series?

JP: I've been shooting this series for the past couple of years. It started with some life drawings that I was doing. I actually drew the first model before I shot her. Things just evolved from there.

f11: Do you enjoy being your own art director?

JP: Yes I do enjoy it. The ability to move easily as the shoot evolves is fantastic. In advertising work everything is planned and tied down and you have to please everyone; whereas with my personal work I only have myself to please. The creative freedom is empowering but sometimes having so many options can be a bit daunting for somebody that is used to having to work with so many prohibitive requirements. So I still need to give myself some layouts, even just as a start point.

f11: Do you still maintain your own studio, or like many have you moved towards renting these when necessary?

JP: I hire a studio for every studio job that I shoot now. When I started shooting it was out of Clive Kane's studio as I had been his fulltime assistant. Quite a large half egg studio, which was great for cars but the overheads became prohibitive when work was slow. I think that this is what most photographers have done, apart from scenarios where groups of photographers work collaboratively to own a studio. I've since worked out of plenty of studios but prefer 'Shoot

Studios' in Artarmon, Sydney, as the owners are longtime friends.

f11: Do you think that projects like these stave off the odd drought in creativity that many visual professionals will experience at some point in their careers?

JP: Yes, absolutely. I think that doing personal projects now and again is vital to help your growth as a creative photographer. Some art directors like to seek out your personal work to see how you work without direction. I personally think that you must have both in your portfolio to give a balanced view of yourself.

f11: How many models are you working with on this series, and how do you find suitably compatible people to work with? Do they sometimes come from your commercial assignments where you're working with a wide range of talent?

JP: I've worked with four different models on this project. The first was an artist's model that I had been drawing. After that, a professional photographic model that I'd met through work, then contacts that she recommended to me.

f11: Does it take a while to break the ice, and establish a comfortable working rapport with your models?

JP: Sometimes, I like to spend a bit of time chatting with them about the job before I start shooting, and I find that as long as they're on board with the concept and see what you're working towards it all goes pretty smoothly. ▶

*Femme 4. Canon EOS 5D MkII with 24-70mm f2.8 lens.
© John Patrick*



f11: The work we're showing here is studio bound, I'm interested in whether or not you have any plans to take your figure models out into the great Australian landscape?

JP: I wanted to keep this series quite minimalistic, so a studio where I could have full control over everything, from lighting to backgrounds, was the only option. I find that working in a studio is a lot like a painter starting with a blank canvas.

f11: Are these images pretty well fully realised 'in camera' or is some degree of post production involved?

JP: As I did when shooting film, I always achieve as much as I can in camera, but there is always some degree of post on all my images. Be it just burning and dodging, or fully cleaning the skin and darkening the background - whatever is needed to make the image what I've envisaged. When I don't do my own post I like to use good people such as Claudia Fitzpatrick and Marcus Thyer.

f11: Tell us about the gear you're using for this work?

JP: Equipment has always been a bit boring to me. That being said, it is essential that you have the right equipment to give you the result you require, and using good equipment can only help. I was always told that all you ever needed was 'one light, one lens'. For this work I pared back from my usual gear heavy advertising setups. The gear was pretty minimal at times, only one flash head and a Canon EOS 5D MkII with a 24-70mm lens. Three lights was the maximum number used on any of the shots.

f11: Are there any specific influences for this work, people whose work in this genre you particularly enjoy?

JP: I'm influenced by everything I see. However, the simplicity of line in Brett Whiteley's nude artworks has always been an inspiration. I have of course always loved looking at many other

photographers' images and they are all locked into my visual memory somehow.

f11: Do your personal projects eventually come to an end, or are most of these ongoing areas of interest which you return to from time to time?

JP: It depends. Sometimes you nail the concept straight away and you're satisfied but then there are times when you shoot it, and it evolves into something else, so you've got to shoot that to 'scratch the itch'. The 'itch' being the need to see your ideas come to fruition. With this series, every time I did a shoot, I gained ideas for the next one.

f11: Do you have any plans to either publish or exhibit this work?

JP: I don't really have any specific outcomes in mind when I shoot personal work, other than to make the images that I have imagined.

Although, I have just recently been thinking of seriously exploring fine art as an outlet for my work.

f11: As someone who very much came up through the process of assisting, do you now hire assistants of your own for your commercial work?

JP: Yes, I almost always work with assistants on commercial work, and occasionally on my personal projects if it's warranted. It depends on the size of the setup and the amount of work that you have to get through.

f11: How do assistants today differ from your own memories of being an assistant yourself?

JP: Good assistants are always valuable. Keeping that extra pair of eyes on things, making sure everything is working and lugging heavy equipment about. Optics and lighting are still the same but the capture tools have changed, with the computer and capture programs having replaced loading and processing film. We used to put filters in front of the lens to

adjust ► colour, and the contrast was film stock and push processing - but now instead of being in the darkroom and travelling to and from the lab, you'll find the assistant on the computer.

f11: If you were conducting a health check on the profession of photography today, what sort of shape is the patient in?

JP: Breathing but challenged. With the ease of recording an image today and the quantity of low cost library images available, some people have devalued photography and photographers. Mostly at their own peril when you see some of the money wasted on images that simply aren't right. It's a funny profession- a lot of people think that they can just pick up a camera and call themselves a photographer. It's like picking up a paintbrush and calling yourself an artist.

f11: What's the most challenging part of being in the business right now?

JP: Getting a portion of the ever reducing pie and working out how to diversify and adapt to market changes. At one stage I was shooting a fair bit of straight studio car and product work, but as digital and 3D ate into that style of work, I started shooting more people and location. Now I also have more clients asking me to do some creative direction, and that's a nice 'value add'. To survive you must evolve. But I like that approach anyway, as I would be bored doing the same job everyday.

f11: And the most rewarding, or inspiring?

JP: I am so lucky to do a job that I love. Making a new image or executing a brief still makes me happy. I also get to collaborate with some very clever and talented people.

f11: Thanks for being with us, and please keep in touch.

JP: Will do. Thanks f11! ■

TS

www.johnpatrickphotography.com

►► Following double page spread: Nude 1.
Canon EOS 5D MkII with 24-70mm f2.8 lens.
© John Patrick





Nude 2. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

'My fine art figure work was inspired by some figure drawing that I was doing as part of an exercise in expanding myself creatively. I quickly realised that what I saw in my drawings were actually layouts for photographs, so I returned to my primary medium to execute these.'

Figure 4. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick



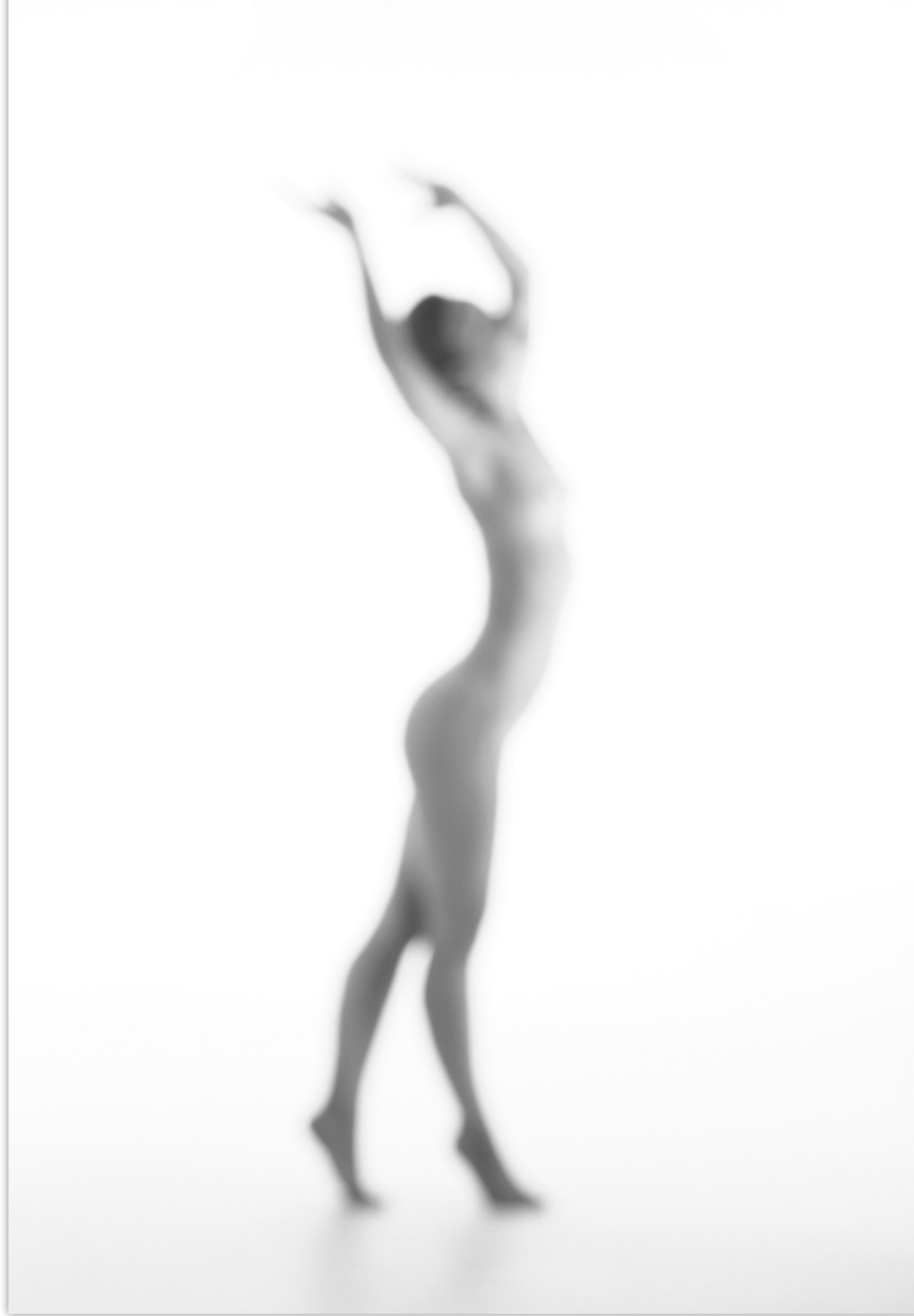


Figure 2. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

'I think that doing personal projects now and again is vital to help your growth as a creative photographer. Some art directors like to seek out your personal work to see how you work without direction.'

Hands. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

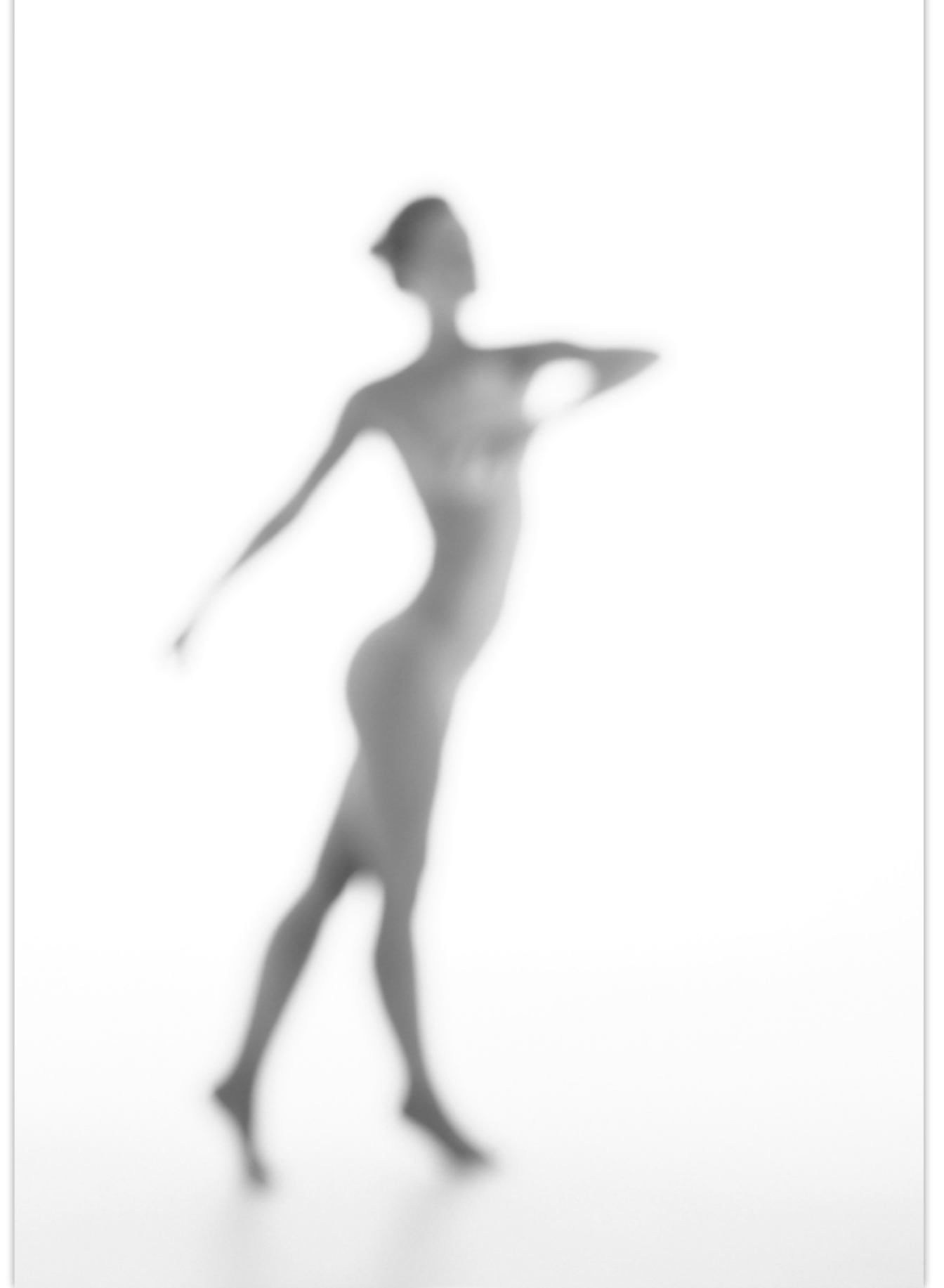




Ethereal 1. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

► *Ethereal 2. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick*



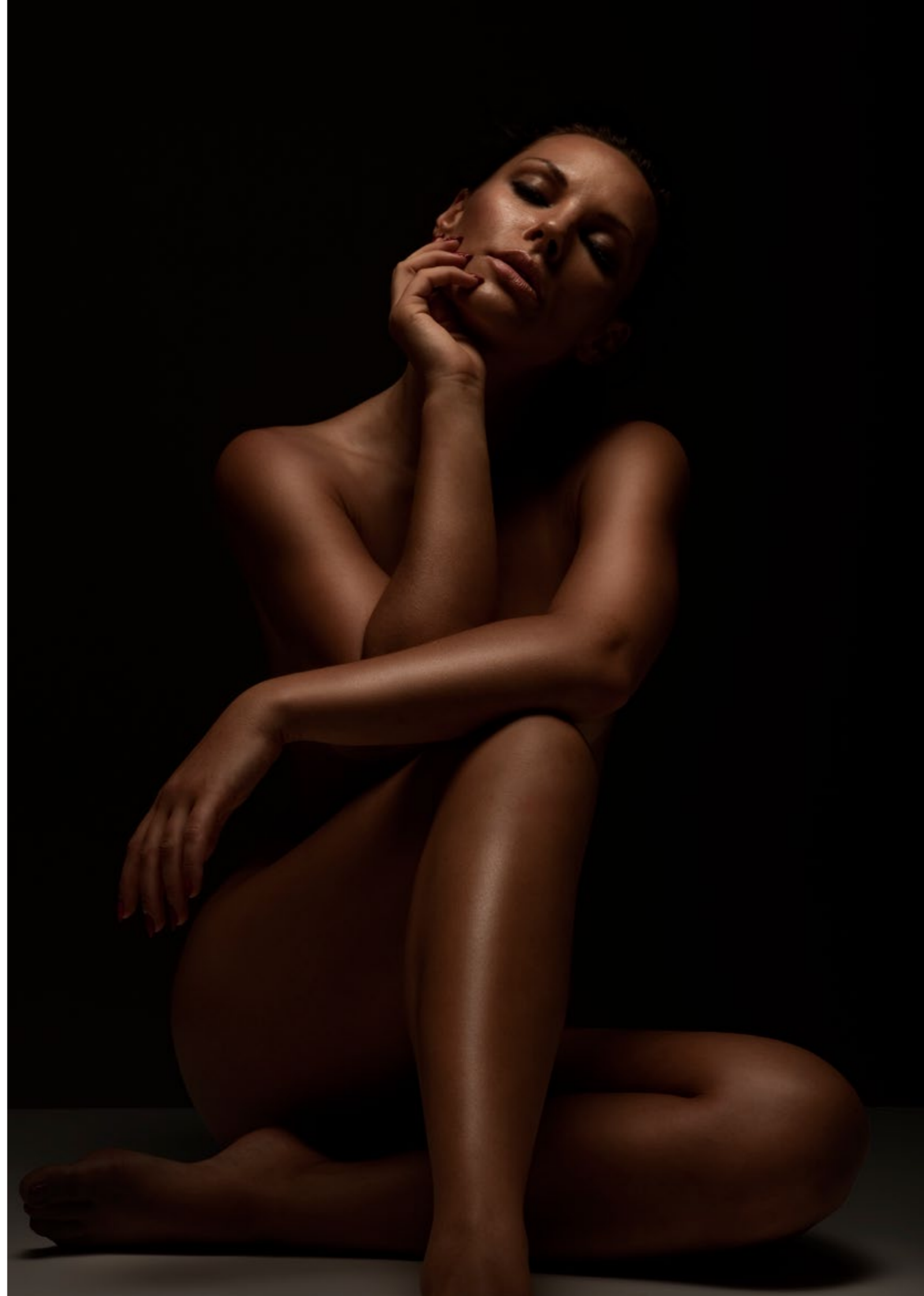


Ethereal 5. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

◀Ethereal 6. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

'It's a funny profession- a lot of people think that they can just pick up a camera and call themselves a photographer. It's like picking up a paintbrush and calling yourself an artist.'

Coffee. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

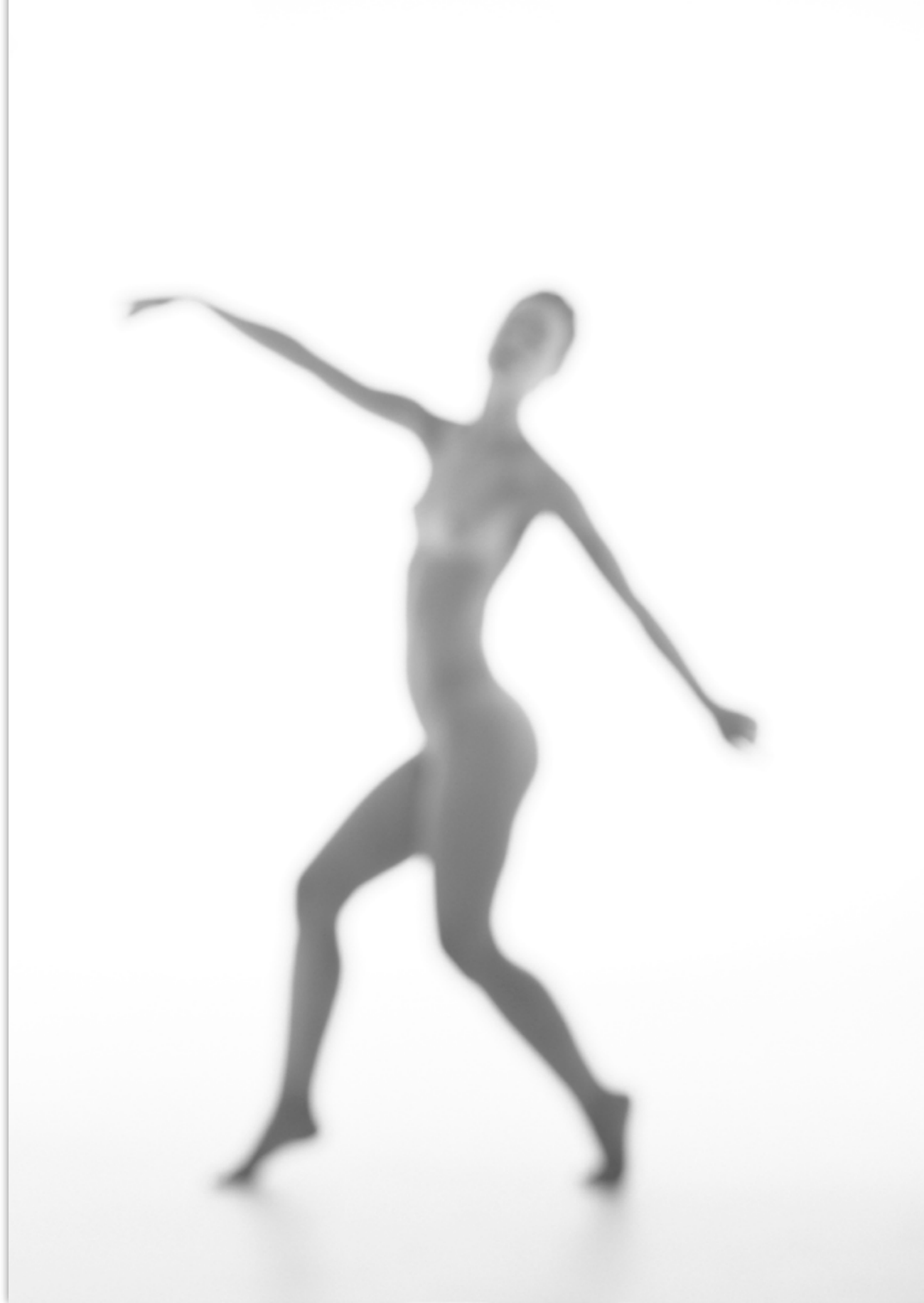


▶ Figure3. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick



▶▶ Following double page spread: Nude 3. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick





Ethereal 7. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick

► *Ethereal 9. Canon EOS 5D MkII with 24-70mm f2.8 lens. © John Patrick*



Roger ARNALL

Human Creations

It's hard to believe that Melbourne photographer Roger Arnall really only took to the medium in retirement. It was a return to one of the passions of his youth, after a prolonged absence while his career got in the way.

'I was interested in painting, drawing, music and art as a teenager. I wanted to become either a professional musician or a commercial artist but my parents encouraged me to study mechanical engineering.'

This training led Roger to a position at Bates Smart, the oldest architectural practice in Australia, where he commenced work as a junior engineer. He went on to head their engineering practice and became a partner in the firm. After more than 25 years there, he founded his own company and ran a successful consulting engineering practice, responsible for major projects around Melbourne.

'As a young engineer I spent many years at the drawing board. Sketching and drawing the 3D built world is part of my DNA and working as an engineer in a creative architectural and interior design office for 25 years gave me a love of architectural visual arts.'

Once in retirement, Roger started to take workshops, learning from UK based teachers like Charlie Waite and David Ward, who would

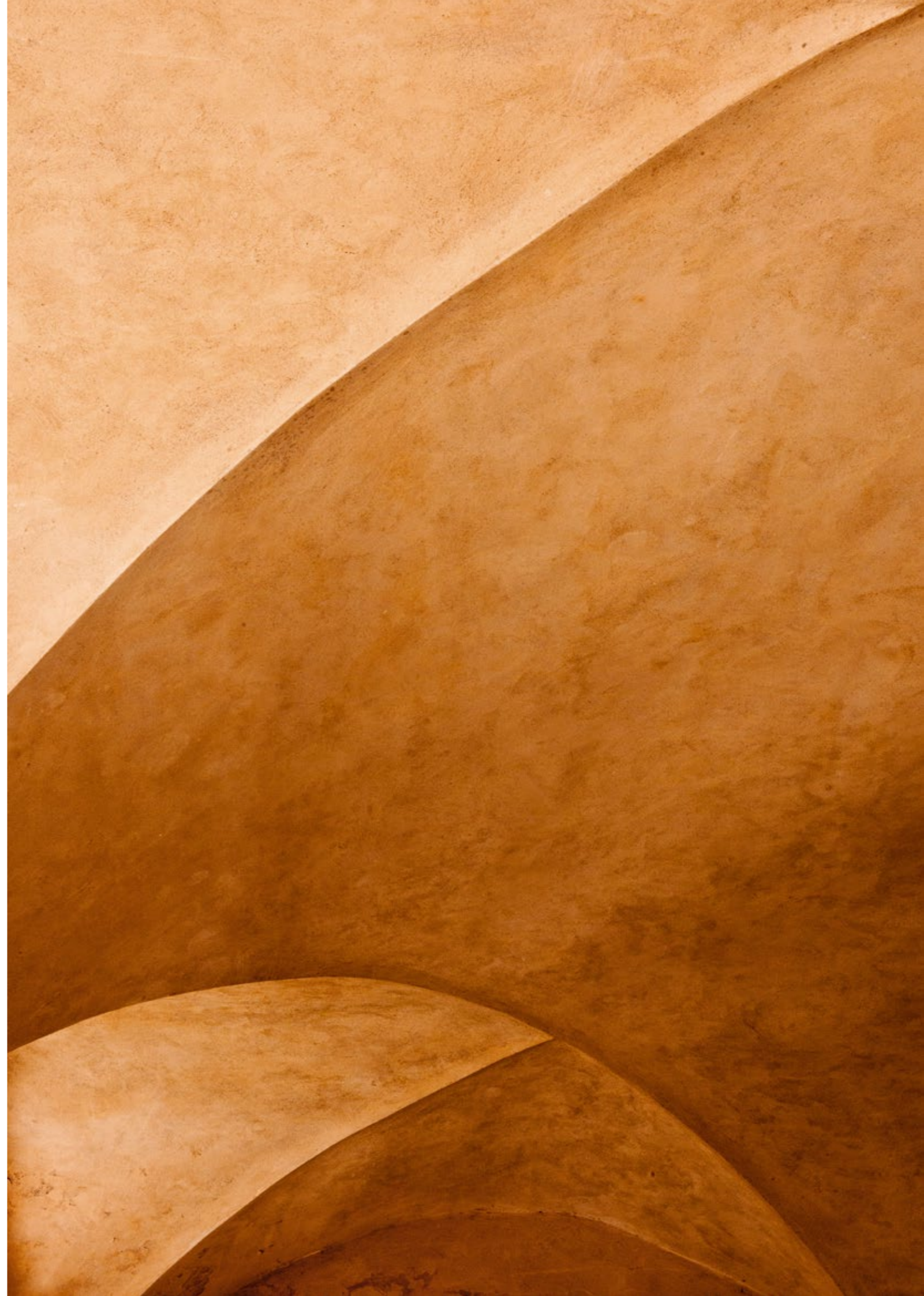
go on to become a mentor. Roger says that he has also been very much influenced by the work of Chris Bell and Peter Dombrovskis.

'I have taken photographs for more than 40 years, mainly as records of travel and family. However, it has only been in recent years that I have discovered camera settings other than the automatic mode.'

Today, without the time pressures of a busy career in engineering, he pursues his photography with passion deriving both pleasure and satisfaction from his endeavors. Also missing are some of the financial limitations imposed on many younger photographers. Roger considers himself fortunate to have been able to acquire high quality equipment, as he describes here.

'My passion for photography developed in the digital era with complete ignorance about the level of skill needed for compelling film capture and darkroom printing. The Nikon D1, at 2.6MP, was my first digital camera, purchased around 2001. Being always set on 'automatic' it received much use as my travel companion and for ▶

*Italy. Nikon D3x with 24-70mm f2.8 lens.
© Roger Arnall*



recording family events. By 2009, on my first tour with David Ward, I had stepped up to a D3X, a 24MP camera, and by then had a reasonable grasp on the camera's functionality.

I became aware that the early digital cameras were no match for film cameras. As digital technology rapidly improved, camera upgrading seemed 'par for the course' if one wished to achieve digital print quality matching film cameras, particularly the large format cameras. Wishing to be able to produce large size prints, my search led to the current combination: a Nikon D800E DSLR with Nikon and Zeiss lenses, Phase One medium format gear utilising their IQ180 80 megapixel sensor with Mamiya & Schneider lenses and recently I have acquired a Sony A7R11 with Zeiss lenses. The majority of my images have been shot using lens focal lengths in the range of approximately 25 to 130mm or the equivalent medium format range. Although I have used tilt/shift lenses, at the risk of offending the masterly purists, I am quite comfortable employing focus stacking and keystone post-processing techniques to simulate the effects produced by such lenses.'

On the topic of post-production, he is equally candid:

'Because my photography developed in the digital era, I rely very much on post-processing to create the final image. Achieving in-camera perfection, akin to the masters of film capture, is not paramount for me, so long as I have captured sufficient digital exposures to enable my vision to be realised in post-processing. I feel that I use post-processing as my paintbrush, often honing the image significantly in an attempt to create something unique.'

Not all of his influences have been photographers, a host of painters including Chagall, Klimt, Picasso and Rothko are called to mind, along with Australians such as Brett Whiteley, Jeffrey Smart and Fred Williams.

Initially interested in the landscape, Roger started there:

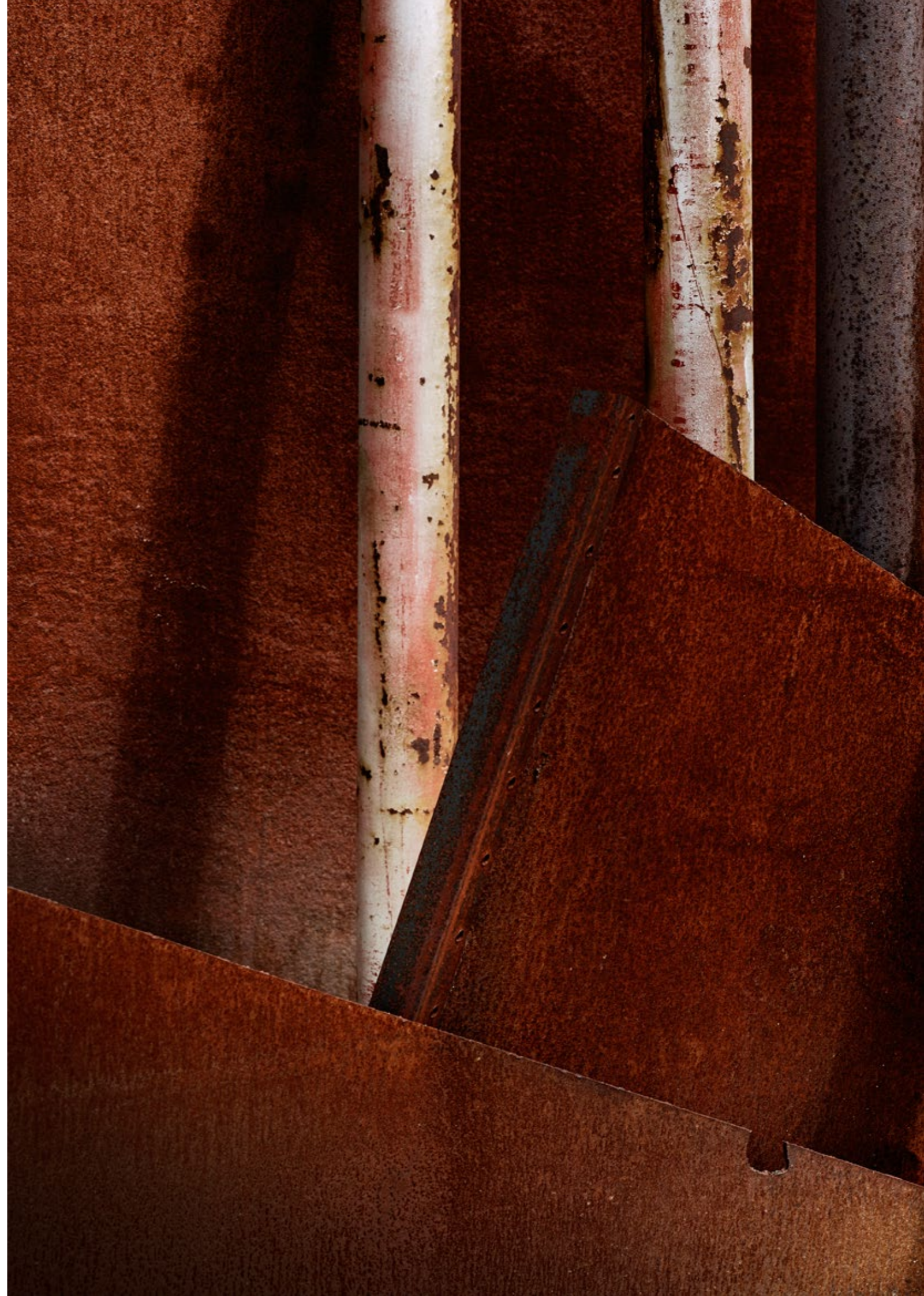
'For me, one of life's great pleasures has been to pass time in the natural world, far away from the impact of humans, whether that be in ancient forests, vast deserts, majestic mountain ranges or along pristine coastlines. Therefore, when I decided to pursue photography, the landscape genre was a natural starting place. I began by seeking to understand how some of the great classic landscape photographers created their images; both in the techniques employed and in the compositional and aesthetic ideas expressed. Indeed, I initially attempted to emulate some of those grand vistas created by masters of the landscape genre.

It was quite a struggle for me to create satisfying landscape vista images. In my opinion vista images often tend to be too messy and busy. I think it is the hardest thing to create a captivating vista image that is simple and balanced, that conveys an evocative mood and that is not clichéd. What we frequently end up viewing are documentary photographs of lovely scenes. Yes, it is nice to record such images, but these are often indistinguishable from the millions of photographs taken around the world daily.'

But Roger went on to expand his visual horizons, including creating graphic interpretations of 'found' vistas, and subjects of all kinds, scale and origin. His website displays images from many genres and much of his work is in black & white. The first image in his 'Architectural Gallery' was awarded the Winner of the Black & White category, 2015 USA Landscape Photographer of the Year Competition. However, we've concentrated on selecting from and bringing together here, a collection of colour images he refers to as his 'Human Creations'.

'I have become intrinsically and somewhat inexplicably drawn to images that embrace abstraction, ambiguity, minimalism and, ▶

USA. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall



importantly for me, a strong graphical design, whether it be in the landscape genre or any other genre.'

Roger is not only a photographer, but a print maker as well:

'For print sizes up to A2, I use my Epson 3880, generally printing on Canson Photographique Rag. However, I do outsource printing for larger sizes.'

He has exhibited his work in Australian galleries:

'When I initially started my keen interest in photography I had no thoughts of exhibiting my work. But gradually the idea of exhibiting gained appeal. In mid 2012 I approached a photographic gallery in Melbourne, where I live.

The owner of this establishment, Eleven40 Gallery, became interested in my work and started representing many of my images. This led to my first solo exhibition, 'Fragments', in April 2013. Melbourne has few galleries that exclusively exhibit photographs. Indeed, this is the case in all major Australian cities. Photography seems to be more widely appreciated in the UK, Europe and the USA, where the opportunities for exhibiting appear to be greater than in Australia. Showing my work publically has been a satisfying experience.'

f11: Welcome Roger, thanks for your submission, and for allowing us to curate this collection of your work for the magazine.

RA: Thank you Tim. It's an honour to have my work included in your magazine.

f11: We've been overwhelmingly impressed by the graphic nature of these images, they're expressive and abstract and we think they must be very persuasive as large prints. Is that a reaction you often experience?

RA: I think the size of the printed image is a very important consideration when displaying one's work. Clearly many images work quite well at small print sizes, up to A3. However, when I see

my images printed at 900x1200mm, or somewhat larger (when shot with the Phase One IQ180) they seem to take on a far more compelling presence. It has been my experience that viewers usually become noticeably engaged with the impact of, and the detail revealed in, large prints. I therefore prefer to exhibit my images at large sizes.

f11: You've only just completed the process of prepping these images to meet our technical requirements, so tell us in your own words, what we're looking at here?

RA: In the words of Edward Weston: 'Anything that excites me for any reason, I will photograph; not searching for the unusual subject matter, but making the commonplace unusual'.

To borrow from Weston, the unifying theme for this collection is the commonplace.

Artifacts and human creations of all kinds, particularly neglected human creations, present me with challenging opportunities for image making. I seek to encourage a visual curiosity and a contemplation of the beauty revealed in ordinary and commonplace subjects; subjects that may normally be completely ignored or considered visually unappealing.

Although much of my imagery in other genres is black and white, colour and indeed sometimes quite saturated colour, plays a major role in this series of images, particularly for images that do not purport to represent reality, where I seek to express abstract forms and patterns. ▶

*Australia. Nikon D800E with Zeiss 100mm f2 lens.
© Roger Arnall*



f11: Post-retirement, tell us about the journey back into photography as a real passion in your life?

RA: Seven years ago, I purchased a book entitled 'Developing Vision & Style' produced by Light & Land, a photography tour company headed by Charlie Waite. The book was full of wonderful photographs taken by people on their tours, with insightful discussions by three of the UK's finest landscape photographers: Charlie Waite, David Ward and Joe Cornish. I was eager to learn how to 'see' and create such photographs. Around the same time, I saw a Light & Land tour advertised for the Kimberley region, to be led by Charlie and Nick Rains, so I signed up. I was a complete beginner, of course, although I very much admired Charlie's classic work, particularly in the geometric way he framed his images. The tour was a great experience and I learnt so much from both Charlie and Nick. Following this tour, I attended a couple of intensive Photoshop workshops and some CAE photography courses.

f11: Your path to photography has been uniquely your own, and I'm sure you must contrast and compare this with the personal journeys of other photographers you meet and learn about. A hypothetical question, would you have willingly exchanged 'your lot' with that of someone else?

RA: One can certainly be inspired and influenced by the work of many photographers. But we all have our own unique aesthetic that has been informed by our life's experiences. In my opinion our individual journeys cannot be solely in the footsteps of another photographer, no matter how much we may admire that photographer. I am enriched by the work of so many photographers. I would not wish to exchange my work or journey for that of any one photographer. So the answer is no.

f11: You have considerable freedom from the commercial imperative imposed on others, is that uniformly a good thing or do you instead

construct your own self-imposed restrictions on your own production and methods?

RA: I certainly enjoy the benefits of being a 'free agent'. Although I have developed my own methods and processes, I try not to place restrictions on myself, preferring to remain open to the possibility of adopting different processes, as well as exploring different genres, as my journey evolves.

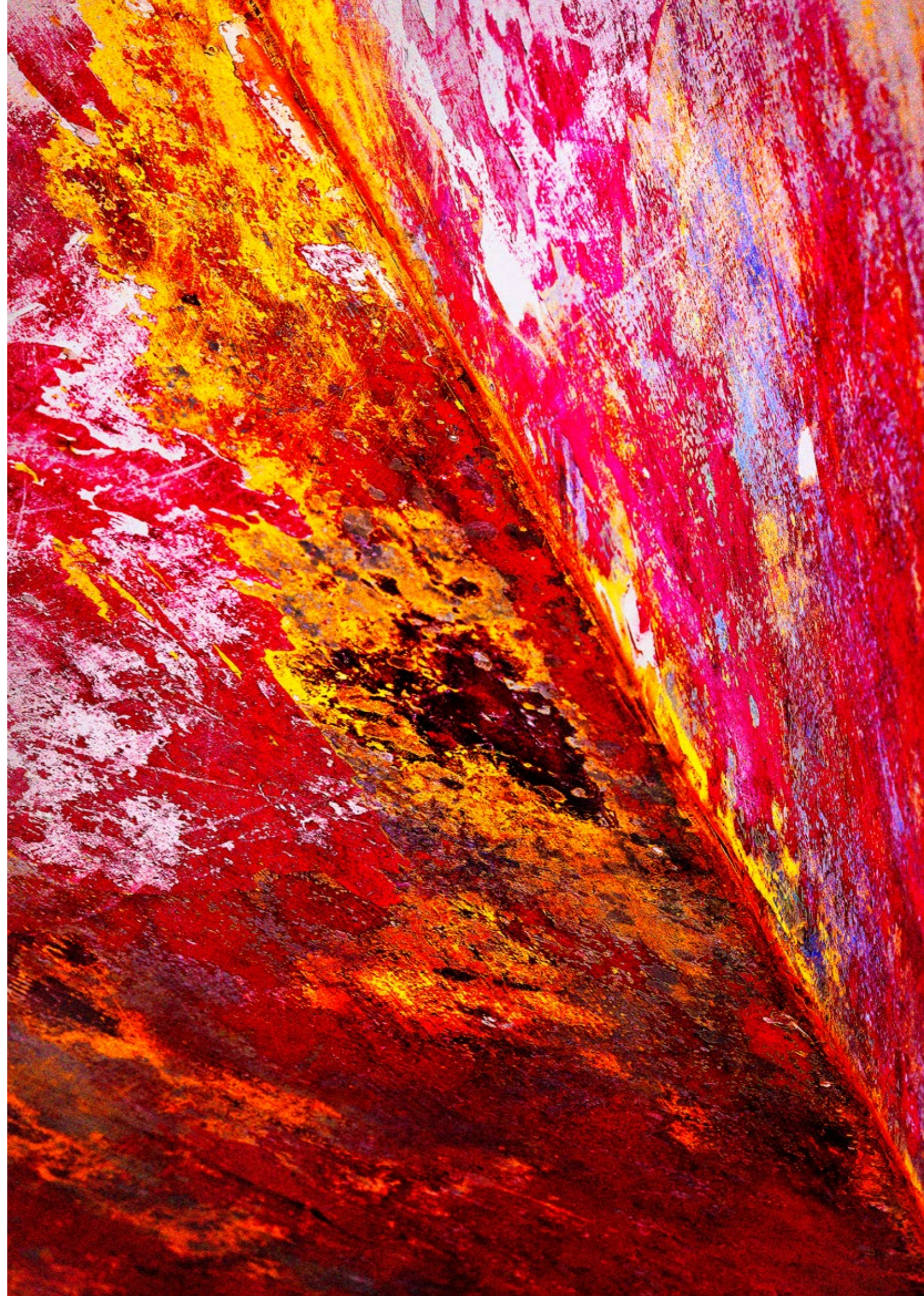
f11: What determines whether you shoot with the Phase One, Nikon or Sony gear? Do you have your own 'horses for courses' yardstick, and how do you make the choice each time?

RA: I don't think the type of gear used is all that important in the creation of compelling images. Photographers use all types of cameras, including mobile phones, to create great images throughout the world. But if the intention is to be able to print very large images, clearly the megapixel capability is a consideration. So for this reason I usually prefer to use my 80mp Phase One camera. But sometimes the weight of the gear when travelling is an important consideration and therefore I will opt for my lightweight Sony gear. My Nikon gear however is much travelled, it has been remarkably reliable and is often my choice because it offers a number of features that I enjoy using, such as in-camera multiple exposure imagery.

f11: Is there such a thing as too many megapixels? When will enough actually be enough?

RA: We have seen an amazing growth in megapixel capability in recent years. This will no doubt continue. As the number of megapixels grows well beyond the current levels and the cost per megapixel falls, I expect we will all ▶

*Namibia. PhaseOne IQ180 with Mamiya 210mm f4 lens.
© Roger Arnall*



find ourselves with gear having far more megapixels than we actually need, given that the size of prints for most people's needs will probably not increase.

If resolution, colour palette and dynamic range are the critical criteria for achieving compelling large scale prints, it is my opinion that my current gear already has enough capability. As mentioned earlier, I aim to print to at least 900x1200mm for Phase One IQ180 capture, and I will happily print to at least 600x800mm for Nikon & Sony capture; which are medium sized prints.

So perhaps enough is enough right now!

f11: You seem to be very well equipped in terms of equipment, but is there anything on your 'wish list' at present?

RA: Being very content with my equipment I do not aspire to acquire more gear anytime soon! My focus is much more on honing my vision, exploring more techniques and genres, such as I have recently been pursuing and can be seen in my 'Impressions Gallery'.

f11: As someone who has had access to, and made excellent use of, mentors do you now feel inclined to do any of this sort of thing yourself?

RA: At the moment I do not have any yearning desire to teach or mentor, but to the extent that other photographers may wish to know something about how I approach image capture and processing, I am certainly prepared to share my ideas and processes.

f11: Does anything frustrate you about the current processes you employ in photography?

RA: No, I can't say that I have any frustrations, other than with software and printer 'glitches' that occur from time to time! ▶



USA. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall

f11: Is there a holy grail for you, somewhere or something you've always longed to capture with your cameras?

RA: I usually do not set off on a photographic outing with a particular self-imposed assignment, nor do I have a pre-conceived picture of an image to create. Rather I set off with my mind open to image making possibilities within the context of the place and the environment I find myself. My response to the place and the environment will influence my choice of genres: whether black and white, colour, abstract, literal, impressionistic, multiple exposure, etc.

There is no particular location that I feel I must visit – other than looking to explore more neglected or abandoned places, where the commonplace may reveal the possibility of further images.

f11: Thanks Roger, an absolute pleasure to feature your work and my special thanks for stepping up a month earlier than we originally planned!

RA: Thank you Tim. I appreciate the opportunity to share my images with like-minded and passionate photographers. ■

TS

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

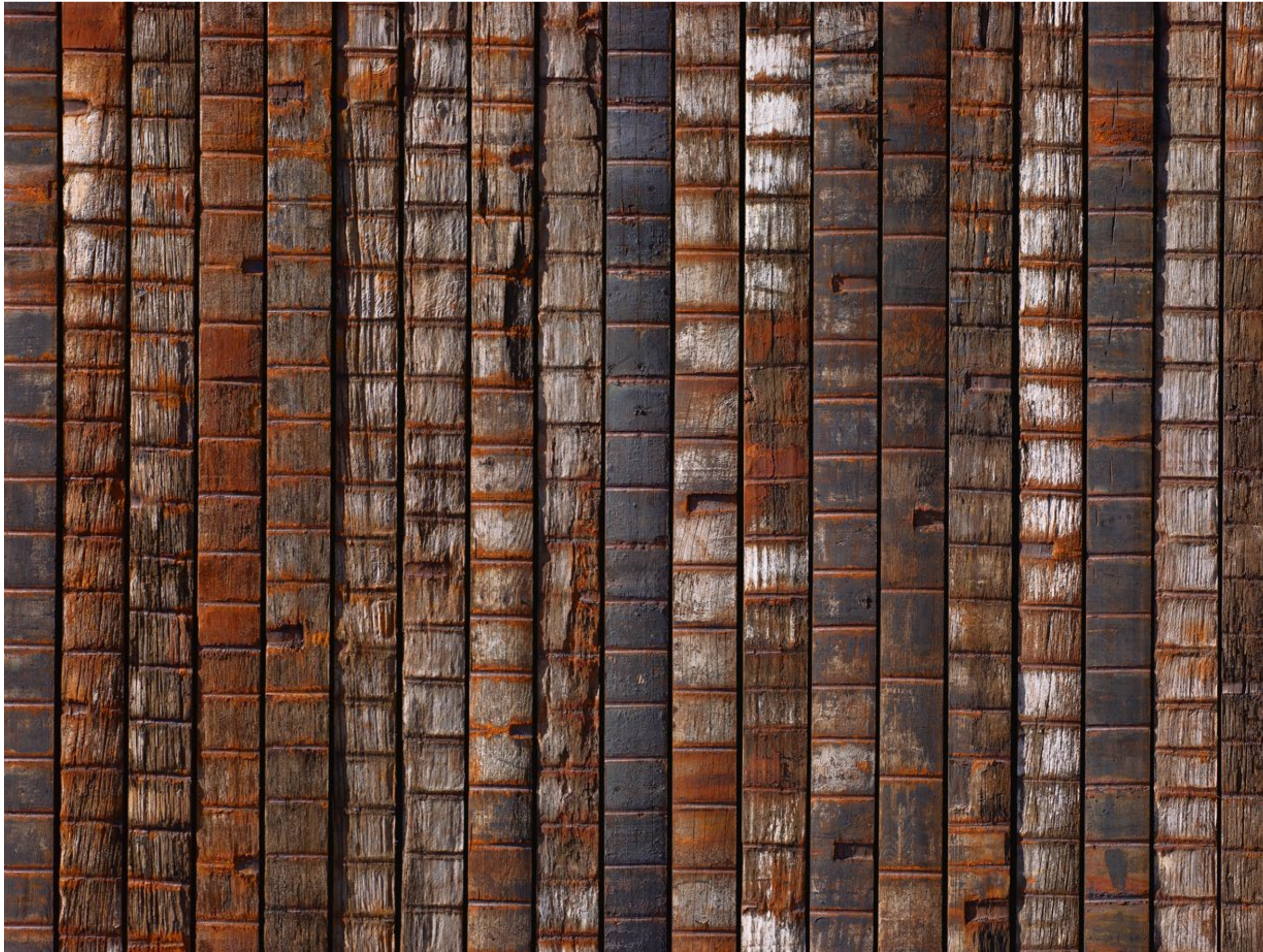


England. PhaseOne IQ180 with PhaseOne 120mm f4 lens. © Roger Arnall

'I was interested in painting, drawing, music and art as a teenager. I wanted to become either a professional musician or a commercial artist but my parents encouraged me to study mechanical engineering.'

Australia. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall



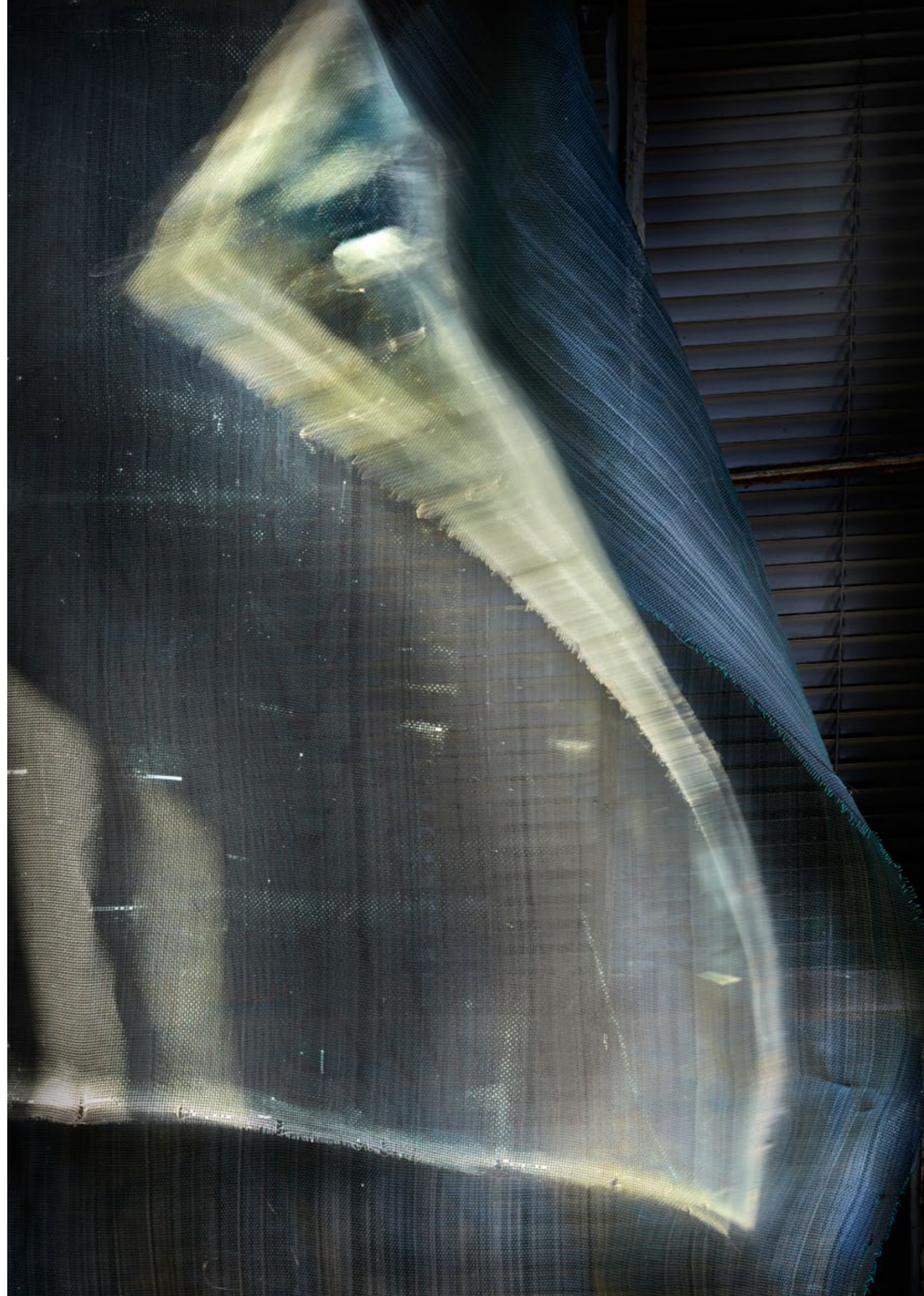


Australia. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall

'Because my photography developed in the digital era, I rely very much on post-processing to create the final image. Achieving in-camera perfection, akin to the masters of film capture, is not paramount for me, so long as I have captured sufficient digital exposures to enable my vision to be realised in post-processing.'

▶▶ Following double page spread:

Norway. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall





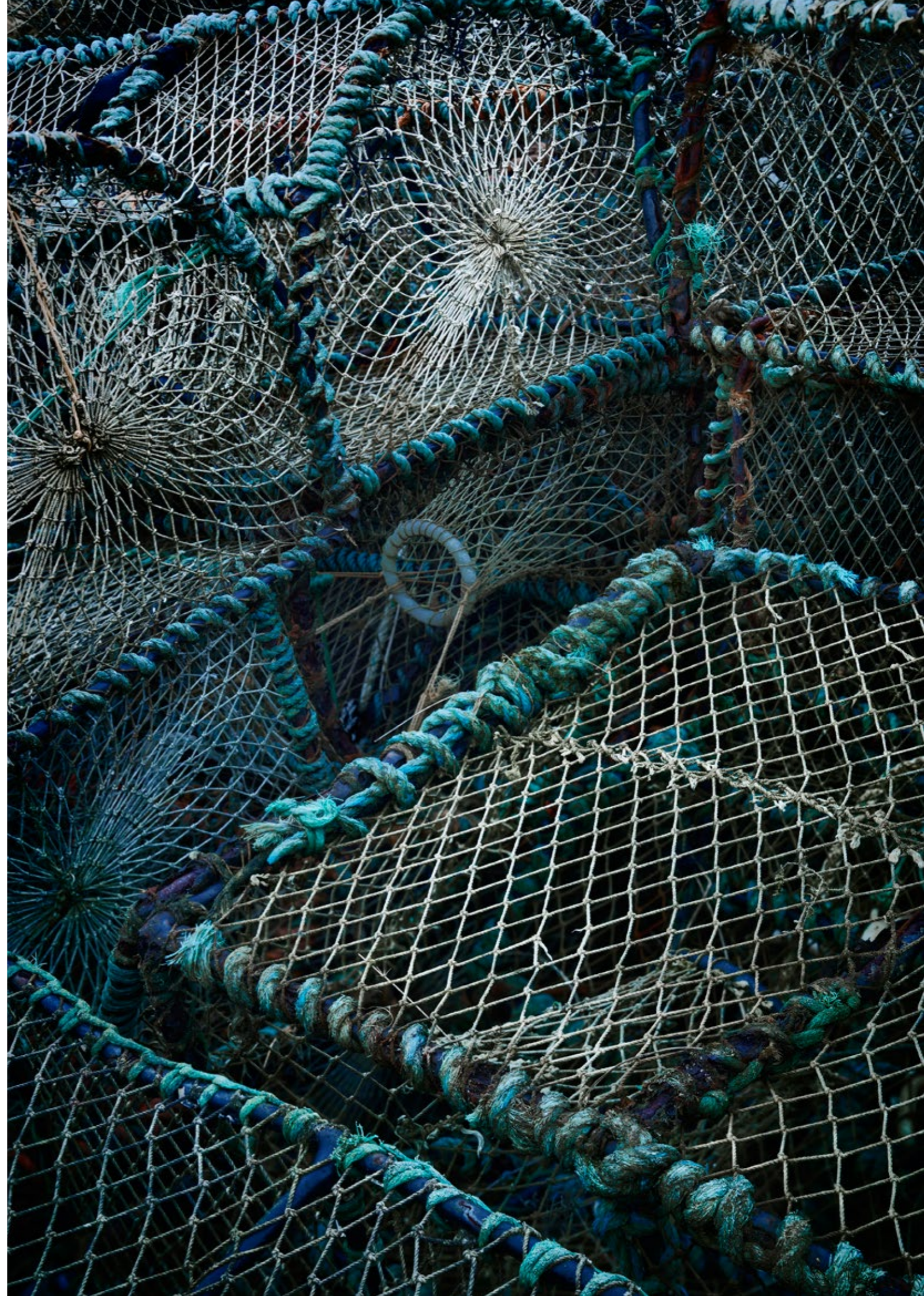


Australia. PhaseOne IQ180 with PhaseOne 120mm f4 lens. © Roger Arnall

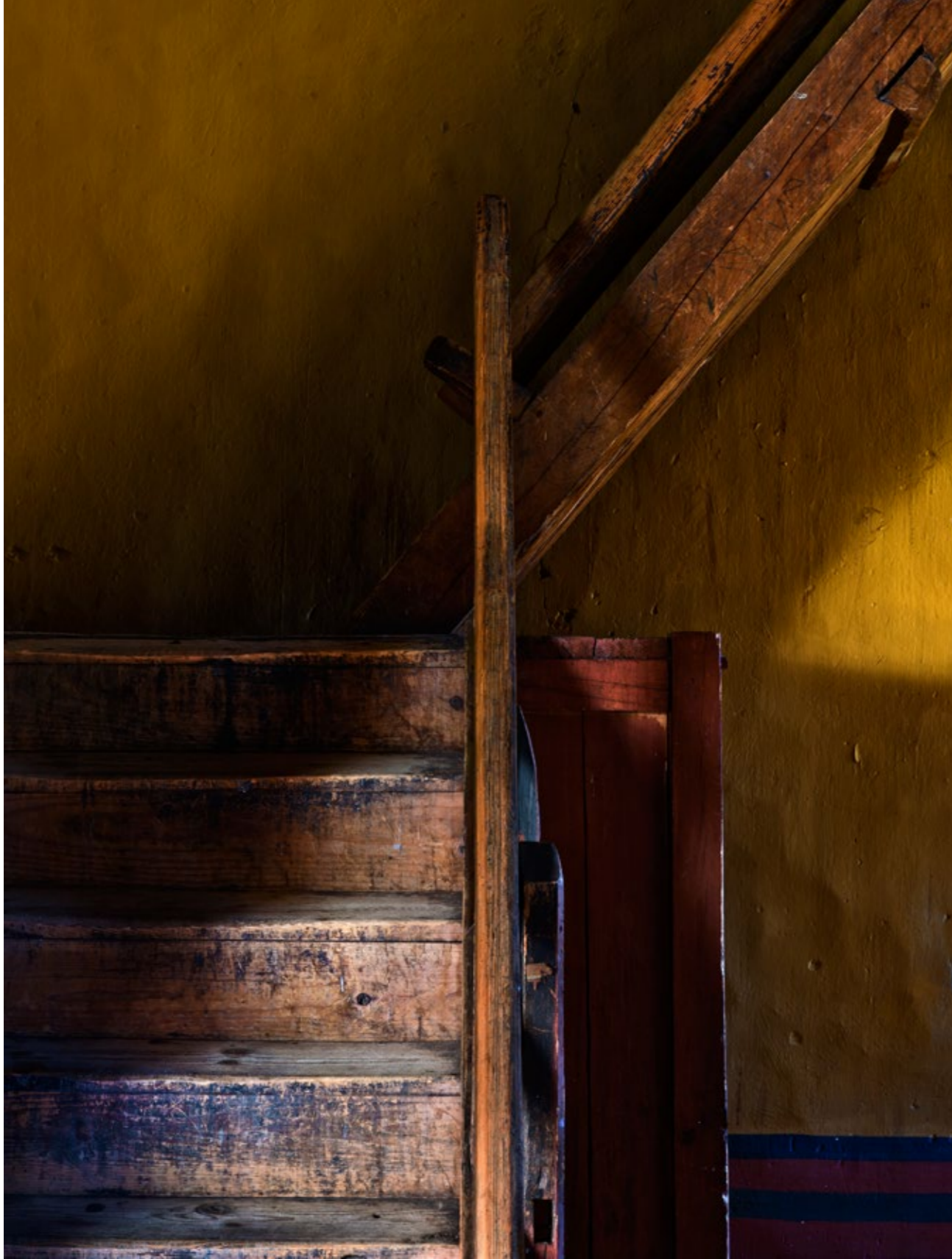
▶ Scotland. PhaseOne IQ180 with PhaseOne 45mm f2.8 lens. © Roger Arnall

▶▶ Following double page spread:

USA. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall







Bhutan. Nikon D800E with 85mm f1.4 lens. © Roger Arnall

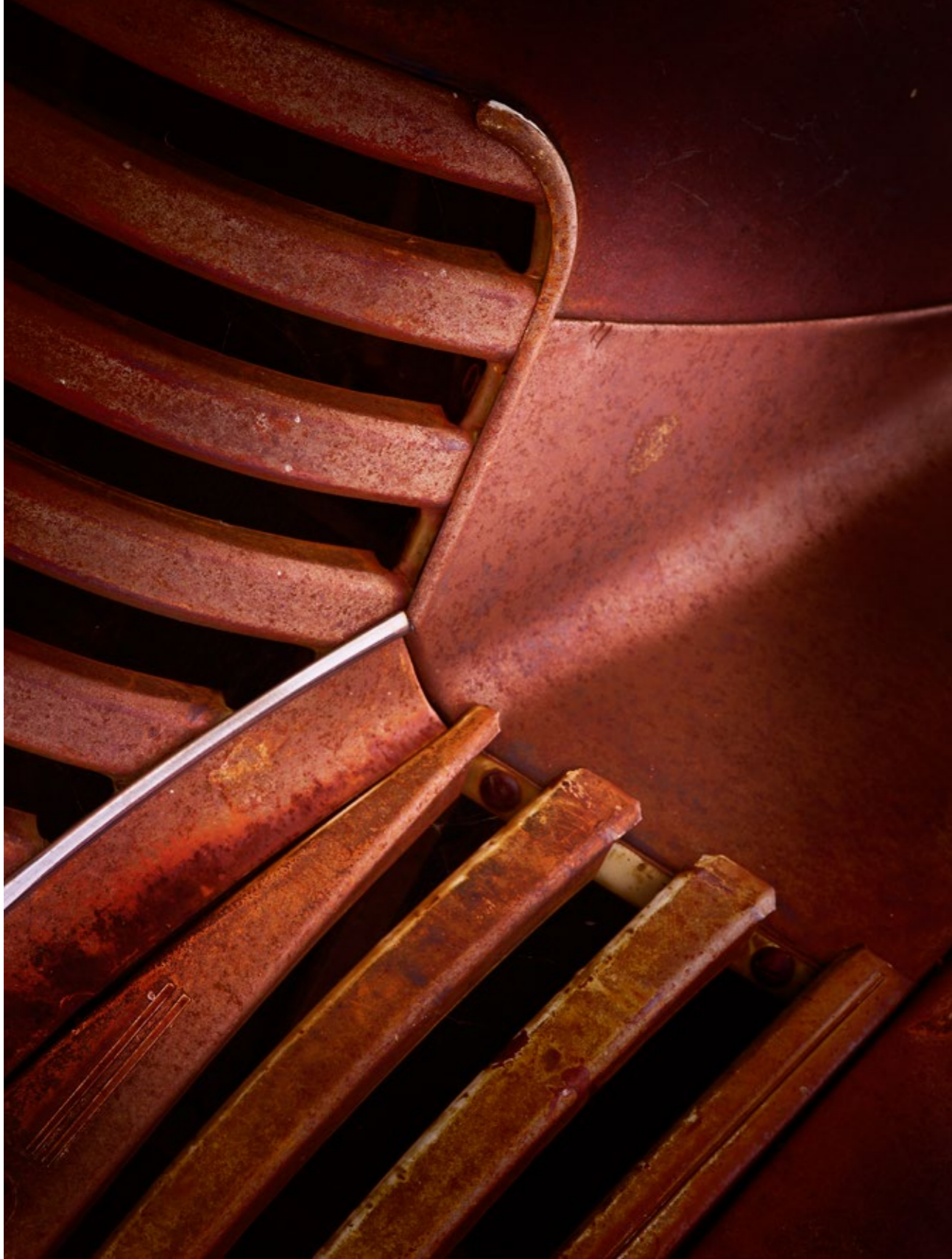
▶ *Bhutan. Nikon D800E with 85mm f1.4 lens. © Roger Arnall*

▶▶ *Following double page spread:*

Iceland. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall

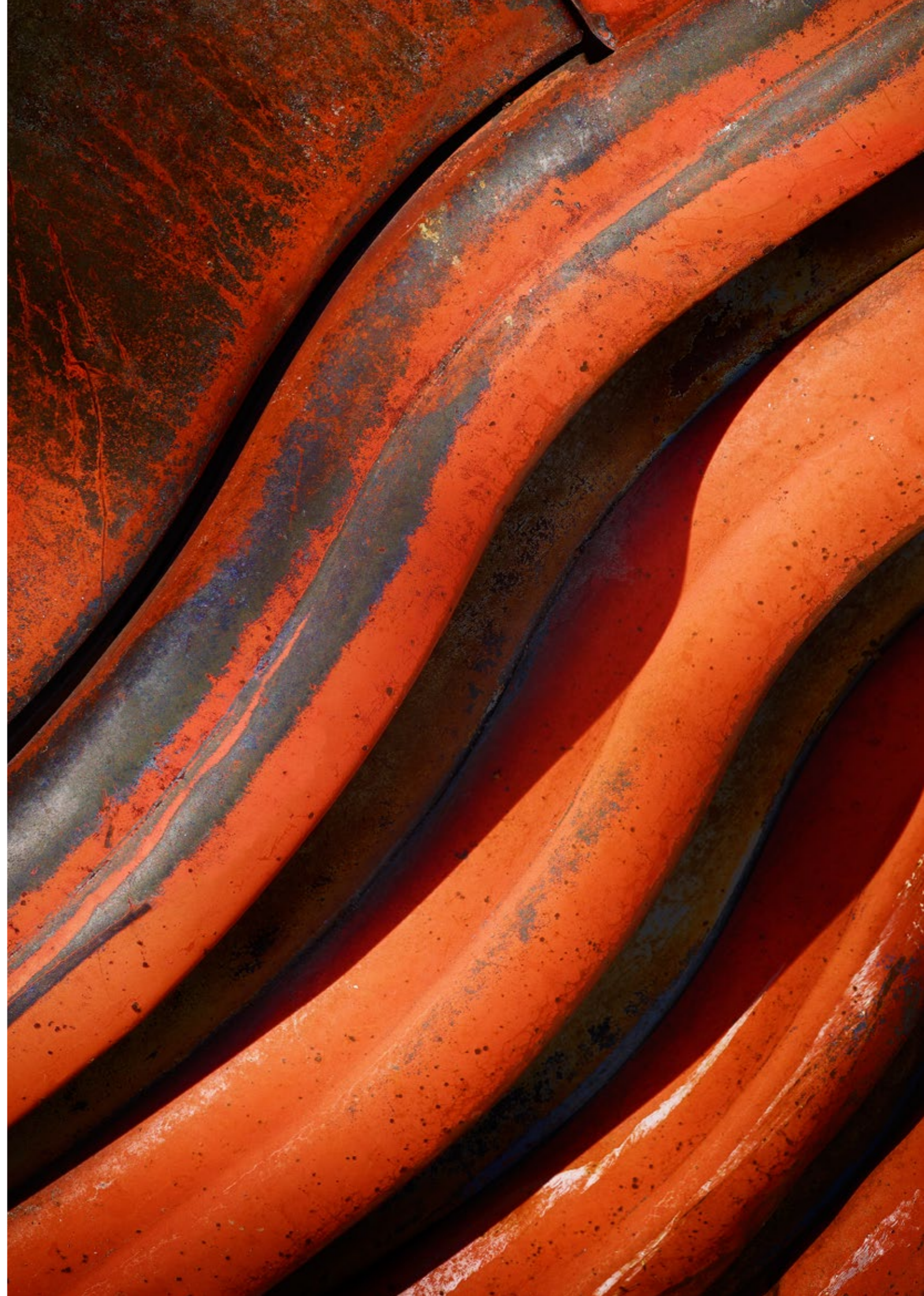






USA. PhaseOne IQ180 with Mamiya 210mm f4 lens. © Roger Arnall

▶ USA. PhaseOne IQ180 with PhaseOne 120mm f4 lens. © Roger Arnall



'I have become intrinsically and somewhat inexplicably drawn to images that embrace abstraction, ambiguity, minimalism and, importantly for me, a strong graphical design, whether it be in the landscape genre or any other genre.'

▶▶ Following double page spread:
Bhutan. Nikon D800E with Zeiss 100mm f2 lens. © Roger Arnall







USA. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall

▶ USA. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall

▶▶ Following double page spread:

Norway. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall

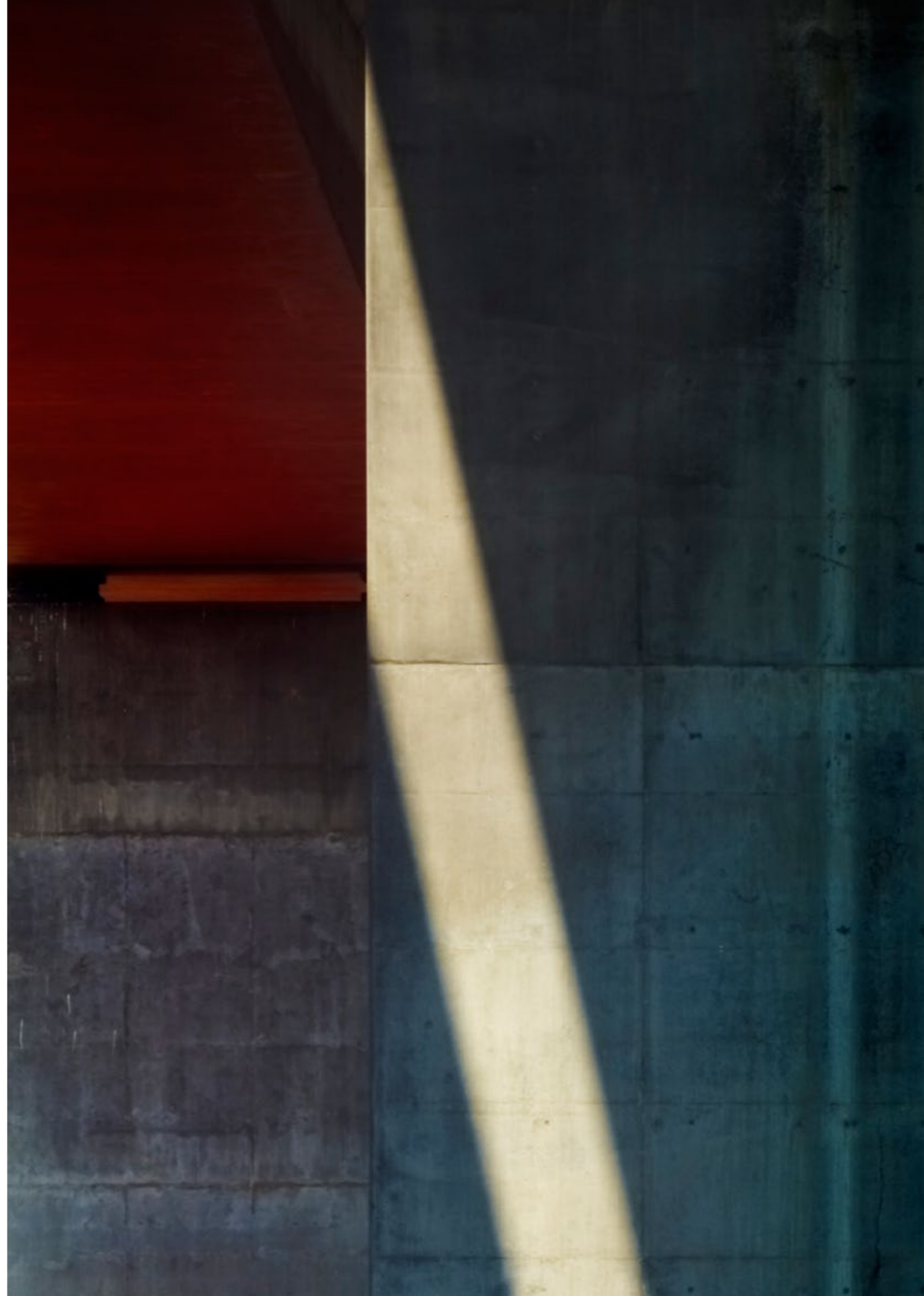




'Artifacts and human creations of all kinds, particularly neglected human creations, present me with challenging opportunities for image making. I seek to encourage a visual curiosity and a contemplation of the beauty revealed in ordinary and commonplace subjects; subjects that may normally be completely ignored or considered visually unappealing.'

▶▶ Following double page spread:

Iceland. PhaseOne IQ180 with Mamiya 75-150mm f4.5 lens. © Roger Arnall





'I don't think the type of gear used is all that important in the creation of compelling images. Photographers use all types of cameras, including mobile phones, to create great images throughout the world. But if the intention is to be able to print very large images, clearly the megapixel capability is a consideration.'

USA. Nikon D800E with 60mm f2.8 lens. © Roger Arnall



'I usually do not set off on a photographic outing with a particular self-imposed assignment, nor do I have a pre-conceived picture of an image to create. Rather I set off with my mind open to image making possibilities within the context of the place and the environment I find myself.'

USA. Nikon D3x with 70-200mm f2.8 lens. © Roger Arnall



We watched and photographed this egret for a long time. It had trouble working out how to swallow its prey with that 'sword'. Aperture Priority, 100-400mm lens, f5.6 at 1/350 sec, 3200 ISO, EV -.5, hand held.
© Darran Leal

On location

Guatemala

Several small countries make up the diverse lands of Central America. One well worth visiting is the small but incredible country of Guatemala. Here, a photographer can explore beaches, nearby active volcanoes, lush rainforest and a rich cultural history that dates back thousands of years. My recent visit coincided with a special religious week - the second week of Lent. South America has always offered such colourful events and I can now say that Central America ranks well alongside. While I'm not religious, I am open minded to cultures and the unique photo opportunities offered by their feasts and ceremonies. Cultural events are truly amazing to experience and to shoot. Guatemala offers so much, and the most productive use of your time here is to walk the streets of the cities, towns and villages. Overall, like anywhere in the world, the odd location should not be visited on your own. You stand out as a tourist with money. However, the majority of the country is safe and very easy to get around. Local people will help you with directions and they are super friendly. A local guide is even better for your personal security and helpful for explaining the historical and cultural context of everything you're experiencing.

CULTURE

This is a powerful reason to visit Guatemala. Indigenous people have lived for thousands of years in the region. The more famous were the Mayan. They built spectacular pyramids and created one of the most advanced civilisations of their time. Civilisations advanced well beyond Europe! This disintegrated over time with the final nail being the arrival of the Spanish in the early 1500's. Today, each town and city has a main square with a church and gardens. The local language is Spanish (along with 24 other indigenous languages) and Catholicism is very strong. Any market in Guatemala is a busy place with great photo opportunities. The perfect place for my Tamron 24-70mm f2.8 lens. In fact, Pearce and I shot the majority of the trip with this lens, only occasionally using a longer telephoto for wildlife photography.

NATURE AND LANDSCAPES

While the first half of our adventure was town and culture based, the second half mixed in experiences with nature. We spent over a day exploring the Rio Dulce with a mix of native fishing villages, fauna and flora. ▶



Turtles, crabs, and birds abound. Then that night, we had the chance to enjoy the excellent seafood found throughout the region. To my mind, the key landscape features in the country are lakes and volcanoes. Most of these are dormant, but three are very active. Again, a local guide will help with safety issues and suggest the best locations from which to shoot. We even experienced an eruption, shot from the restaurant in our accommodation. What a great way to have dinner! This for me was an event that I had dreamt about since childhood - lava flowing, rocks flying - amazing! Sadly, Guatemala has a few negatives. The very obvious poverty, and uncontrolled rubbish are the two most noticeable for visitors. Look beyond these and you will find beautiful people who like to interact with visitors, and an amazing country that offers photographers a wealth of subject matter.

Enjoy your photography ... ■

Darran Leal

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

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



▶ Volcano Fuego erupted on our last night in Guatemala. A stunning display that had local villages evacuated and my group of photographers shooting this unique opportunity. Aperture Priority, 100-400mm lens, f5.6 at 1 second, 1600 ISO, tripod. © Darran Leal

◀ Guatemala has hundreds of volcanos, with 3 currently active. Pacaya was most active a couple of years ago. Aperture Priority, Tamron 24-70mm f2.8 lens, f11 at 1/180 sec, 400 ISO, hand held. © Darran Leal

Walking the streets of small towns is guaranteed to offer you magic story images. I asked the big guy on the left to move into the picture and my poor Spanish started a great interaction. Aperture Priority, Tamron 24-70mm f2.8 lens, f8 at 1/180 sec, 800 ISO, hand held. © Darran Leal





Special Interest Groups

A monthly event I look forward to is getting together with ten or so photographer friends most of whom are APS members. We meet over a pub meal and make group entries in national and international print exhibitions.

It is surprising how many of our number complain that it is ages since they last used their camera. It is a common problem for people juggling the pressures of a busy life. As a remedy for this we recently began drawing a random letter from a set of Scrabble tiles. The challenge is to take a photo of a subject starting with that letter and present it to the group the following month.

It is interesting to note that even with the constraint of a particular letter, often the subject matter chosen and style of treatment follows the photographer's usual photographic interest. Most people have a primary photographic interest that they keep returning to. The category that defines the interest of our little group is entering prints into international exhibitions.

The Australian Photographic Society has Special Interest Groups that acknowledge the fact that members have specific interests. The most generalised of these is the Digital Group. It has the largest membership probably because it caters to all interests. Its activities include the running of the APS National Digital Exhibition and the Australian Digital Awards Exhibition. The Digital Group publishes Monitor, a newsletter that is emailed to all members of the Society.

Our Print Group also has an email newsletter appropriately named The Printer and it is also distributed to all Society members. Print Group celebrates the photographic print in numerous ways, particularly through the Kit Goninon Memorial Quarterly Competitions. They also encourage members to enter print internationals under the APS banner and the Trans Tasman Exhibition.

Nature Group promotes the advancement of all aspects of nature photography in accordance with strict rules and a code of conduct designed to protect the well being of the subjects.

Contemporary Group is for those with a more creative or artistic approach to their photography. The members can follow their own interests which might include working in a thematic way rather than with one-off images, using photography in mixed media and generally pushing the boundaries.

The Audio Visual Group is relatively small but vigorous. An Audio Visual is created by combining still images and sound in accordance with a scripted narrative to produce an engaging production designed to absorb the viewer and elicit an emotional response. The AV Group organises national and international competitions.

All Groups have the advantage of bringing together people who share a common interest. The meeting of minds and sharing of ideas can result in life-long friendships.

Robert Dettman AFIAP
APS Management Committee Councillor
Digital Division Chair

Who owns the copyright?

From the rational 'get over it' world that New Zealanders generally live in, the furore over photos taken, ostensibly, by a Celebes crested Macaque seems rather bewildering. Many people will know the circumstances although probably not to the drill-down legal details. But the fundamental facts are known. The owner of the camera, David Slater, set it up in an area of jungle in northern Sulawesi, Indonesia. Slater decided the location, worked out all the settings on the camera and did everything necessary to allow the eventual images to be taken, including setting it up so that the monkey could press the remote shutter. A lot of terrible images resulted after the monkey played with the camera but several were great images. Slater then downloaded the images, processed them through his computer, published them and received remuneration for them.

All well and good as far as I'm concerned. It is clear the monkey did not understand that playing with a remote and responding to its own reflection in the lens hence producing the now iconic images would result in the photographs. It cannot have had any intellectual understanding of the process or the consequences. So what, fundamentally, is the difference between this situation and that where the trigger is an infrared remote?

I use these cameras routinely and often have Wekas, which are naturally curious, approach the camera and interact with it, and as a consequence trigger the remote. So why is the monkey selfie any different? Legally in most if not all jurisdictions the answer is none, but that



hasn't, and isn't, stopping the self righteous from meddling in the affair. First up is Wikipedia. Now I liked Wikipedia and routinely donated dollars to them to help keep them going under but not any more. The assertion of the page author is that 'Slater's copyright claim was questioned..... argued that the photograph was in the public domain because the monkey was not a legal person capable of holding a copyright, and Slater could not hold copyright to the photo because he was not involved in its creation'. Any photographer can of course, see the fundamental flaw in this argument. Slater was intimately involved in the creation of this image. He owned the camera, he set it up, he processed the image and he disseminated it. Wikipedia said no, he didn't own the copyright and so they put it into the public domain thus diminishing Slater's economic return from his image.

So what does that mean for Joe Blow kiwi photographer out there in the jungle today? It's always been a case of, when in doubt, get a model release. In New Zealand law, an animal would be considered as part of the public domain if not photographed on private property but this is not a copyright issue but a privacy one and would not recuse ownership of copyright.

In conclusion, in New Zealand, the guy that owns the camera and did all the hard work owns the copyright. Ethically, the copyright owner is duty bound to pay his/her model for their services, but as we all know, monkeys work for peanuts!

Murry Cave FPSNZ FNPSNZ
President PSNZ



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Technically it moves along and explores the edge between painting and photography, exploring issues which face painters and offering ways of achieving this in Photoshop.

Some feedback received from previous participants:

'I have found Maniototo special to me. I have learned more about myself and my goal in photography after each of the three workshops I attended between 2011 and 2015. I have gained a lot technically, aesthetically, and personally through your teaching and evaluation of my work. These are the feelings from my heart.'

'The Painterly Landscape Workshop for me not only showed me a wonderful and varied land, but also let me see a pathway to my mind and soul from making images, through to creating in post production. A workshop not to be missed if you wish to enlighten your creative side.'

'I came away from the workshop with new ideas for future projects, new friendships and memories and the inspiration to develop my photography further.'

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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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Garth Badger

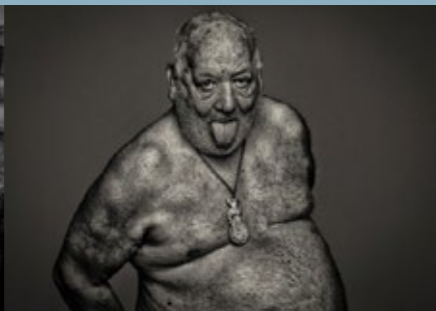
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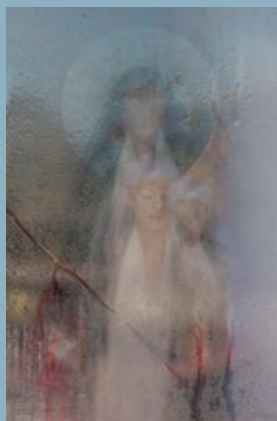
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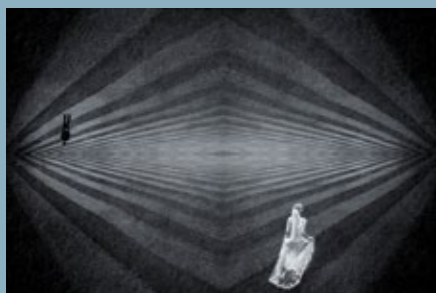
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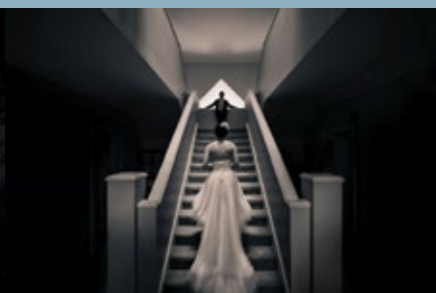
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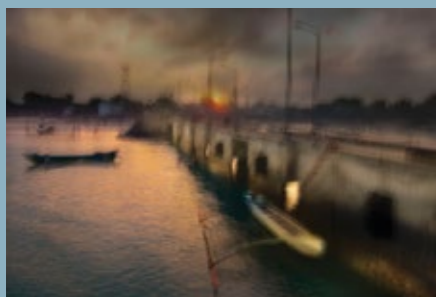
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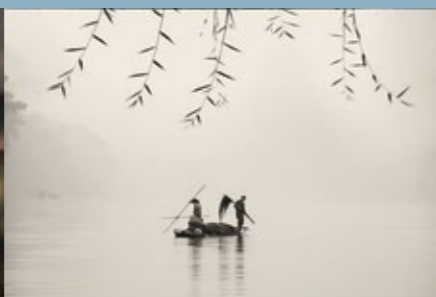
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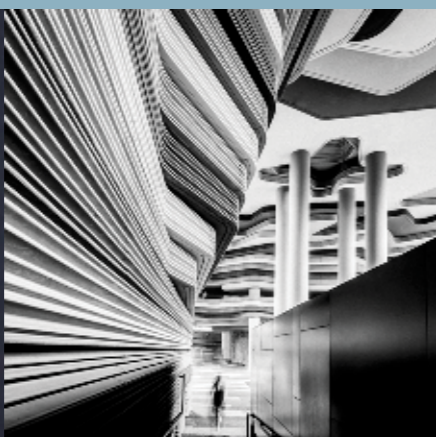
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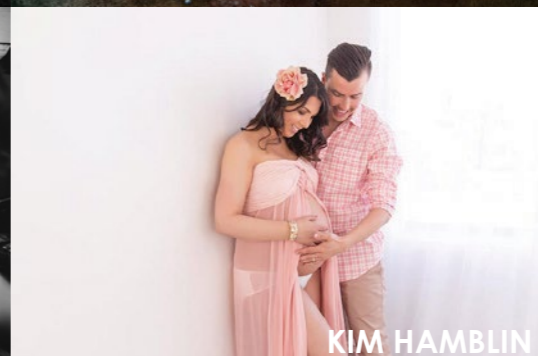
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Eye In The Sky

Thinking of buying your first drone?

The renaissance in aerial photography spurred by the new ubiquity of what most people call drones, aka UAV (Unmanned Aerial Vehicle) is showing no sign of slowing down. Thanks to a technology race seemingly on a par with the once manic evolution of personal computers.

While having a lot in common with the rampant development of the personal computer, while the humble PC is pretty well maxed out by now, the drone race is still galloping ahead in leaps and bounds as previously 'commercial' or 'industrial' grade features filter down to the higher end consumer offerings. If you're interested in drones, or should I say into the capability they have to put a camera into increasingly interesting places, then this is a very exciting time.

For example, industry giant DJI recently released the fourth generation of their Phantom range and it can be flown by using the app alone – so no control stick skills needed? Hmm, more on that later. It'll tirelessly follow anybody or thing that you point it towards and while doing this will avoid any solid obstacles that may get in its way. In addition to this it will fly longer on

a bigger battery and operate comfortably in considerably higher wind than its predecessors. The most recent of these predecessors was unleashed on the public less than a year ago to rave reviews...

Now all of this sounds most exciting but we (photographers) need to exercise a modicum of caution. The ability to fly an unmanned aircraft by swiping around an iPad screen does not prepare you for the moment when unexpected electrical interference, a battery malfunction, or even a rare prop failure requires the pilot to actually take the reins and actually fly the now increasingly feral beast to safety.

My point is all of the gimmicks in the world are no substitute for having some solid skills on the sticks at a time like this. If you're a very trusting type and think this is scaremongering Google 'drone crashes' or 'drone fails' some time when you have a few hours to spare and you'll see it all: pilot error, equipment failure and liberal doses of gross stupidity on a Darwinian scale.

Plan to spend some hours getting familiar with the craft and all of its functions and features



© Gary Baidon

and building your confidence. This will pay off big time if, or when, things go pear shaped. And of course the better you can control the craft the better images you'll be able to get for your clients.

The other area requiring diligent homework is that of camera quality. Despite their lofty sounding specs the cameras found in the lower priced units will fall a long way short of the professional digital camera you shoot with on the ground. Truth is, a drone capable of carrying your current DSLR or pro video camera will likely cost as much as a very tidy premium used car, and require serious investment in training and New Zealand Civil Aviation Authority (CAA) compliance. The good news is that you probably don't need the highest level of capability in an aerial platform depending on the intended use of the images you want to make.

For example, DJI's Inspire 1 range has recently been expanded, now offering three models consisting of the same aircraft with different

camera options ranging from a (surprisingly good) fixed focus 4K video/12MP still camera to an excellent micro 4/3 unit that takes interchangeable lenses and shoots both 4K video and 16MP stills in raw format. The cameras are all interchangeable so there is an upgrade path without having to replace the entire craft.

To recap - choose carefully, keep your current skill level and intended use in mind and be prepared to invest the time required to be a safe, capable and CAA compliant pilot. For New Zealand readers there is an excellent website with a companion e-book that can be found at www.airshare.co.nz. Everything you need to know to be a safe and responsible UAV pilot can be found there. Spend the time as well as the money and a rewarding new way to view the world will open up to you.

Fly safe! ■

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Are you looking for assistance in any of the following?

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

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

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Continued from page 136...

A further opportunity exists for some Australian readers to visit the National Gallery of Victoria and view James McNeill Whistler's Portrait of the Artist's Mother, 1871. This work is currently on loan from the Musée d'Orsay, in Paris. The portrait painted in a stoic palette of grey and black, portrays a character vastly different to that of the artist – who was noted for his flamboyant dress and outgoing social personality. The painting, having been mocked and parodied for decades, is still a powerful depiction of personality and emotional representation.

Having viewed photographic interpretations of these (and many other art works) frequently in my career, I am now of the opinion that a greater knowledge of so-called clichéd images is valuable in the extension of one's creative development. Studying why such pieces have become so hackneyed, even banal, is a step further in creating a personal style.

Maybe the clichéd road is the road to creativity. ■

Ian Poole

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ian@f11magazine.com

In defence of the cliché

Avoid imitating a cliché – is the oft loudly exclaimed cry from art teachers, creativity lecturers and judges at photographic competitions. So why should I buck the combined wisdom of teachers and mentors with far greater stature than me?

It was a reluctant first time visit to the Musée Rodin in Paris that did it for me. I certainly have no difficulty in recognising that Auguste Rodin was an artist held in the highest regard, but my reluctance to visit it was based on the anticipation of feelings of intense déjà vu.

How could I be impressed with the image of sculptures as well known as *The Thinker* or *The Kiss*?

When I realised I was comparing the shape of my hand with that of Rodin's sculptured artwork, I knew that I was hooked and engaged with the artist's masterpiece. No catalogue, no wikipedia entry, no poster, was ever going to illustrate the power and emotion that he had crafted into each piece. And whilst I had never sculpted in my life, I realised that I had photographically mimicked the poses and hand gestures from both pieces without much regard from whence these concepts had come.

After looking first hand at examples of photographs by Ansel Adams and Richard Avedon I started to understand the power contained within the images. I had always thought that the landscapes of Adams were a

case of hard hiking and early mornings, but to my horror I found a conscious thought process underlying his many images.

In the case of Avedon, my cavalier response had been that anyone with a few lucky breaks and access to 'big' names as subjects could produce great shots. How wrong was I? Avedon had a wonderful knack of reproducing and inserting the soul of his sitter into a photograph. Neither photographer had lucked onto a quick fix. They had learnt their craft, worked hard within their genre, and consequently produced images that appeared to be effortless when viewed.

Clichéd - almost!

In case there is a misconception out there in reader-land that a rush trip to Paris or New York is required to look at cliché driven images to promote one's own creativity, examples are happening all around.

My respected fellow f11 correspondent Tony Bridge has been leading a workshop at the prestigious 27th Wanaka Autumn Art School in New Zealand and he was goaded by some of his friends to lead his group of students to that well known location, with its own Facebook page, *The Wanaka Tree*. Tony's response was to give his students a master class in landscape creation with a totally new interpretation. I trust they were impressed, I certainly was.

◀◀ **Continued on page 135...**



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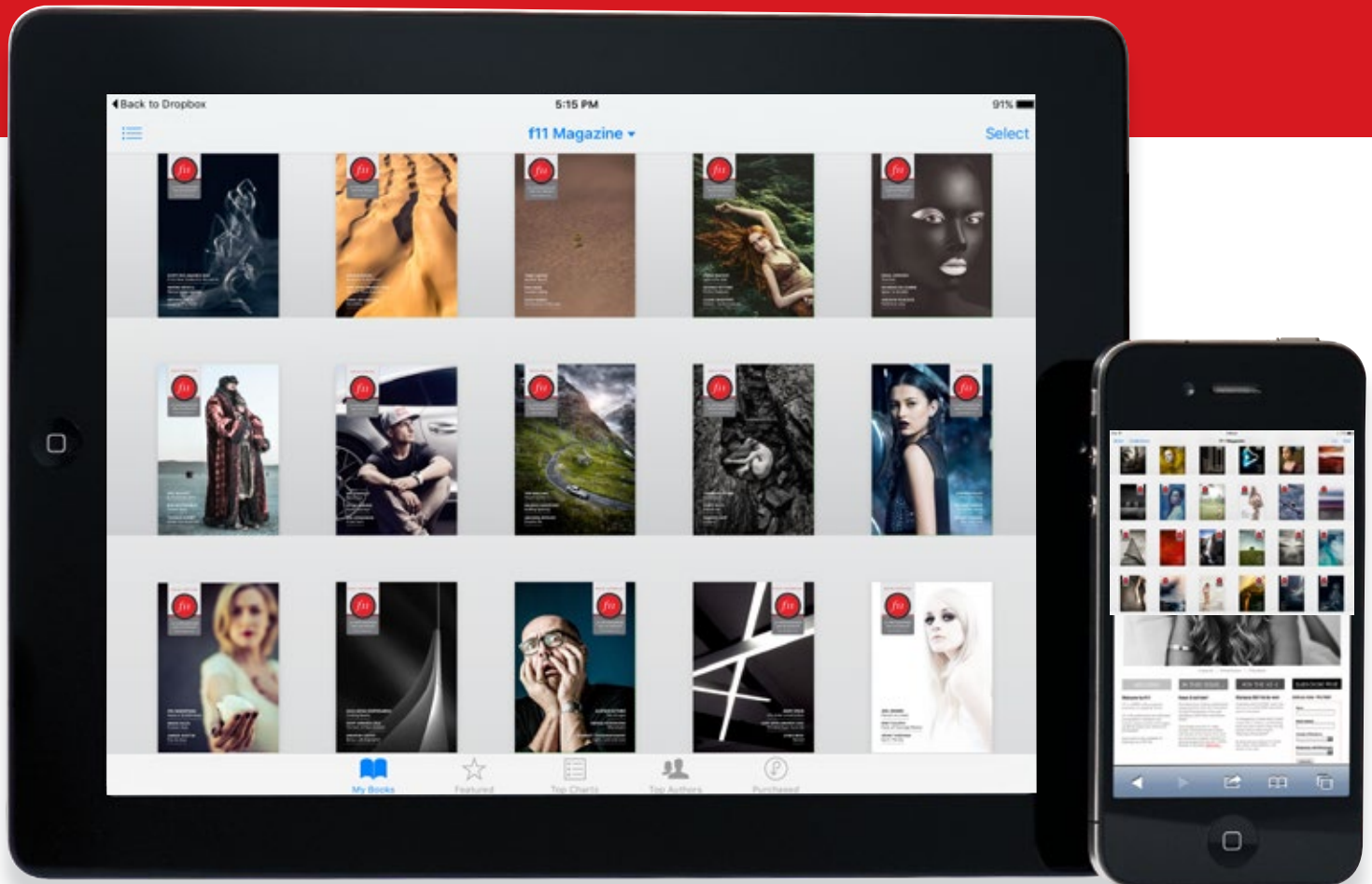
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