

ISSUE 63 | MARCH 2017



for PHOTOGRAPHERS
AND AFICIONADOS

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JON DAVISON
Eye in the sky

GARY CRANITCH
Underworld

ABI PYM
By design

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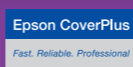
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COVERAGE*



Welcome to issue 63!

The beat goes on as we continue to discover, and get to know, photographers from around the world. Each month, these virtual pages are a celebration of the art of photography and a reflection of the talent we've come across since our last issue.

Our cover photographer, Jon Davison, is a New Zealander currently based in the south of France. An illustrative location shooter, we're showcasing his specialist aviation images, one of the many strings to his bow. Jon shoots all types of aircraft around the world, much of it air-to-air and including everything from biplanes to the fastest and most modern military and corporate jets. It looks like a rush.

Gary Cranitch is the resident photographer at the Queensland Museum in Brisbane, Australia. Over 34 years in that role he has shot many subjects, and natural history is something of a specialty. We're featuring his work on the Great Barrier Reef, most of this captured using scuba gear, housed cameras and lighting. From the tiny eye of an octopus to the silent bulk of a passing Whale Shark, Gary's cameras have brought home the miracle that is the reef, truly one of the wonders of the world.

Finally, Abi Pym is an English textile designer who now integrates photography as one of the components of her fashion design process. Her interest lies in the world of macro, and her series 'Underwater Glaze' is the result of combining ink and water, and capturing the patterns forming amongst the bubbles, tiny rivulets and foam produced in her process. Some of the images produced find their way into the fabrics she designs, but photography is fast becoming another artistic avenue for her, not just as the means to an end, but perhaps an end in itself.

As you can see, there's real variety on offer, hopefully something for everyone.

Enjoy this issue of *f11*, see you next month! ■

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



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



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



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.



'An idea can turn to magic or dust, depending on the talent that rubs against it.' – Bill Bernbach

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 136** of this issue.



Jon DAVISON

Eye in the sky



© Jon Davison



Gary CRANITCH

Underworld

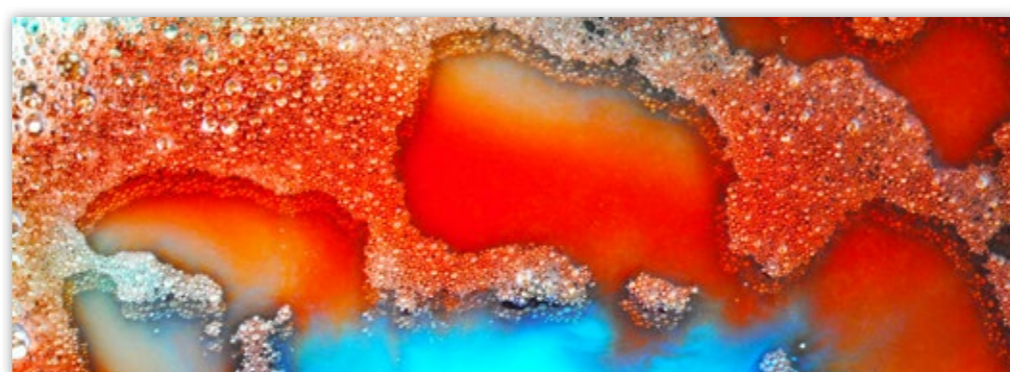


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Abi PYM

By design



© Abi Pym

'Air-to-air photography usually means that two or more aircraft will be very close together in the air. This means that, without pilots who are experienced in this environment, things could quite quickly go wrong, with catastrophic results...'

- Jon Davison



COVER IMAGE
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HENRI CARTIER BRESSON – PEN, BRUSH AND CAMERA

In this 1998 full-length feature "Pen, Brush and Camera", and then in his 90th year, Henri Cartier-Bresson talks about his life and his images. No, sadly it's not in 4K, or even anything approaching HD, but forgive the quality of the medium and take in the message and the insights on offer instead...

On The Road via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



SYMPHONY OF LIGHT – KAUAI TIMELAPSE

From the towering green spires to the pristine beaches, the stunning island of Kauai offers an incredible range of unique landscapes to explore. Michael Shainblum's "Symphony of Light" aims to take a close look at the shapes and forms of the island, showcased through the relationship between light and shadow. Learn more here.

Via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



ALI NASSERI – INSPIRED TO PRINT

In June 2016, Sydney photographer Ali Nasserri embarked on a 30-day journey putting together "Today Is To Dance" - a collection of inspiring photographs and words that he has successfully funded on Kickstarter. This is how Ali did it, in full view of the public - bringing the digital darkroom into the Gallery - one day at a time.

Epson Australia via YouTube

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POLAR BEARS OF SVALBARD

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

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A bigger stick?

Two interesting cameras have arrived in local stores since our last issue, one from Sweden and the other from Japan. Both offer the joys of medium format digital capture and no doubt target high end DSLR users from the main camps, people heavily invested in 'systems' and highly likely steeped in some history with their chosen brand.

Of course I'm referencing the Hasselblad X1D and the Fujifilm GFX 50S, both cameras based on a circa 50MP sensor but offering very different approaches in form, function and expandability.

Both companies have medium format cameras in their very DNA, having produced class-leading cameras in this format for decades. Both companies have a reputation for quality and support. Unlike Hasselblad, Fujifilm has recently played highly successfully in the smaller DSLR arena, with legions of loyal X series users, some of whom may well be looking for the next big thing...

The similarities are portability, both X1D and GFX are only slightly larger than the largest DSLRs from Nikon and Canon; interchangeable lenses – the Hasselblad launching with 2 leaf shutter optics and the promise of a third, and the Fujifilm with 3 and a roadmap for 3 more – all relying on the focal plane shutter in the GFX; and the fact that both cameras will rely solely on electronic viewfinders.

Expect a flurry of reviews online, I'm posting a few links below, (as we're yet to handle either of these) and detailed comparisons will create many column inches in print and on screen. If you've already purchased one, feel free to drop me a line with your thoughts and impressions?

The key question will revolve around potential adoption, how compelling will photographers find medium format capture at these new and 'relatively affordable' price points? Will 50MP prove to be a sufficiently bigger stick than the high MP high resolution DSLR cameras they're carrying now?

A secondary question is, do either of these new cameras deliver a sufficiently different 'look' or 'feel' in the images they produce to earn their place in the pantheon reserved for great, influential and legendary camera design?

And finally, would photographers deciding to adopt either of these systems be doing so 'as well as' or 'instead of' their existing DSLR systems?

Time will tell... ■

TS

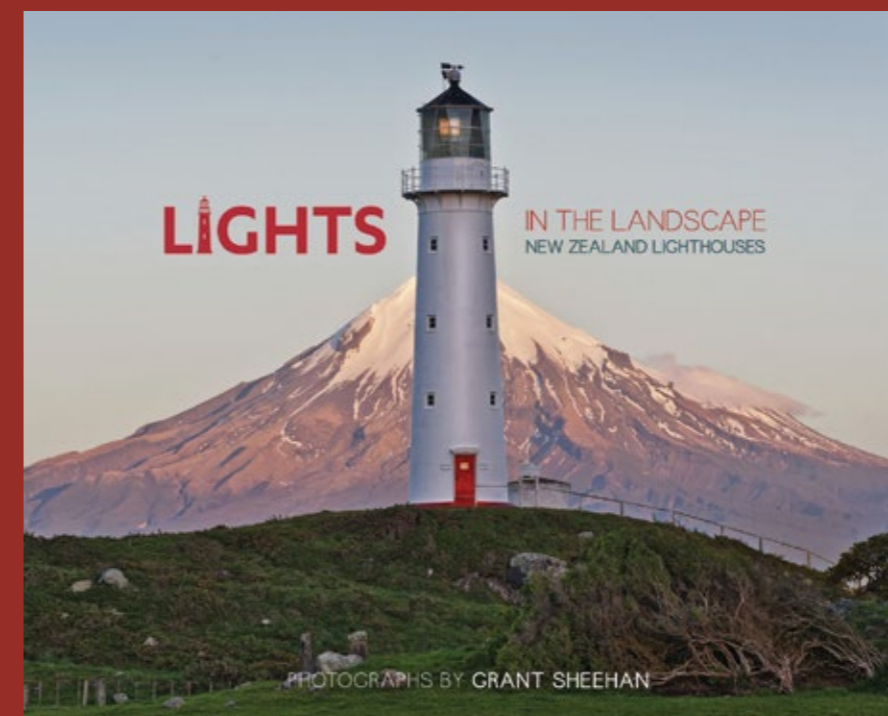
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Online comparisons:

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Photography by Grant Sheehan

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Photography by Grant Sheehan

A visual journey through New Zealand in search of aspects of the countryside that resonate in our national psyche.

These 'ghosts' take many forms, like memorials, places or locations of disasters or past conflicts.

Then there are the smaller things, like the old abandoned houses, discarded rusting cars or the prolific red sheds scattered throughout the land.

Finally, there is the haunting power and grandeur of our diverse landscape.

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Beyond photography

Documenting,
envisioning and
imagining.

It seems to me, as we roam the many halls in the citadel of photography, that we finally come to an apparent impasse, to a door which poses a riddle we must answer before we can progress. The interesting thing here is there is no one answer, only one tailored specifically to each of us and to our journey.

What is photography anyway and what is it to us?

From its earliest days, the medium's strength has always been its apparent depiction and documentation of reality. After all, its genesis was the result of a perceived need for a tool to more accurately depict the known and discovered world. For a long time this progression continued, and the technology encouraged that. Silver halide technology offers little in the way of post-production possibility compared to the limitless possibility of the digital medium. Perhaps the technology was the product of an era in which the limits of the world were perceived and understood. The medium both encouraged and assisted that sense of a finite and seen world. ▶



All that has, of course, changed. Digital offers us possibilities limited only by our imagination. We live in a world where the foundations and cornerstones of our belief are challenged daily. We are so often fed 'fake news' that our belief in an objective and impartial press has been shattered, possibly forever. Quantum mechanics has upset several centuries of a rational and ordered Newtonian Universe and the nature of space and time (and our relationship to it) is being reworked constantly.

What are we then to believe? Is there anything concrete and absolute we can cling to, or are all houses built on shifting sands? You have your answer and I have mine, and which is correct? Who is to say which is correct?

So perhaps the digital medium is the more appropriate mode for these times and a better mirror of what is happening in them. Not only that, but it offers us the opportunity to both define and express our own personal reality, or view of that reality.

I would like to venture that, while photography-as-document has its place, there is another approach we can take. Photography is reactive, a response to what is seen/perceived, and whether we Photoshop the life out of it or not, it is still that, pictures where the digital sensor has replaced the film canister.

On the other hand, we can be proactive and begin with the idea and then move to the expression of that idea/belief. The wonderful photographer, Julia Anna Gospodarou, refers to this as (en)visionography, namely envisioning a work and then utilising the tools and techniques available to fabricate the work.

Painters do this; they envision the finished piece, and then work to bring it into being. Now, with the digital techniques available to us, we can do the same thing, if we so choose. We can envision and then create. In so doing, perhaps we bring ourselves closer to the heart of the visual arts.

For some time now I have been working on a project around water and exploring the mystery of the place in which I live – a basket woven of image, text and belief around the metaphor of the River as an archetype. My world has shrunk to a small space, but the learnings to be had from repeated and intense observation have been profound.

There is much to be learned from the movement of the tide. Somehow, I wanted to express the idea of en-lightening, understanding and enlightenment and how to express those understandings visually.

I imagined and in-imagined them. When I could see the finished image in my heart, I went in search of it. It took time, until one afternoon idea and opportunity came together in the joining of light and water, at the edge of my horizon, both literal and metaphorical. ■

TB

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ASTRES NOIRS
Katrin Koenning & Sarker Protick

Astres Noirs is the debut book for both Katrin Koenning and Sarker Protick, artists who live thousands of miles apart, and whose peculiar photographic wanderings create a hauntingly beautiful dialogue.

Judges comment: Sinister and dark photographs offering illumination and optimism. Photos taken from the everyday were transformed and packaged into new and unexpected forms. This photo book is surprising and surreal, its sequence is elliptical and perfectly strange.

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Jon DAVISON

Eye in the sky

New Zealand photographer Jon Davison describes himself as an illustrative location shooter, specialising in air-to-air portraits. Since 2015 he and his wife Jude have based themselves in Cordes-sur-Ciel, in the south of France.

'To me, aircraft are the most beautiful machines that man has created, couple this with the environment in which they operate, and the combination makes air-to-air photography one of the most spellbinding and rewarding work places'.

Travel is a constant factor in his life, both a necessity and a source of pleasure in his pursuit of aviation related images.

'We travel a lot for the joy of it, plus assignments for Pilatus and other clients. For instance in January we spent a month back in New Zealand, and in May we will be shooting an air-to-air sortie over Mont Saint-Michel in Normandy. Plus, I have a planned shoot in Botswana in Africa. We want to go back to Slovenia and I would love to shoot Svalbard in the Arctic Circle!' ▶



Czech Aero L39 Albatros above the clouds. Shot from a Cessna 182RG. Nikon D100. © Jon Davison

Jon vividly remembers his first camera, a Kodak Box Brownie, and his immediate fascination with the craft. Unsurprisingly, one of his very first subjects was an aircraft.

'I could not believe the likeness of the subject that I had captured. That was it I reckon. It was a picture of an RAF Vickers Valiant V bomber at an Ohakea airshow, around 1959 from memory. I was gobsmacked that I had captured a piece of this amazing white aircraft. I think it was a guest in NZ after air-dropping 'something' on Maralinga in South Australia!'

Early on in his career Jon worked as a stills photographer in television, first at TCN Channel 9 in Sydney and later at STW Channel 9 in Perth, Australia. He went on to spend 5 years as an audiovisual technician at Brooke's University in Oxford. He is a completely self-taught photographer as well as a graphic designer and digital artist. Actually, his repertoire of skills is even broader.

For nearly 15 years, based in Oxford UK, he was one of the prime photographers for the US based travel guide publishers Berlitz, whose 'Pocket' and 'Discovery guides' still sell worldwide. He traveled the world for them many times over and illustrated over 100 books on an exclusive basis. Lonely Planet Travel Guides also represent Jon's work, so his work appears on many of their covers as well. His passion though, as far back as he can remember, has always been aviation. He decided that he would use the same combination of strong colours and design elements that he used in his travel and commercial work for his aviation images. He also established his own publishing company, producing 10 books of his own, and undertaking commissions from other publishers.

In 1999, then based in Perth, Australia, Jon set up 'Eye in the Sky Productions' to service the Australasian aviation and defence industries. Since that time Eye in the Sky has grown considerably and has produced websites, books, digital compositing, brochures, PDF

presentations, animations and finished ads for magazines. Jon's client list includes Pilatus Aircraft, BAE Systems, PLC, Kestrel Maritime, RAN, L3, Raytheon, Combi-Lift, Civmec, ASC, and many more.

'On any given day, I might operate under a number of banners, with work from different streams overlapping. I'm an illustrative photographer, a book developer, designer, writer, digital artist, conceptual visualiser, and a trainer.'

In an ongoing assignment to produce marketing collateral for the Swiss company Pilatus Aircraft, he photographs all their models over countries such as Australia, New Zealand, Africa and France.

Jon's first 'serious' camera was a Kodak Retinette 1B, and this was followed by a Minolta SRT101.

'I had my own darkrooms from 1963 through to 1990 in every house I ever lived in. I processed and printed black and white film, and printed in colour using Cibachrome.'

A move to Nikon proved a long lasting one and he has used their range over the years with an F, F2, F3 and F3HP, F4, D300, D3, D3x and more recently the D800. He has also used a variety of Hasselblad system cameras.

Quizzed on his workflow and post processing, Jon offers:

'Post-processing is usually done to remove or tidy flaps or anything else that is not needed in the image. I remove any colour casts, and perform some dynamic range correction - but definitely no over the top HDR. I see dramatic colours everywhere and only shoot when the light reveals this, so I try to bring this out in the images. ▶

A Robinson R44 from Alpine Air Alaska over glacier. For my book 'Robbie - the Robinson helicopter experience'
© Jon Davison



I process everything in Adobe Bridge then Photoshop, nothing else. So if I shoot in jpeg the image will open it as a Camera RAW via Bridge. As I shoot mainly illustrative photography, where an image will seldom ever be used any larger than a double page spread, I very rarely shoot RAW. Plus the D800 is 36 MP, so it's always a huge file anyway. I use Selective Colour to take out any colour casts as a subtractive process. I don't use Histograms ever, and Curves only rarely. I don't crop, as I've done all of my cropping with my framing in the camera, so I only adjust the image size within the Canvas size.'

Looking back, a formative early experience with aircraft would prove to be a highly influential factor in Jon's choice of occupation and subject matter.

'I grew up in the small dairy-farming town of Rata in the North Island of New Zealand. Although I did not know it at the time, this would be instrumental in my future work as a photographer.

As a combatant nation during the Second World War, New Zealand took part in the reciprocal 'lend lease' program, where the United States supplied military hardware to its allies to help fight and defeat the axis powers.

Part of this agreement was that the lend-lease countries had to either purchase or destroy the equipment that remained at the end of hostilities. Because the equipment was 'war weary' and of little monetary value, the New Zealand government opted to sell the equipment to the scrap-yards, who in turn offered some items, such as aircraft and vehicles, to the public. This process took time so it was a common sight right up to the 1970s, to see abandoned WWII aircraft and military vehicles in the New Zealand country-side. In one field alone at Rukuhia near Hamilton in the late 1950's and early 1960s, I saw close to a thousand abandoned combat aircraft. There were gull-winged F4U Corsairs, P40 Kittyhawks, Ventura bombers and TBM Avenger torpedo bombers, all awaiting their

inevitable fate in the smelting furnaces, so their precious aluminium could be turned into household products.

As a kid, I grew up playing on these Second World War combat aircraft, amid pristine green fields and rolling hills, bathed in the crisp Pacific light, unique to New Zealand. What's more, it seemed normal at the time, that my heroes in the comics and books I was avidly reading as a ten year old, were flying in aerial chariots like Corsairs, Kittyhawk and Avenger aircraft in the skies above the Pacific only ten years earlier.

These same aircraft were sitting outside my back door, so to speak. I clearly did not understand the bigger picture at that tender age.

Some aircraft escaped the furnaces and were bought by the local town councils and placed in children's playgrounds, or on beaches, usually with some sort of climbing structure attached. Others were hoisted on poles and displayed as 'gate-guards' outside military establishments. Still others found an agricultural role in the fledgling aerial 'top dressing' industry, flown with passion and flair by ex-combat pilots reduced to delivering superphosphate. Some forward thinkers offered wartime airframes to museums. Larger aircraft like the DC3 Dakota formed the backbone of New Zealand's first major internal airline, the National Airways Corporation (NAC) in 1947. My first flight was in one of these aircraft. So you see, my childhood was populated with historic aircraft that, to me, were in places they did not belong.' ▶

Boeing Stearman over the Indian Ocean. Shot from a Robinson R44 flown by David Adamson. © Jon Davison



Jon has shot biplanes, workhorse aircraft, fighters, helicopters, transports, military jets of all vintages, and modern corporate jets. His is an impressive body of work and we were truly spoilt for choice in curating this collection of images. Asked about the ones that got away, the aircraft he would most love to have shot air-to-air, two spring immediately to mind:

'First up would be the F14 Tomcat, but as its now out of service there probably won't be an opportunity to do this. Also the F4 Phantom, I was once catapulted off an aircraft carrier deck in one of these, so I have a strong affinity for it!

My favourite aircraft though is the exotic looking 1930's French trainer, the Morane-Saulnier 230. It was the first aircraft I did aerobatics in, flown by an ex-Royal Navy F4 Phantom pilot. So in my mind, it is revered! So lovely to photograph as well.'

After years spent strapped into various airframes, Jon has a few words of wisdom on his craft:

'Air-to-air photography usually means that two or more aircraft will be very close together in the air. This means that, without pilots who are experienced in this environment, things could quite quickly go wrong, with catastrophic results, though luckily it never has. It is a perfect blending of art and machinery in harmony, created by good timing and organization. Therefore a relationship must be built up between photographer and pilot. They have to know the edges of the envelope, what is and what is not possible. I use only the handful of pilots whom I trust to this extent.

In the fast paced world of coordinating two or more aeroplanes - all doing different things - mistakes can be fatal. The objective of a photo shoot is to capture the aircraft and/or environment with your camera, period. No matter what your aerial attitude in relation to the ground is! This is an accepted part of the craft of photography. I often find that as I am framing, I notice through the viewfinder that

we are either upside down, or in some other angle other than straight and level. I use the 28-300mm Nikon lens for most of this work. It's not the best lens in the Nikon range, but it is absolutely perfect for air-to-air shooting. I cannot afford to change lenses upstairs, with dust at 200mph - or more - blowing everywhere. Plus, if a lens falls into a control wire in a biplane, or rolls around in the cockpit of a fast jet, any number of unpleasant outcomes might eventuate.

The basic rule here is to plan your shoot, then shoot your plan. When both aircraft are trying to get into position with each other, and the location below, you have to know exactly what it is you are trying to achieve. The closing speeds and meshing blades of two helicopters close together can really mess up your day.

In between the edges of this envelope bonuses will, and do, happen. It is then that you often get the magic shots. Whilst you cannot plan these, at least you have set the stage for these to happen.'

As you work your way through these pages I'm certain that you'll agree that magic can indeed be the result of all of this careful planning and meticulous preparation. Together with the skill of his chosen pilots, and with the help of precise communication on the day, Jon does seem to create an awful lot of magical images. In between those assignments, Jon and his wife run occasional photo workshops in the region of France, where they live.

'Our home, Cordes-sur-Ciel, is probably the most amazing medieval village we have ever seen, perched on a pyramid shaped hill, 350 feet above the valley below. Most mornings the valley mist lies below our home, so we overlook a sea of white. ▶

*P51D Mustang and T6 Texan in formation over Rockingham in Western Australia. Nikon D300.
© Jon Davison*



The area is full of ruined castles, huge gorges, and the most pigeoniers (dovecotes) in all of France, there are thousands of them, so our tours reveal this very visual region.

We came up with the idea of the **photo tours** as a companion activity to my photography, and a chance to meet new people whilst promoting our amazing region. The Tarn was the centre of the Cathar heresies of the 13th Century, where the Roman Catholic church persecuted believers of a breakaway form of Christianity at the time. Thousands were burnt at the stake all over this region, as well as most of Occitanie. So this is a very historical area, with evidence from this time all over it.

Our photo-tour guests stay at the nearby La Borie Grande, a great location where 3 course meals and all accommodation is supplied. So there is no need to spend any money whilst on the tour, it is all included. I am at a stage now where it is cool to be able to give others the benefit of my experience and knowledge of the craft.'

Ideas for subjects and projects continue to build, assignments arrive and are completed, and a book is planned for the future. These elements aside, Jon is circumspect about predicting what the future might hold.

'I still feel that I have not made my mark properly, so who knows? I'm an old fart now, although Jude feels I act like an adolescent, so life changes can still happen. I am a dreamer and a romantic, so I'll follow my nose wherever it leads me.' ■

TS

www.eyeinthesky.com.au

Facebook: [jondcameraman](https://www.facebook.com/jondcameraman)

Jon's Photo Tours



F15 Strike Eagle returning back to base. Bahrain 1991. © Jon Davison

▶▶ *Following double page spread: A fully restored Sopwith Pup being prepared for a dawn air-to-air photo-shoot. Serpentine airfield, Western Australia. Nikon D800. © Jon Davison*



Gloster F8 Meteor belonging to the Temora Aviation Museum in New South Wales, Australia. Shot facing aft, from the rear seat of a CAC Wirraway trainer. Nikon D300. © Jon Davison

'On any given day, I might operate under a number of banners, with work from different streams overlapping. I'm an illustrative photographer, a book developer, designer, writer, digital artist, conceptual visualiser, and a trainer.'



A WA Police Air Wing Kawasaki BK117 over Leighton Beach, Western Australia. Nikon D3. Shot from an AS350 Squirrel. © Jon Davison

'As I shoot mainly illustrative photography, where an image will seldom ever be used any larger than a double page spread, I very rarely shoot RAW. Plus the D800 is 36 MP, so it's always a huge file anyway.'





*Alpine Air Alaska owner Keith Essex over the Church Mountains, Alaska. Two ship Robinson R44 formation shoot.
© Jon Davison*

*'As a kid, I grew up playing on these Second World War combat aircraft,
amid pristine green fields and rolling hills, bathed in the crisp Pacific
light, unique to New Zealand.'*

▶▶ *Following double page spread: : Bombardier Challenger shot air-to-air over the Western Australia wheatbelt.
© Jon Davison*



Trio of aircraft belonging to the late Bill Wyllie. Front to rear: a P51D Mustang, L39 Albatros and T6 Texan/Harvard. Taken from a Cessna 182RG. © Jon Davison

'The basic rule here is to plan your shoot, then shoot your plan. When both aircraft are trying to get into position with each other, and the location below, you have to know exactly what it is you are trying to achieve.'

▶▶ *Following double page spread: A sunset shot of David Adamson mustering cattle in a Robinson R22, at DeGrey Station in northwest Western Australia. I was worried as we were not too sure which way the cattle would turn. They were hiking! © Jon Davison*





Aerobatics in a Robin 2060, taken from the open door of a Piper Seneca. Nikon D3. © Jon Davison



▶▶ *Following double page spread: Pilatus PC12 over Uluru at dawn. Taken from a Robinson R44 Astro. I have edited the flaps out in Photoshop. Client Pilatus wants a clean shot, not with the flaps out! The industry term for that is 'flashing your knickers in the breeze'. © Jon Davison*



ROYAL FLYING DOCTOR SERVICE OF AUSTRALIA

VH-FDJ

RFDOS

A two-ship formation of RAF SEPECAT Jaguars over the North Sea. We were having some fun with MiG 29 Fulcrums which were incoming for the RIAT airshow. We are banking into them. I was photographing all of the then current aircraft for the RAF calendar. Shot from the rear seat of a T.10 BAe Harrier. Nikon F4 with 70-200mm lens on Fujichrome Velvia Professional film.
© Jon Davison



▶▶ Following double page spread: Cessna Caravan belonging to Western Australian businessman Tim Roberts.
© Jon Davison





My point of view of subject aircraft PC12, belonging to Coastal Aviation, at dawn over Mt Kilimanjaro in Tanzania. Shot from the open door of a Cessna Caravan – I was freezing - with a Nikon D800 in 2015. © Jon Davison

▶▶ *Following double page spread: The gorgeous North American P51D Mustang belonging to the late Bill Wyllie. Taken from an NA T6 Texan/Harvard. The P51D was flown by my long time camera ship pilot and colleague, Werner Buhlmann. © Jon Davison*



A Photoshop composite of the (then) new Pilatus PC24 SVJ in outback Australia. I replaced the existing PC12 in the shot with a plastic model and composited relevant details into place using Photoshop. One of 19 shots commissioned by Pilatus for the launch book for the PC24 in 2013. © Jon Davison

'In between the edges of this envelope bonuses will, and do, happen. It is then that you often get the magic shots. Whilst you cannot plan these, at least you have set the stage for these to happen.'





▲ ▼ Jon Davison at work, in jet and propeller aircraft. © Jon Davison



► Robinson R44 hovering over a surfer above the Margaret River in Western Australia, taken from a second R44. Nikon D300. © Jon Davison





VH-FMM

◀◀ Previous double page spread: PC12 banking over the Ord River in WA's Kimberley region, shot from a Robinson R44 helicopter. Combination crew of JD (photographer), David Adamson (R44) and Seb Lip (PC12). Nikon D800 with 28-300mm lens.
© Jon Davison



Frame taken for a book on the Western Australia Police force 2013. Depicting the WA Police Air Wing and their BK117 helicopter. Nikon D800. © Jon Davison



Pre-flight, a pensive Jon Davison. © Jon Davison

▶ Shot of a General Dynamics F-111C of the RAAF turning and burning. With heat haze/efflux in view. Nikon D300 with 500mm lens. © Jon Davison

▶▶ Following double page spread: Very close portrait of a Beech 18 heading into the sunset over the Indian Ocean. Shot from the open door of a Robinson R44. Nikon D3X with 14-24mm lens. © Jon Davison







A Royal Australian Navy S70B Seahawk helicopter, shot from a second Seahawk. Over HMAS Stirling Western Australia. Nikon D3 with 70-200mm lens. © Jon Davison

Shot taken by Sebastian Lip from the flight deck of the PC12, as David and Jon formate on it, in the AS350 Squirrel. Taken at sunset over the Great Barrier Reef. iPhone 6. © John Davison



Gary CRANITCH

Underworld

Australian photographer Gary Cranitch has worked as a wildlife photographer at the Queensland Museum in Brisbane for 34 years. His work has been published in Australian Geographic, Popular Science (US), New Scientist, National Geographic online and numerous other publications and journals around the world. He has also contributed to the Queensland Museum's extensive range of natural history publications.

'The natural world never ceases to amaze me and I feel privileged to have photographed so many different landscapes and animal species throughout my career.'

Gary is an experienced photography judge with experience at both State and National level for the AIPP, where he is an active member and enjoys the camaraderie. He also runs workshops and seminars on two topics, underwater photography and digital asset management. ▶



*A profusion of brightly coloured fusiliers, basslets, wrasses and damselfish light up a coral head. Ribbon Reef No. 3, Great Barrier Reef, Australia. Nikon D300 with 12-24mm f4 lens in Ikelite housing with 2 DS 125 strobes. Gary Cranitch
© Queensland Museum*

We asked Gary to tell us a bit about his life, his pathway into professional photography, and his work for the museum in Queensland.

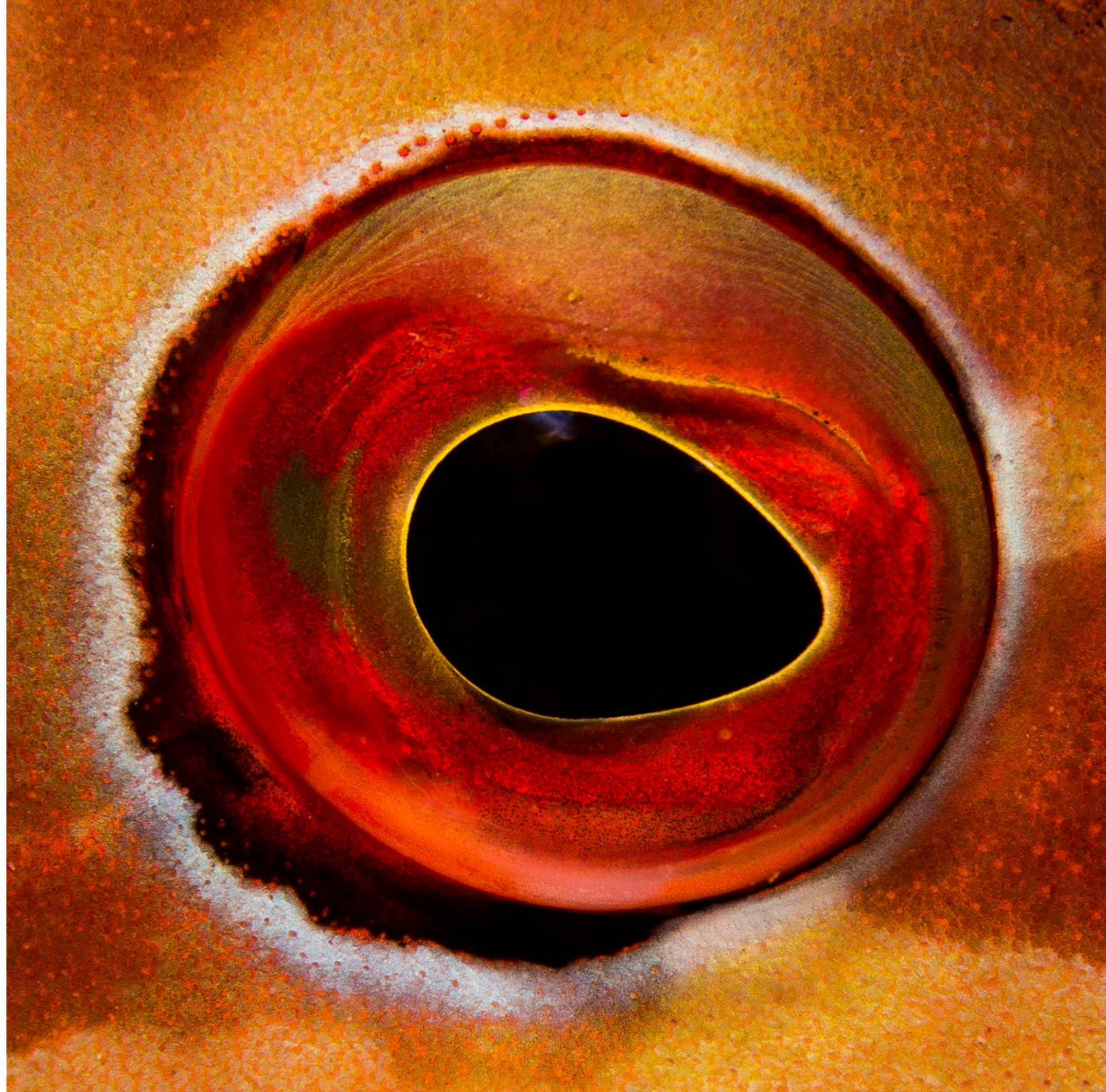
'I was born in Brisbane and my photographic life began very early. I got my first camera at the age of 11 and by the time I was 12 I was processing and printing my own black and white pictures in my bedroom. Even back then I was pushing myself to improve my skills, I remember shooting time exposures of car tail lights on a Ricoh 35mm rangefinder camera.

My father influenced me in those early days. The family slide nights were frequent and I particularly enjoyed looking at the street pictures and foreign landscapes from his world travels.

By the time I was 14 I was the photographer for the school magazine, shooting sport and school activities on a Minolta 35mm SLR. I would spend my lunchtimes split between the darkroom and kicking an AFL (Australian Football League) football around on the muddy ovals of Xavier College in Melbourne.

On completion of year 12 at school, I commenced my Certificate of Photography at the Queensland College of Art. It was here that my full immersion into photography took place under the influence of some wonderful lecturers; Ian Poole (no stranger to these pages) **Doug Spowart**, Kev Hudson and **Charles Page**. Poole and I have become great friends and we chat regularly about photography over a flat white. ▶

A Blacktip Rockcod's eye (Epinephelus fasciatus) Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with 105mm f2.8 macro lens in Nauticam housing with 2 Inon Z240 strobes. © Gary Cranitch Photography



After graduating I was employed by the College as an assistant tutor for a year. And then, in early 1983 I started my Queensland Museum career.

My early days were spent in the darkrooms of the old Museum building at Gregory Terrace in Brisbane. The building was hot in summer and cold in winter. I learnt how to work; I would process black and white film from 35mm up to 5 x 7 sheet, and run enlargers of all types and formats. There were 2 other photographers and I was right at the bottom of the pecking order, but I was learning fast.

Outside of the Museum I had started freelancing by shooting AFL for the newly established Brisbane Bears. My client was the Victorian based magazine, FootyWeek. I had started to shoot weddings too, for a couple of Brisbane studios with this continuing until 1993.

By 1985 more shooting jobs were coming my way; studio work of Papua New Guinean artefacts, PR shoots and a large project documenting the construction of the Queensland Cultural Centre. I shot on Nikons (lots of different models), a Mamiya RB 67, Toyo View 5x4's, Hasselblads, Rollei 6006's and 6008's, and even a Rolleiflex twin lens reflex played a role.

In late 1989 I was given the opportunity to start shooting a major Maritime Archaeology project which involved excavating a significant shipwreck on the far northern Great Barrier Reef. This was the beginning of my underwater photography career. I trained as a commercial diver in Townsville as most of the underwater work was performed at depths greater than 30 metres. The field work involved going to sea for a month at a time and anchoring a working dive platform over the shipwreck itself. I was shooting underwater stills on Nikonos 111's and V's and underwater video too on Sony DV cams. I even ran an E-6 film processing lab in the ship's laundry where a rough sea could cause some interesting agitation problems. For the next ten

years I concentrated on this major project along with finally getting the chance to shoot some wildlife and landscape work for the Museum's publishing unit.

The first major book I worked on was in 1992; 'Wildlife of Greater Brisbane', a 300 plus page guide to everything that flies, crawls and hops around the south-east corner of Queensland. Now in it's eighth print run it has sold over 90,000 copies and continues to sell well. The mid to late nineties saw me join the Museum's publishing unit full time and begin to concentrate on publishing natural history books, so I'm now nearing 20 years involved in the publishing game.

The publishing projects have allowed me to photograph the wildlife and landscapes of Queensland, a unique situation in terms of a government photographer. Books on frogs, birds, fish, mammals, butterflies, plants and Queensland's varied habitat types have followed.

In 2008 I began the project of a lifetime; to photograph The Great Barrier Reef in all it's glory and produce the definitive 440-page guide to the reef. Usually a book of this nature is the culmination of a lifetime's work, certainly not a luxury I had! In fact, I had a pressing print deadline, and a shot list so long that I am still amazed I was even able to get the job done. Now, 500 dives, 10,000 plus images, and 4 years in total and the 'Discovery Guide to The Great Barrier Reef' is complete. In fact, you're looking at some of the images here. ▶

An undescribed species of Ctenophore (Comb Jelly). The colourful hair-like structures within Ctenophores shimmer and pulse under certain conditions creating a mesmerising light show. Heron Island, Great Barrier Reef, Australia. Nikon D300 with 105mm f2.8 micro lens. Gary Cranitch © Queensland Museum



A project such as this involved many collaborations with authors and marine scientists alike. But you can't just get in the water and blast away. As with all of my books, first I have to have an understanding of what I am shooting and the ability to identify exactly what this is. So I class myself as a naturalist too; something that has taken me many years to arrive at, or even admit to with some confidence. Australia's Great Barrier Reef is a complex ecosystem that has survived for thousands of years. But this ecosystem is under enormous pressure from many angles and most significantly under pressure from the effects of the human race on climate change. The recent coral bleaching event on the reef was the largest in recorded memory and the long-term effects of it remain unknown.

Without good photography of such important ecosystems, the general public has no way of understanding or appreciating their significance. This is particularly the case with the underwater world. To many it is a foreign environment, perhaps even a terrifying one, and one full of animals that will devour you the minute you enter their realm or inflict a painful sting should you make contact with them. On reflection the publishing of that book has been a real turning point in my career; certainly a life changing experience in a personal sense. And I realise that there are places on this planet that need protection. If my photography brings this to the attention of the wider community and helps progress some action my work will have been effective. There is still much to do.

Through better education, I can help people to increase their knowledge and become so much better informed about the reef. I continue to give talks, mount exhibitions and do media work on the GBR and it has become a huge part of who I am, and ultimately what I am best known for. I have worked closely with the Great Barrier Reef Foundation for a number of years and they use my pictures extensively on their website and other media. This Foundation has raised

millions of dollars from corporate sponsorship to help fund scientific research on the reef.

At the Queensland Museum we also run an image library of over 300,000 images. We have been using a Digital Asset Management system since 2007 to organise and store these images in a searchable database. Each image has a full metadata set attached to it with 53 fields populated to fine tune the search. Metadata is king with our images and we are in the middle of preparing to launch the system to external clients again.

My current equipment is all Nikon and I have been a Nikon shooter for 35 years. Today I use Nikon D810's and D800's with the Nikkor 14-24mm, 16-35mm, 60mm f2.8 micro, 105mm f2.8 Micro, 80-200mm and 300mm f2.8 lenses. In addition, I have access to 105 mm and 150mm macro, 15mm, 35mm, and 50mm lenses from Sigma, various speedlites from the SB 800 up, and Nikon commander macro flash units.

My underwater housing is a Nauticam which I use with a Nikon D800. I started with Ikelite housings in 2008 and changed to Nauticam in 2012. My lenses of choice underwater are the Nikon 16-35 mm , Sigma 15mm fisheye, Nikon 60mm micro and Sigma 105mm macro. Strobes are by Inon.

I'm currently shooting a project which will result in a major publication on a Queensland National Park; Eungella. Eungella is an isolated pocket of rainforest with a high degree of endemism. This book goes to print in the second half of 2017.

In January I head to Raine Island on the far northern Great Barrier Reef to work on the Green Turtle recovery program. I will be shooting some content using Nikon's new Key Mission 170 and 360 cameras to run in Google Expeditions, an online learning resource for students.

Every year I organise what is now known as "the boys trip" which involves heading off into ▶



A Fragile File Clam (*Limaria fragilis*). These bivalve molluscs can free swim in the ocean using jet-like propulsion. Nikon D300 with 60mm f2.8 micro lens. Gary Cranitch
© Queensland Museum

the bush with a bunch of my photography mates to take pictures and share the odd glass of red wine. These trips are also a chance for my mates to unwind and talk about bloke stuff. We always look forward to these trips and the next one is scheduled for May 2017.

I take pictures every day of my life and I have done for over 35 years. I run a few personal projects too.

In 2016 I held an exhibition titled "Hotel Series"; pictures of all the shitty hotels I have stayed in. Each image had a flowery quote from the brochure - sarcasm all the way. I have a few other series, "500m from my desk"- is a challenge to myself to find pictures close to my office; and "Shadowman-Shadowman" is a Facebook thing, one where I photograph my shadow pretty much every day.

I shoot a lot of aerials for these publishing projects and one long-term idea is to create an "Above Queensland" book which is probably only around half finished at this stage.

I'm at work on several collaborations. One is with EarthWatch on the Coral Sea and tropical rainforests. Another example is BushBlitz, a bio-discovery program in newly declared reserves.'

With so much work and so much variety to choose from, we've elected to focus this feature on Gary's work amidst and below the waves, so flip on through our virtual pages and explore this unseen underworld through his eyes. ■

TS

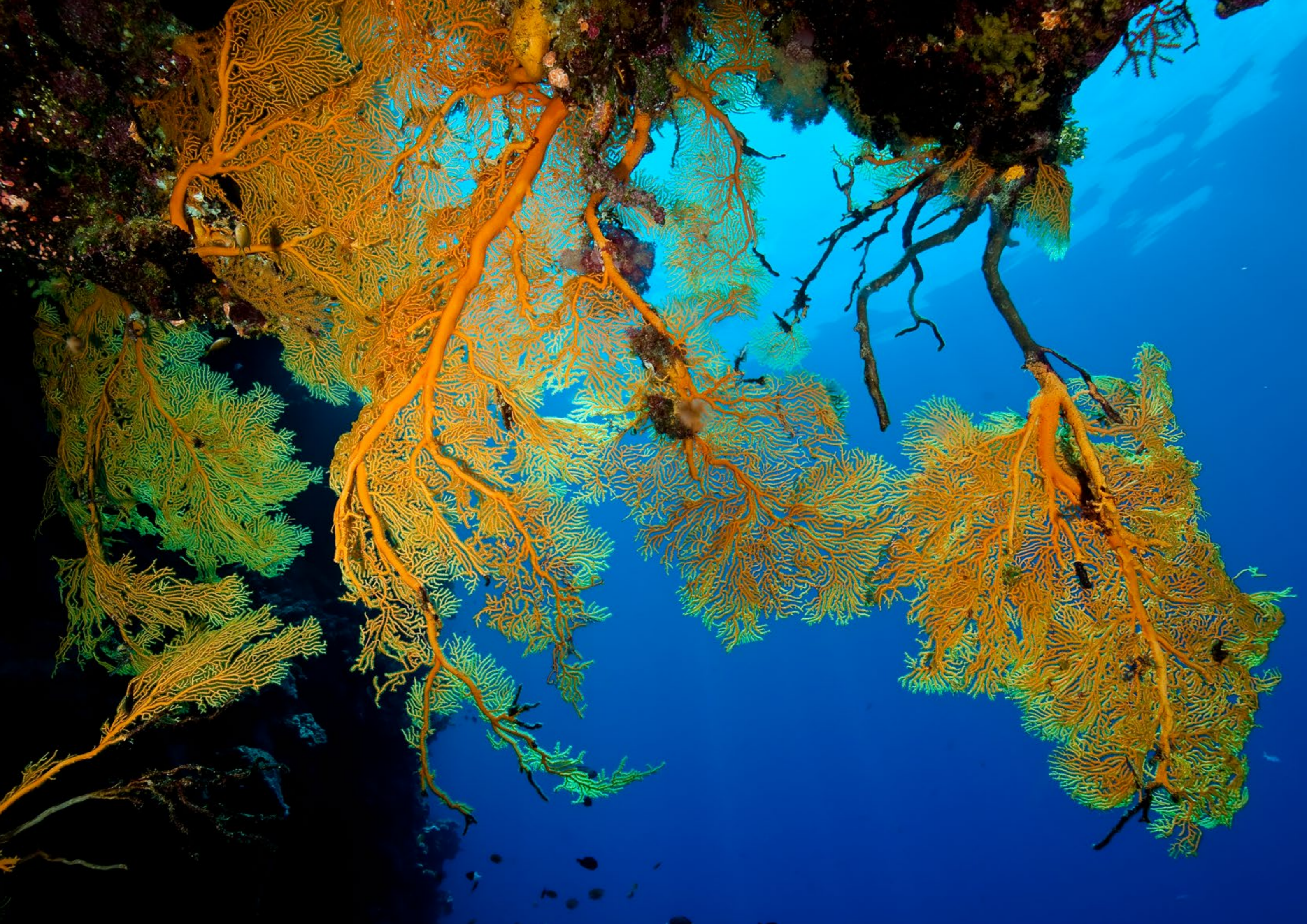
<http://www.southbank.qm.qld.gov.au>

<https://www.facebook.com/gary.cranitch.1>

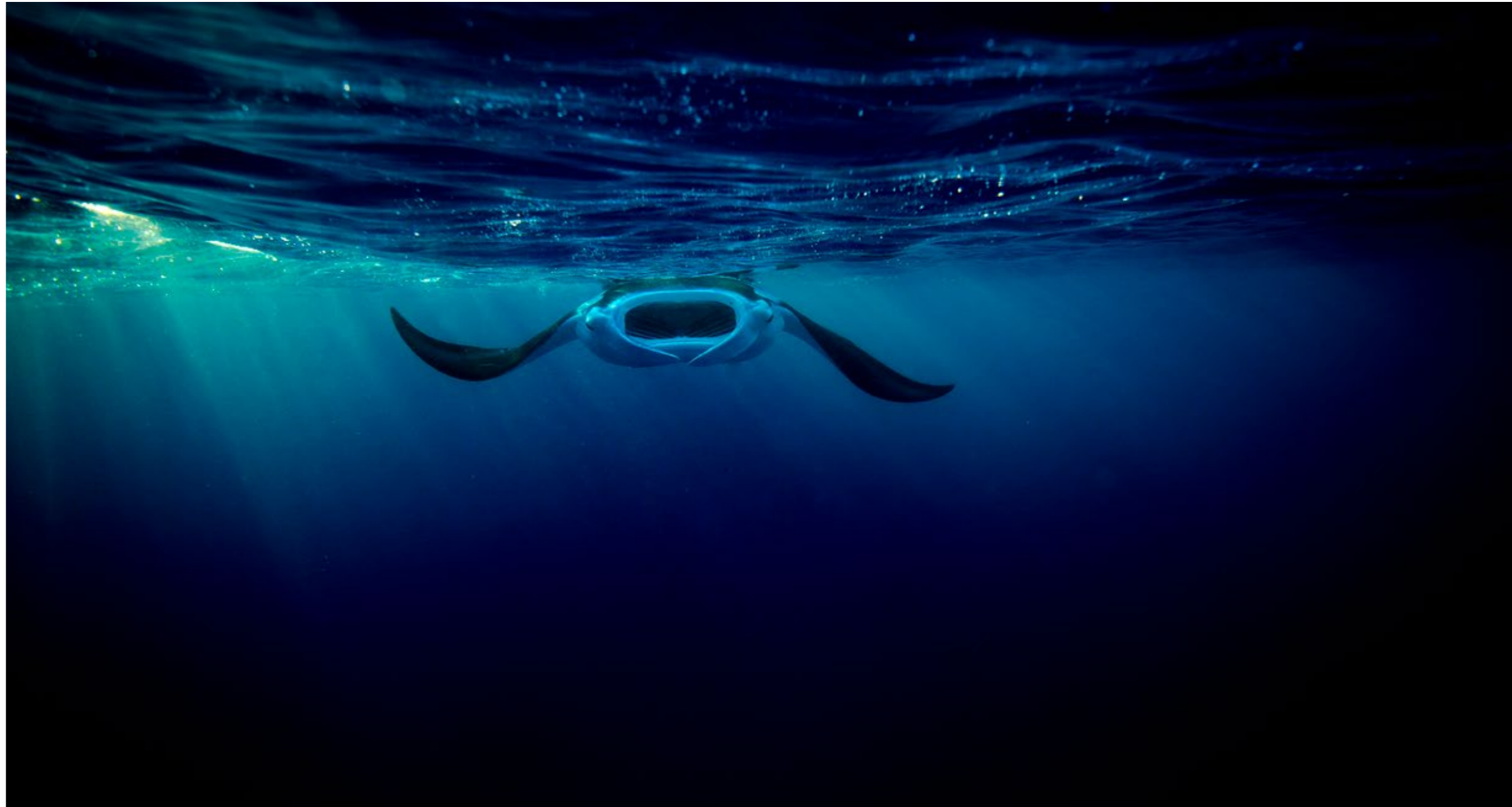
Instagram: @garycranitchphotography

The eye of a Day Octopus (Octopus cyanea) Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with 105mm f2.8 macro lens in Nauticam housing with 2 Inon Z240 strobes. © Gary Cranitch Photography





◀◀ Previous double page spread: Fan Corals, Osprey Reef, Coral Sea. Nikon D300 with 12-24mm f4 lens in Ikelite housing using 2DS 125 strobes. Gary Cranitch © Queensland Museum



An Alfred's Manta Ray (Manta alfredi) feeding on near the surface. Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with 16-35mm f4 lens in Nauticam housing. © Gary Cranitch Photography

Giant Clams (Tridacna gigas) can grow up to a metre in length and are listed as a vulnerable species due to over fishing. Lizard Island, Great Barrier Reef, Australia. Nikon D300 with 12-24mm f4 lens in Ikelite housing and 2 Ikelite DS 125 strobes. Gary Cranitch © Queensland Museum

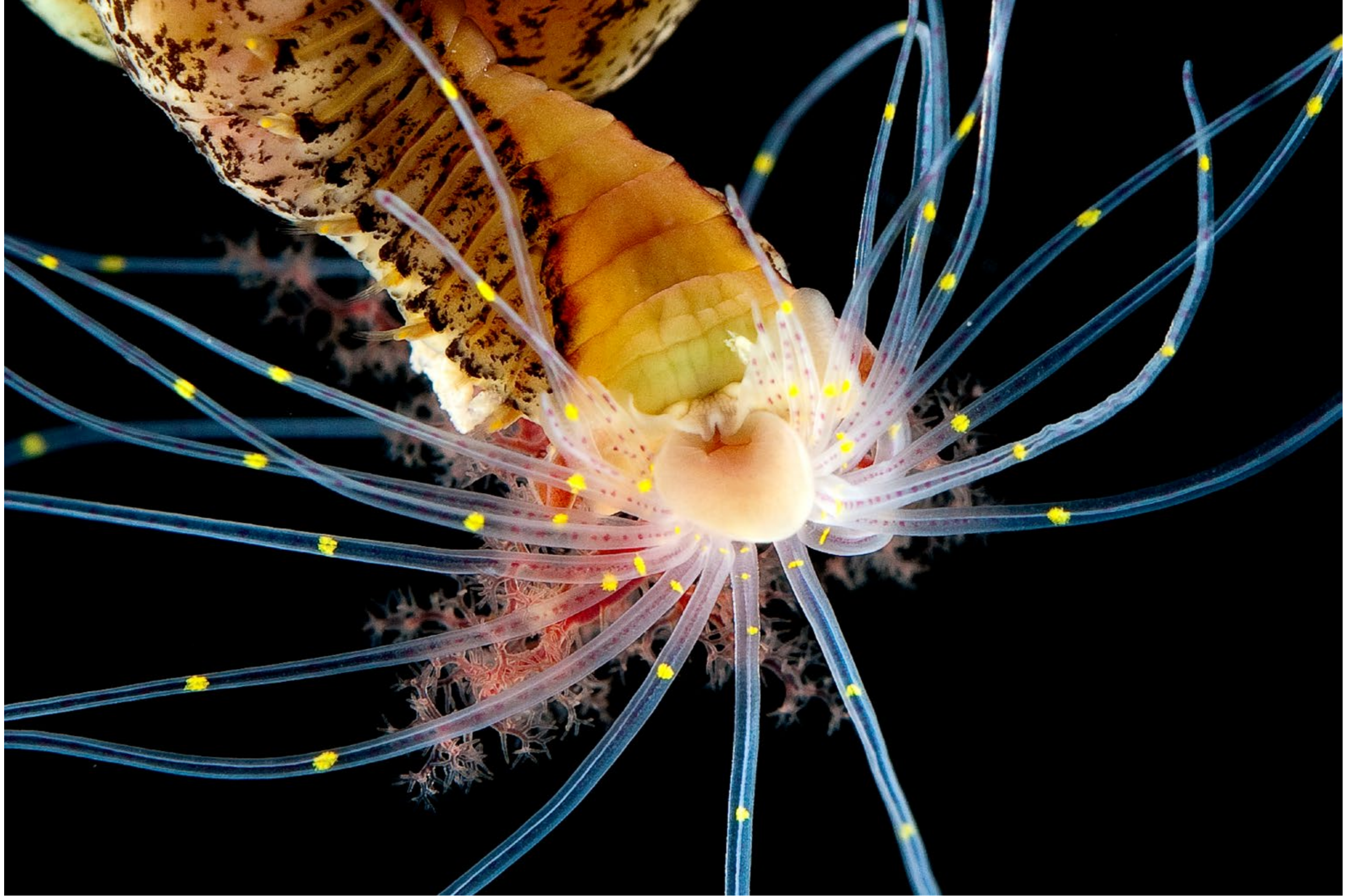
'I got my first camera at the age of 11 and by the time I was 12 I was processing and printing my own black and white pictures in my bedroom. Even back then I was pushing myself to improve my skills...'



Feather star detail, Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with 105mm f2.8 macro lens in Nauticam housing with 2 Inon Z240 strobes. © Gary Cranitch Photography



▶▶ Following double page spread: The head of a Spaghetti worm (*Loimia ingens*) showing its long feeding tentacles. Lizard Island, Great Barrier Reef, Australia. Nikon D300 with 60mm f2.8 micro lens. Gary Cranitch © Queensland Museum





*Aerial - Hardy Reef, Great Barrier Reef, Australia. Nikon D800 with 16-35mm f4 lens. Gary Cranitch
© Queensland Museum*

'In 2008 I began the project of a lifetime; to photograph The Great Barrier Reef in all it's glory and produce the definitive 440-page guide to the reef.'

Mouth of a Magnificent Anemone (Heteractis magnifica) Heron Island, Great Barrier Reef, Australia. Nikon D300 with 60mm f2.8 micro lens in Ikelite housing and using 2 DS 125 strobes. Gary Cranitch © Queensland Museum



Whale Shark (*Rhincodon typus*) Ningaloo Reef,
Western Australia. Nikon D300 with 12-24mm f4 lens
in Ikelite housing. Gary Cranitch
© Queensland Museum



▶▶ Following double page spread: The mouth of a Mushroom Coral (*Fungi* sp.) Heron Island, Great Barrier Reef,
Australia. Nikon D300 with 60mm f2.8 macro lens in Ikelite housing and using 2 DS 125 strobes. Gary Cranitch
© Queensland Museum



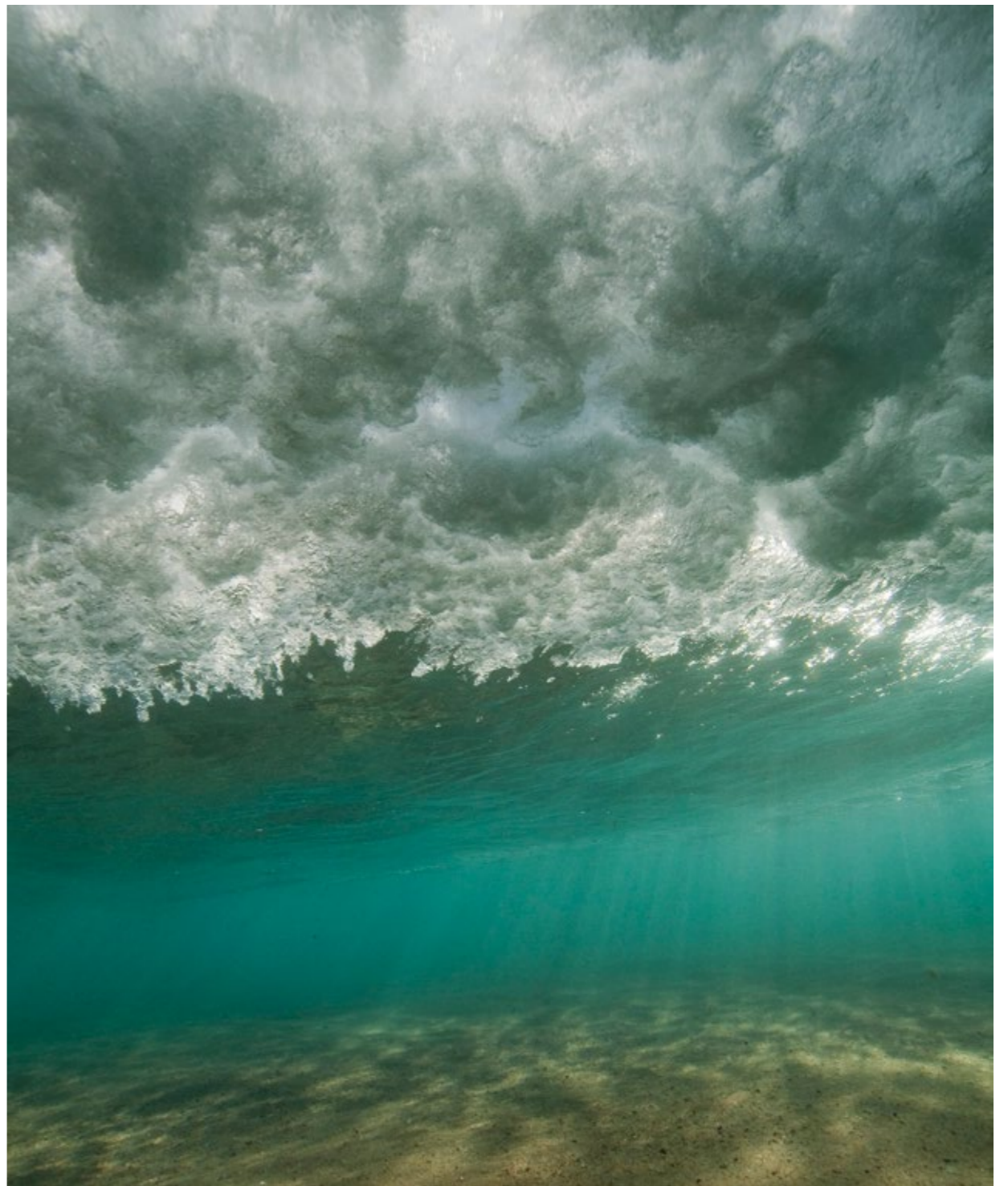


Green Turtles on a reef flat. Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with Sigma 15mm fisheye lens in Nauticam housing. © Gary Cranitch Photography

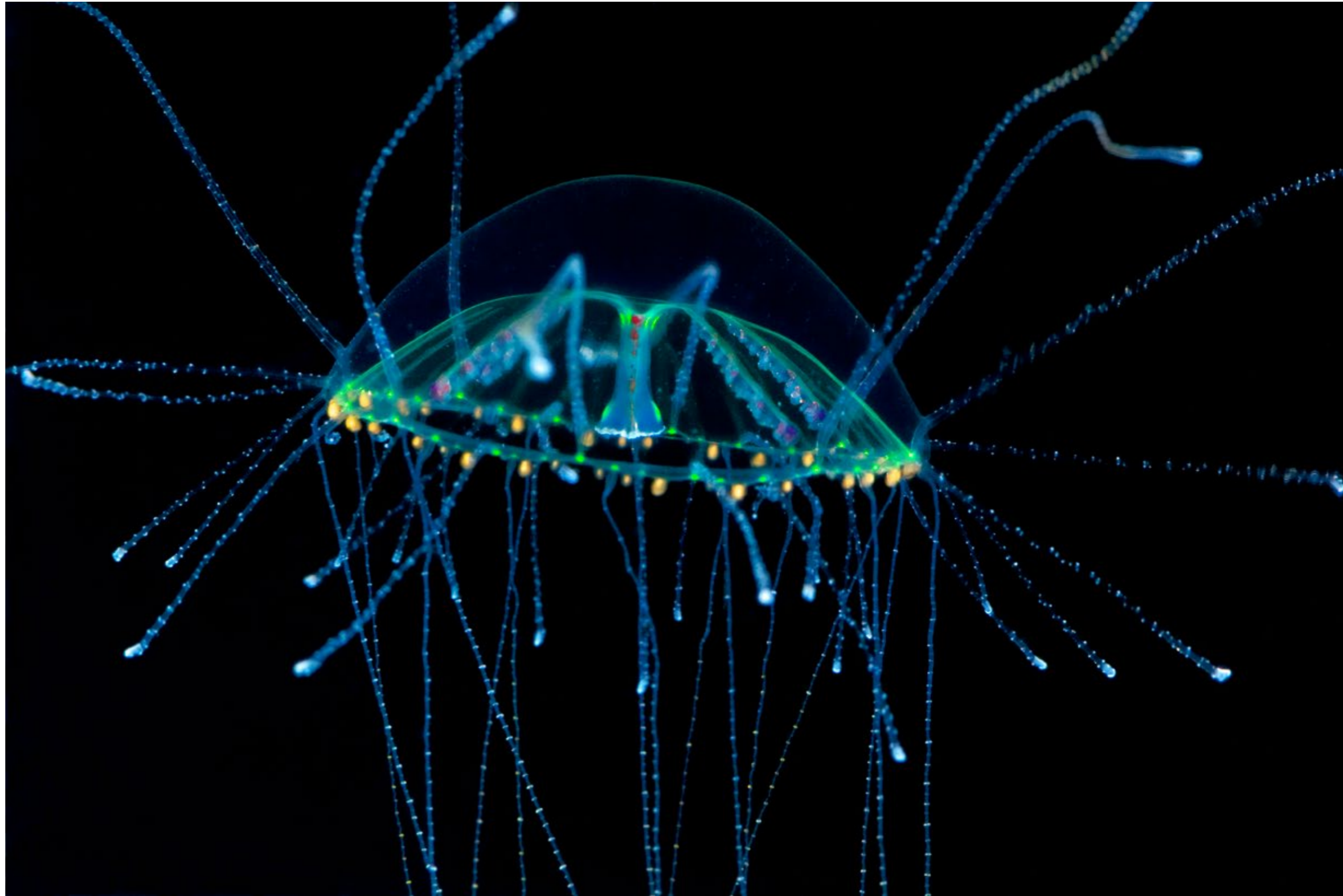


Brain Coral head (Dipastrea speciosa) Yonge Reef, Lizard Island, Great Barrier Reef, Australia. Nikon D300 with 12-24mm f4 lens in Ikelite housing. Gary Cranitch © Queensland Museum

'My current equipment is all Nikon and I have been a Nikon shooter for 35 years.'



Surf break, Deadman's Beach, North Stradbroke Island, Australia. Nikon D300 with 12-24mm f4 lens in Ikelite Housing. Gary Cranitch © Queensland Museum



*A Hydromedusae Jellyfish, Lizard Island, Great Barrier Reef, Australia. Nikon D300 with 105mm f2.8 lens. Gary Cranitch
© Queensland Museum*

*A school of Bigeye Trevally (Caranx sexfasciatus). Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with Sigma 15mm fisheye lens.
© Gary Cranitch Photography*

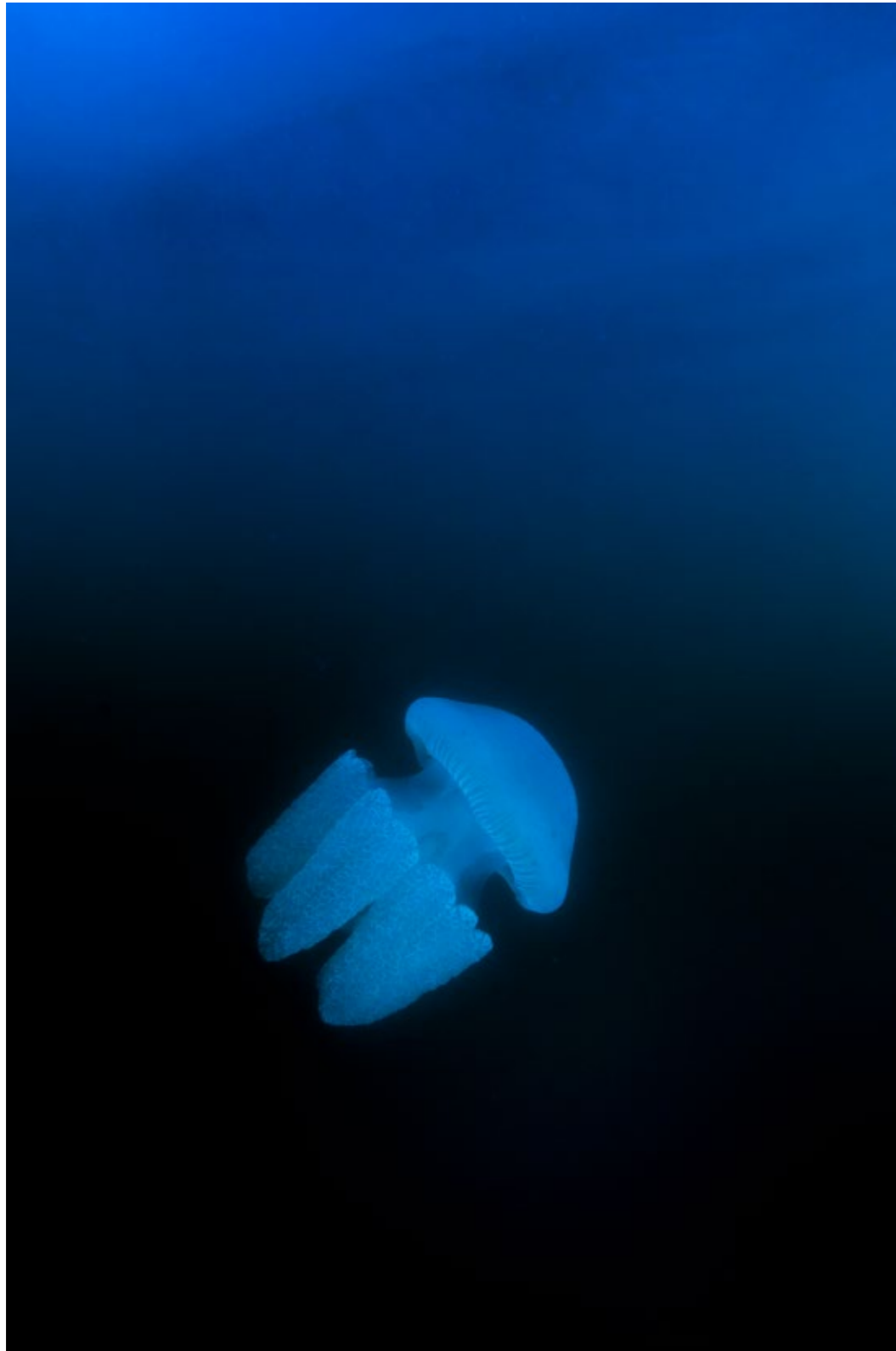
'...I realise that there are places on this planet that need protection. If my photography brings this to the attention of the wider community and helps progress some action my work will have been effective. There is still much to do.'



'To many it is a foreign environment, perhaps even a terrifying one, and one full of animals that will devour you the minute you enter their realm or inflict a painful sting should you make contact with them.'



*A Sea Butterfly (Pteropod) is a small planktonic snail that uses its 'wings' to swim. Lizard Island, Great Barrier Reef, Australia. Nikon D300 with 105mm f2.8 macro lens in Ikelite housing with 2 DS 125 strobes. Gary Cranitch
© Queensland Museum*

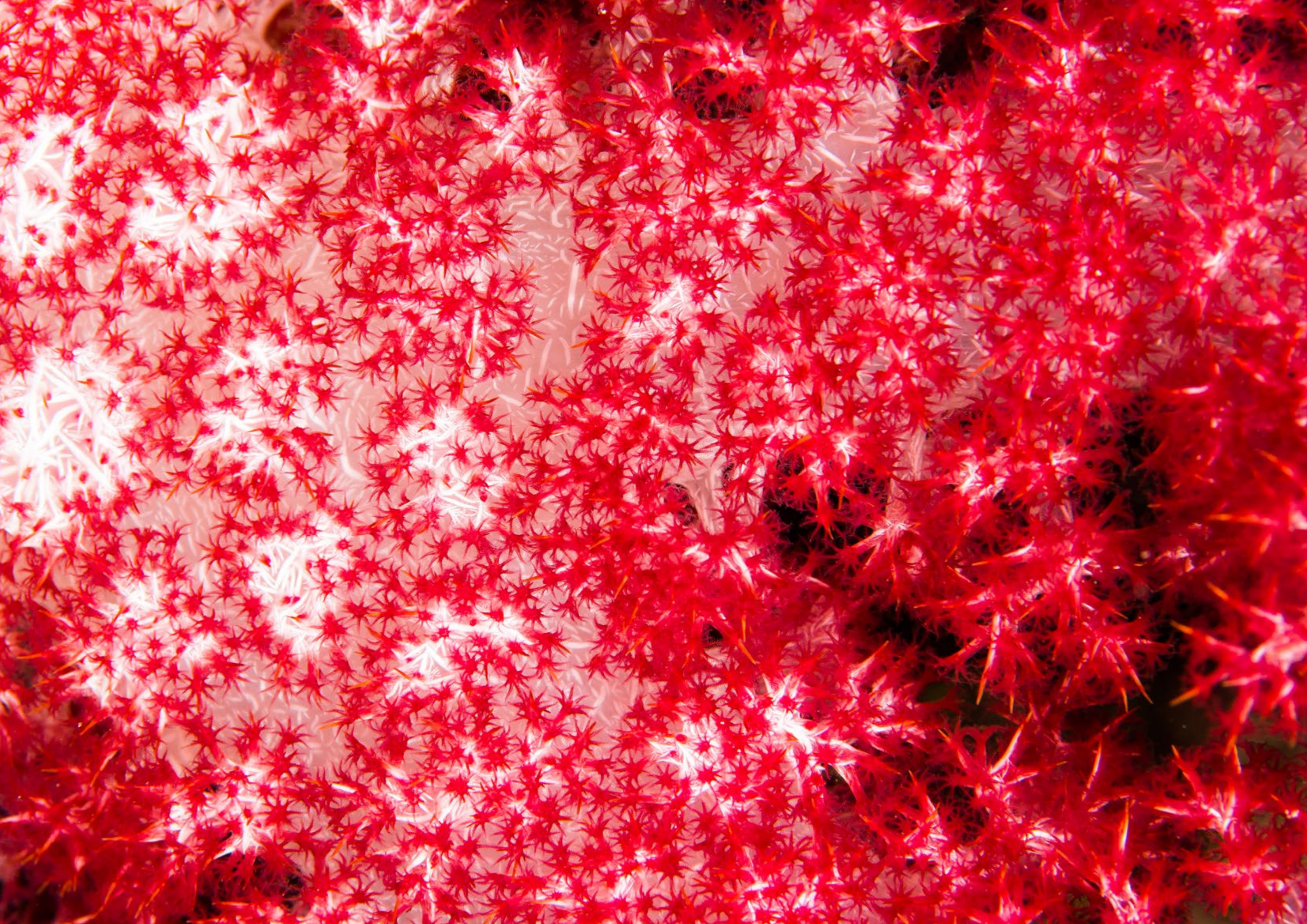


Blue Blubber (Catostylus mosaicus). Broadbeach, Gold Coast, Australia. Nikon D300 with 12-24mm f4 lens in Ikelite housing with 2 DS 125 strobes. Gary Cranitch © Queensland Museum

▶ *Reef crest, Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with Sigma 15mm fisheye lens in Nauticam housing. © Gary Cranitch Photography*

▶▶ *Following pages: Soft Coral (Dendronephthya) Lady Elliot Island, Great Barrier Reef, Australia. Nikon D800 with 105mm f2.8 lens and 2 Inon Z240 strobes. © Gary Cranitch Photography*





Abi PYM

By design

English textile designer Abi Pym lives in Berkshire, around 60 miles from London. She graduated from The University of Southampton, Winchester School of Art, in 2015 with a BA (HONS) in Textile design. During her final year she became interested in how photographic elements could be combined with traditional textile design to form new and innovative techniques.

'I chose textile design because I wanted to create artwork that could be worn. Initially I was interested in sketching and painting but I believe being an artist is about growth and for me photography became a natural path for me to take my designs to the next level.

My interest in textiles came well before my move into photography. I have always been keen on drawing, painting and collaging my designs. Some of my collections have photographs which are collaged into a repeat print for fashion design. I think once I began to use photography as an element within my work I saw that it could be a more unique way of communicating my ideas.'

Abi retraces her steps to that point. ▶



From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym

'My interest in photography began one January afternoon in my university bedroom when I started to record bubble formations for a textile project. I was experimenting with the idea of drying coloured bubble prints onto paper, but in reality they looked very two dimensional and dull. I have always used photography as a way to document my ideas, but never as a part of the textile design process until my bubble photographs surprised me. By colouring the water artificially I could control how I wanted them to blend. My first shots were taken in my dark bedroom with only the small camera flash and the bedroom lamp, but as I began to get passionate about the imagery I was beginning to create, I only shot during daylight hours next to a window. I know it was not very professional but at the start I wasn't very confident and I had next to no skills, just an idea. I look back on this now and think about how far I have come, I now understand many more techniques and I try to use either studio lighting or a strong source of light to ensure I can get good quality imagery.'

However, the photographic knowledge and techniques which are now such important components within her process, were not a part of her design degree, these skills would be acquired later.

'I never trained in photography, but I am lucky enough to have a few close friends who are also photographers and we have a lot of fun collaborating - and I can try out their lenses! I think being self taught can allow the imagination to run wild, because there are no expectations and you can be free to try anything that comes to mind. As an artist I believe we are always learning new skills and forever documenting new ideas, I believe the best way is to have an open mind, that way anything is possible!'

Initially, photography was very much a design aid, one component adding value to her primary task, textile design. This would change over time. ▶



From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym

'I think by using photographic imagery within textile design I was able to create bolder and more graphic artwork. I wouldn't say that I was a traditional textile designer as I like to push the boundaries and experiment with imagery that wouldn't necessarily fit into traditional fabric design. For this reason I feel by nature I am actually more of a photographer than a textile designer.'

With that discovery, her process and her direction began to change and with that, a new concentration on the techniques required for her photography developed.

'As a photographer, I do favour macro photography. I would say I am drawn to creating imagery that is more textural and leaves an element of wonder. Macro photography has the capability to show everyday objects in a more interesting way and draw the viewers attention to the textures and colour formations we wouldn't normally focus on.

Most of the work you're featuring here is from my macro photographic collection "Underwater Glaze". This is a unique selection of imagery inspired by underwater photography from the Barrier Reef and the properties of Murano glass. The link between how glass can be shaped and coloured compliments the natural beauty from the underwater sea life. I wanted my collection to have a textural look, encouraging an element of wonder. During the last two years I have been lucky enough to be invited to show work from this collection in three exhibitions around the country. Exhibiting my work wasn't something I had considered doing, but I have found all of these experiences very enjoyable and a great chance to meet new people with the same interests as me.'

Asked about mentors or influences, Abi acknowledges a number of artists.

'Alberto Seveso's ink into water images were a huge inspiration to me, I liked how the movement of the paint could be caught through the ▶



From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym

camera. Unlike Seveso's work I stayed above the waterline because I wanted to give the impression of looking into a scene from the Barrier Reef but with a personal twist. Then I experimented by recording water naturally and observing how droplets would form on branches, leaves and spider webs. I used a macro lens to document this as I found that I could zoom in closely on the droplets but leave the outside softly blurred to create a more artistic view point. By recording water falling naturally I could then incorporate my findings into new bubble photography.

Looking back on my journey I think one of my biggest influences for my photography is photographer **Horst P Horst**. During early 2015 when I was starting my final major project at university there was a major exhibition at the V&A museum, London. I went along by chance and I was blown away by his style, elegance and the beauty of his work.

I take a wide range of influences from different areas of design, topical news and photographers. My interest in digital design was inspired by **Mary Katrantzou**, I have always loved her use of colour and imagery that looks modern and revolutionary. Her 2012 collection based on aquarium prints definitely sparked my interest in the Barrier Reef and how I could create designs possibly as beautiful and as colourful as hers, but with my own twist. Other designers like Peter Pilotto and Alexander McQueen have also been major influences, providing huge inspiration for my experimentation with digital print, and steering me towards the study of textile design.'

Colour is one of Abi's design signatures:

'Colour has always been very important both within my photographs and my textile designs. All of my photographs are unedited and created by using a mixture of bold inks to tint the water. I tend to find as a photographer I'm either all about the bright, bold colours or I prefer a more

toned down black and white traditional look, with me there's really no in-between!'

Abi keeps her equipment and technique simple:

'I use a Nikon D3000 camera to create my imagery with one of two lenses - a Tamron SP AF 90mm F/2.8 Di Macro and a Nikon 18-55mm f3.5-5.6G ED - to show the water movements. I feel by using this pair I can experiment with layouts and show more variation through my collection. The macro lens not only focuses very closely on my chosen object but it can give an artistic feel to the shot by lightly blurring around the outside. The longer focal length macro lens allows me to get even closer to the bubbles and water formations in order to document the intricate reflections from the surroundings. This is why the background and location are also important because these can change the overall image quite dramatically. I try to be playful with my imagery and the way it is formed. I think my traditional techniques give that personal touch and create something that is different and striking. I still sometimes print my designs on fabric if it is suitable, this allows me to create textile designs for the fashion industry. In terms of process, first I generally need to turn my photographs into a repeat pattern, I usually do this by collaging my photographs traditionally in a sketchbook where I can change everything around until I am happy with the outcome. At that point I turn to Photoshop, creating the file for the repeating pattern, and print my fabric digitally.'

We asked Abi to create a snapshot of her professional life today, and the direction she plans to pursue in the future:

'I currently work as a freelance designer, and I have worked for fashion companies in London as a freelance image retoucher. I have also collaborated with fashion designers and photographed their collections. I am interested in working more commercially and I believe my knowledge of textile design can come in handy

when working as a photographer within fashion. Whilst looking for freelance work I earn some money working for local cafes and restaurants part time. During the last few months I have begun to gain more of a platform within the design world and I am hoping to gain enough experience so that I can work full time as a freelance designer and still exhibit my personal photography collections.

My plan for the next 5 years is to complete an MA in Photography. I feel that by completing this, I can combine my experience in textiles and grow as an artist personally and professionally.

For my personal art practise I don't allocate time to do it. Sometimes I can go as much as a few months without completing any new artwork and other times I do a lot in a very short space of time.

For me personally, I need to feel inspired and sometimes I don't, so I take that time to step back, have a break and re-think on the work I have already created and whether I can make any improvements. Because my personal work is only really created for fun, I have the luxury to decide when I feel 'creative', and to be honest I think that is how the best work is created, when you don't put pressure on it.

My experimentation with photography is a very personal process and I have huge passion for the imagery I am creating. I believe any type of art is a great way to express yourself and my design experience has taken me on an unforgettable journey.' ■

TS

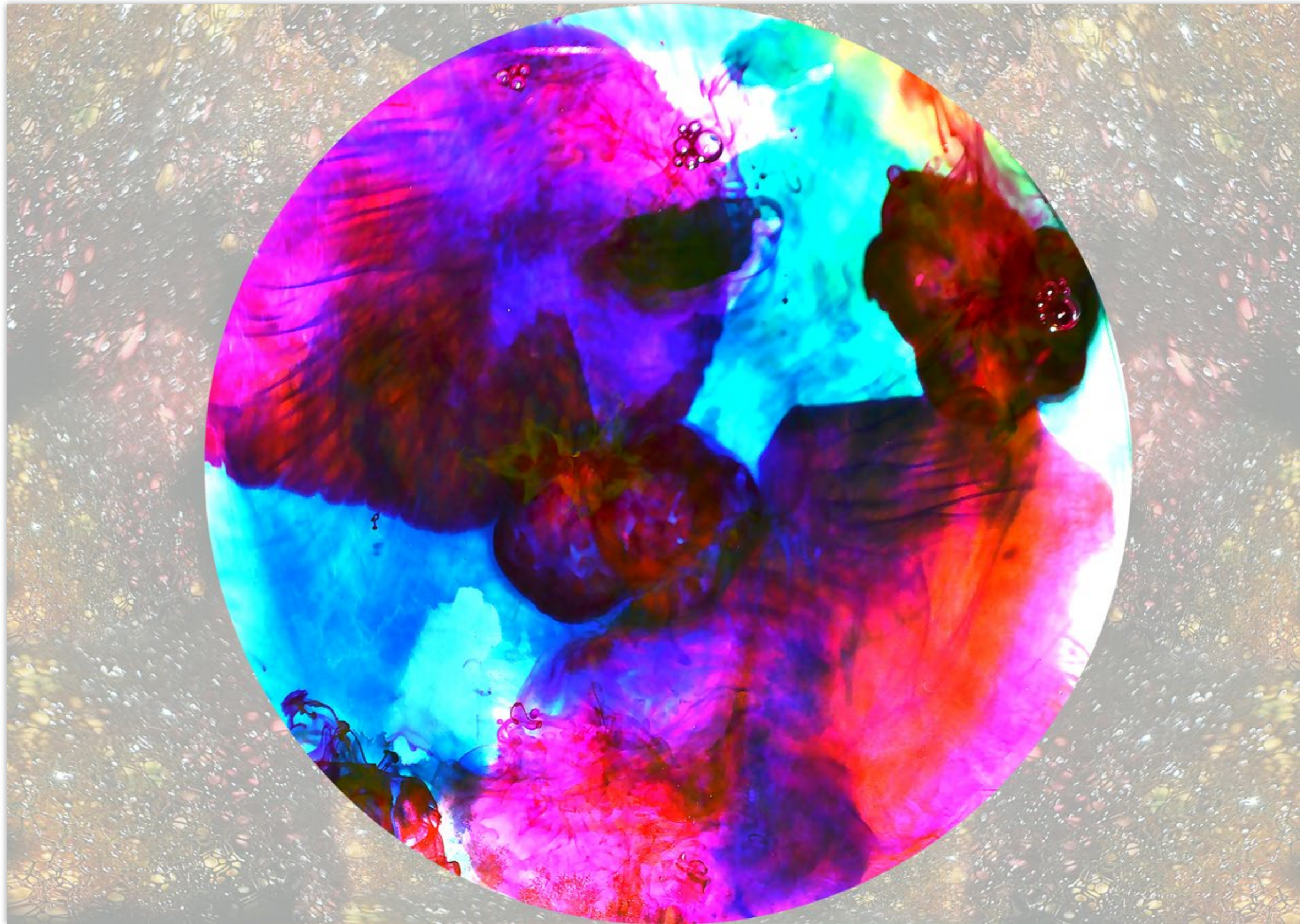
www.abipymtextiles.com

Instagram: @abipymtextiles



© Abi Pym

'My interest in textiles came well before my move into photography. I have always been keen on drawing, painting and collaging my designs.'



From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym

From the series, 'Underwater Glaze'. Nikon D3000.
© Abi Pym



▶▶ Following double page spread: From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym

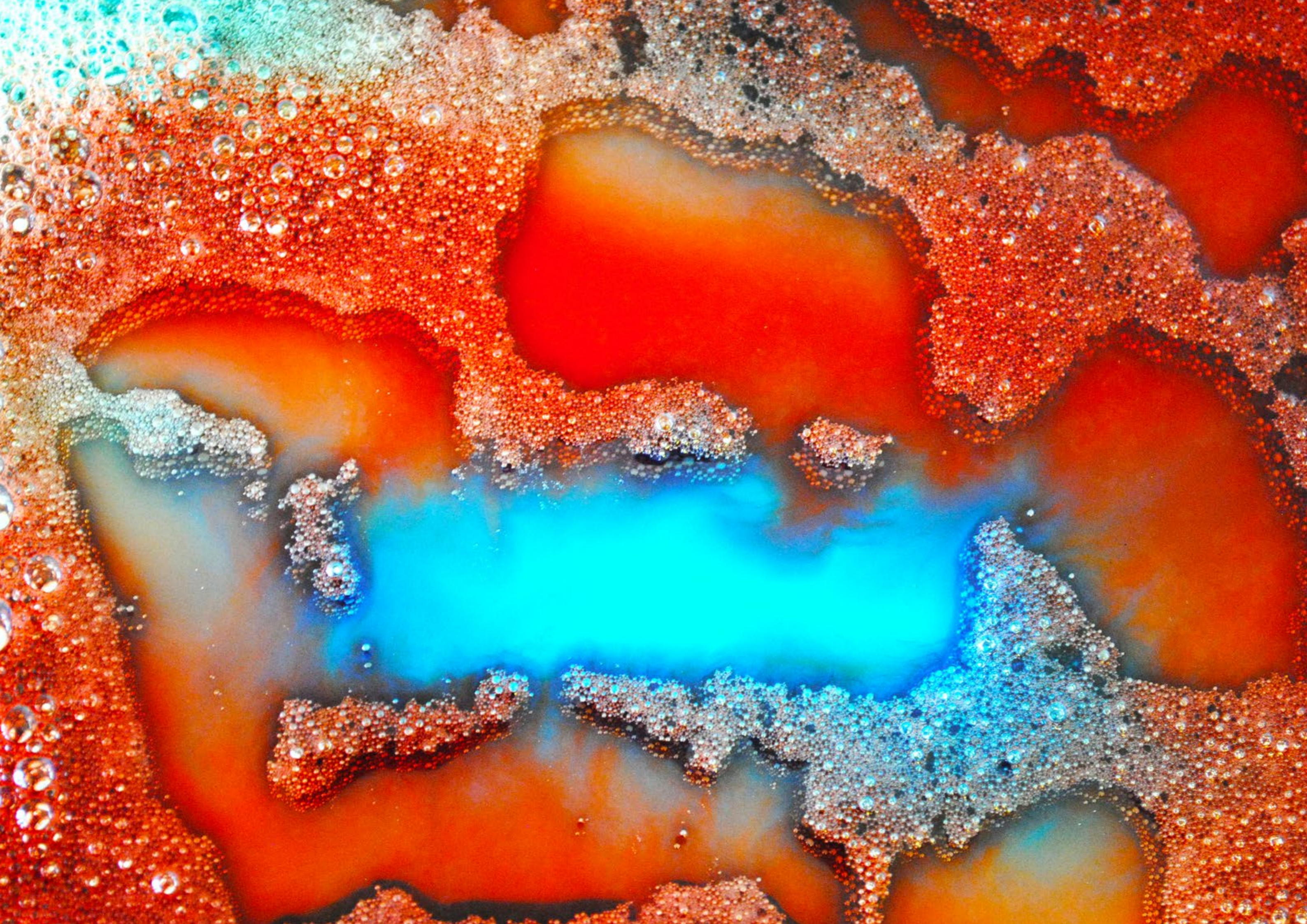


From the series, 'Underwater Glaze'. Nikon D3000.
© Abi Pym

*'I think once I began to use
photography as an element
within my work I saw that it
could be a more unique way of
communicating my ideas.'*



▶▶ Following double page spread: From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym



From the series, 'Underwater Glaze'. Nikon D3000.
© Abi Pym

*'I never trained in photography,
but I am lucky enough to have
a few close friends who are also
photographers and we have a lot
of fun collaborating - and I can
try out their lenses!'*



▶▶ Following double page spread: From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym



From the series, 'Underwater Glaze'. Nikon D3000.
© Abi Pym

'Macro photography has the capability to show everyday objects in a more interesting way and draw the viewers attention to the textures and colour formations we wouldn't normally focus on.'



▶▶ Following double page spread: From the series, 'Underwater Glaze'. Nikon D3000. © Abi Pym



From the series, 'Underwater Glaze'. Nikon D3000.
© Abi Pym

'Colour has always been very important both within my photographs and my textile designs. All of my photographs are unedited and created by using a mixture of bold inks to tint the water.'





Conceptual Art Portfolio Award

Last month we discussed the many services that the Australian Photographic Society provides for members to show, exhibit and compete with their photography. Now there is a brand new approach, the APS Conceptual Art Portfolio Award (CAPA) which provides members with a completely different style of challenge.

Looked at from the wider perspective of the world of photography it can be argued that the competition system imposes constraints on or does not reward the more adventurous photographers who enjoy the artistic approach of interpretive photography or simply delight in the creative challenge of lateral thinking. While such people may be in the minority there is a need to cater for them and thereby broaden the raft of services offered to members.

CAPA has been structured to challenge and reward creative talent through an avenue other than competitions. The idea behind CAPA is that it is a self challenging creative project carried out through the presentation of a conceptual idea realised through a series of photographs. It is entirely separate from the competitive exhibition process and the Honour Awards also offered by the APS.

To explain it more fully we need to deconstruct the name, 'Conceptual Art Portfolio Award'.

'Conceptual Art' means a contemporary form of artistic representation in which a personal idea or concept takes shape without reference to conventional aesthetic principles. In conceptual art the concepts or ideas behind the

work take precedence over aesthetic and material concerns. As Sol Lewit, the conceptual artist, said, 'The idea becomes a machine that makes the art'.

'Portfolio' is descriptive of the character of the presentation; in particular, a collection of photographic works which, as a carefully ordered set, illustrate the Concept. The medium must be photographic, must be the original work of the photographer-artist and can be presented either as conventional two dimensional printed or digital work or a three dimensional construct.

The 'Award' is the recognition of the successful completion of the process which is established by an assessment committee of three mentors. The "process" is usually an annual one but if necessary the applicant can take longer. The awards will be Bronze, then Silver, then Gold as one progresses from year to year. The Bronze Award submission requires the presentation of 12 to 16 images together with a statement of intent and a one page artist's statement. The intention is to display all successful submissions at APSCON and on the APS website.

To help those who take on this challenge participants will join a private Facebook page where discussion can take place and mentors will be available to talk through the ideas and the processes that the participant envisages.

We look forward to seeing the results of the inaugural year of this new venture.

Robert Dettman AFIAP
APS Management Committee Councillor
Digital Division Chair

PSNZ convention offers photographers opportunities to expand their repertoire

Photographer Joseph Michael "embodies the magic balance of technology and fine artistry". With a passion for the philosophical at the core of his practice, he seeks out the rare and the sublime in the natural world and represents it dynamically, fusing creative vision with cutting-edge technology.

As a keynote presenter at the 65th PSNZ National Convention, Photography on the Edge being held in Auckland from 6 – 9 April 2017, Michael will share his adventures and cutting edge technology with convention delegates as well as his technical expertise.

Auckland based, Michael's current project is an encompassing international installation, celebrating the profound, untouched beauty of Antarctica. It is this project and these images that he will present to the Convention.

Attending a PSNZ national convention is always about 'learning the latest in techniques and growing our own repertoire by seeing what highly successful photographers are doing in their own works', says PSNZ Vice President Moira Blincoe LPSNZ.

"Having the national convention on our own doorstep in Auckland is a great advantage to

Auckland based photographers, so anyone who is interested in photography, this convention is for them. You don't have to be a professional, there is something for everyone."

Joseph Michael joins an exciting lineup of world class photographers, including Canon Master Darren Jew from Australia and New Zealanders Pete Rees, Grant Sheehan, Stuart Robertson, Simon and Sophia Moore, the duo behind the acclaimed Bayly & Moore wedding photographers.

Keynote presentations and workshops will be held on the Thursday, Friday and Sunday, with a variety of field trips taking place on Saturday.

The CR Kennedy Honours Banquet takes place on Saturday evening, April 8, which is always an evening to celebrate the success of annual PSNZ photographic awards and for delegates to kick their heels up.

Early bird registration closes on 26 March, and the earlier you register the more chance you will have to get into your preferred workshop or field trip, says Moira.

For full details about the convention, including registration form, go to: <http://www.photographyontheedge.org> or the PSNZ website.

Moira Blincoe LPSNZ
PSNZ Vice President & Councillor
for Communications



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Entries close | August 10th

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SA
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2017

HILARY HANN APP M. PHOTOG.

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hokianga Experience tours:

'Learn about the history and culture of Hokianga from one whose roots are in this area, while discovering places only a local with Māori ancestry will know.'

Bridge on his photography workshops:

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

Come and visit Bridge's new gallery in the Hokianga:

Bridge Gallery

1 Clendon Esplanade, Rawene - on the Twin Coast Discovery Highway, Northland, NZ.

View and purchase Tony's evocative images. Plus there's often a chance to meet the artist when he's in residence.

Tony's workshops are always bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

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



**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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This AIPA page is sponsored by f11 Magazine.

AIPA

FOR PHOTOGRAPHERS

www.aipa.org.nz

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Jackie Ranken and Mike Langford, both internationally award winning photographers, judges and lecturers based in Queenstown, New Zealand.

Mike Langford Canon Master, Grand Master NZIPP, Australian Travel Photographer of the Year 2013, NZ Travel Photographer of the Year 2012.

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

Join us for hands-on, practical workshops, where you can use our CANON EOS 700D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future. We always run small groups of eight students with two tutors.

Our 2017 event schedule:

March 16 - 21	Central Otago
April 14 - 17 & 21 - 24	Autumn Colours 2
May 25 - 30	Paradise
June 22 - 27	Catlins
July 13 - 18	Mt Cook 1
Aug 17 - 22	Mt Cook 2
Aug 31 - Sept 5	Haast
Sept 14 - 19	Fiordland
October 25 - Nov 9	Myanmar
November 15 - 25	Japan Autumn Colours



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IAN POOLE does PHOTOGRAPHY



With an active and long-term membership of the Australian Institute of Professional Photography (AIPP); a lifetime of photographic experience; an extensive role in judging photographs in Australia and New Zealand; and a post-graduate degree in visual arts; Ian Poole is well placed to assist you with your photographic images. Ian's previous teaching experience at university level, as well as strong industry activity, gives him powerful skills in passing on photographic knowledge.

Are you looking for assistance in any of the following?

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

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

SKYPE | EMAIL | SNAIL MAIL | FACE-TO-FACE

+61 0424 727 452 ~ poolefoto@gmail.com
Blog poolefoto.wordpress.com
Skype [poolefoto](https://www.skype.com/en/contacts/voice/poolefoto)



▶▶ Continued from page 142...

could be a relatively simple exercise if realised and successfully achieved with a camera.

As an example I offer *Haystack* (1983), by Australian photo-realist painter William Delafield Cook (1936-2015), is a good example of this genre. At 1230x718cm it is a large painting and seeing it across the large open gallery at Queensland Art Gallery for the first time I was impressed that the curators had taken to showing photography writ large. How wrong I was, as closer inspection revealed that this was photo-realism by a master painter. Each stalk of hay was delineated with the finest craft and consummate skill. It would have been too easy to create this painting with a large format camera but it is unlikely that any gallery would have hung the photograph as a printed work, as it would have been too banal, too flat, too lacking in a point of interest. The skill lay in the artist's ability to paint like a photographer. Some of us struggle with this concept as the difference is not as clear-cut as we may have thought.

Both approaches to creating images have validity, and both ways have their inherent skills and difficulties.

The photographic discussion about homage, photo-realism, and attribution to art in all its forms, is challenging at best and distracting at worst. This is a debate without end, the arguments will continue as those with feet firmly planted in each camp champion their own perspective and their chosen medium.

Others, myself included, simply choose not to take a position, enjoying each work on its own merits and in its own implied, or perhaps perceived, context.

After all, isn't homage the highest form of flattery? ■

Ian Poole

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www.photosafari.co.nz

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Is Homage the new Black??

A recent post on Petapixel, the online photographic blog, published a glowing review of photographic work by David Edmonson penned by his son Luke Edmonson. The photograph featured had received high praise at the Awards' Judging at the Wedding and Portrait Photographers International (WPPI) held at the Las Vegas Convention Centre. The photograph, as you'll see if taking the link, is a great example of colour printing. There is set building, great attention to clothing and props, the room set has been exquisitely constructed and the feeling in the lighting is reminiscent of the period being homaged — the 1930s.

It also contains a strong reflection of the work of prominent realist American painter Edward Hopper (1882-1967). This connection is readily acknowledged by Edmonson junior in the article. To the researcher it is also apparent where the references come from, albeit there is only an homage to Hopper not a slavish copying. It is possible that in another time Hopper would have been a better photographer than a painter as his work references the photographic genre constantly. The difference is of course, that the artist has a luxury that is to a point denied to the photographer. That is the joy of omission or addition. Broadly speaking photography is based on an inner truth that it records, accurately, what is in front of the camera. Without re-starting the boring and unproductive Photoshop argument, this is one of the great truths that can be ascribed to 'serious' art photography.

Using a very broad interpretation of the law of diminishing returns, it is possible to find a commercial return from the works shown by Edmonson. It is likely that expending so much

time, money and energy to take a photograph that mimics an art work might well be rewarded by further, perhaps less demanding commissions. Such is the nature of good commercial marketing combined with excellent photography and the exposure possible via the internet.

American photographer Gregory Crewdson (1962+) on the other hand, starts with a clear and unadorned location, to which he adds people, and interactions, and activity, and lighting as would a cinema director. The resulting scene is then photographed using a large format camera and presented as Crewdson's interpretation of that moment. Intensely controlled and directed but at all times coming entirely from within Crewdson's thought process. These photographs have a filmic feel to them but are totally unique within the art world.

David Anthony Williams, Melbourne born, and Toronto based portrait/wedding photographer has established a reputation for his Masterworks portraits. After selecting a subject, or receiving a commission, he then seeks a period of art that may match this person. Then follows a process of propping, styling and clothing to match the chosen art genre. The outcome is purely photographic but homaged references are always clearly visible to the literate viewer. Essentially a case of the viewer bringing some knowledge to the discussion table.

The world of the painterly photo-realist is somewhat more complex. Working very hard with the skills of paint and canvas to mimic what

◀◀ **Continued on page 141...**



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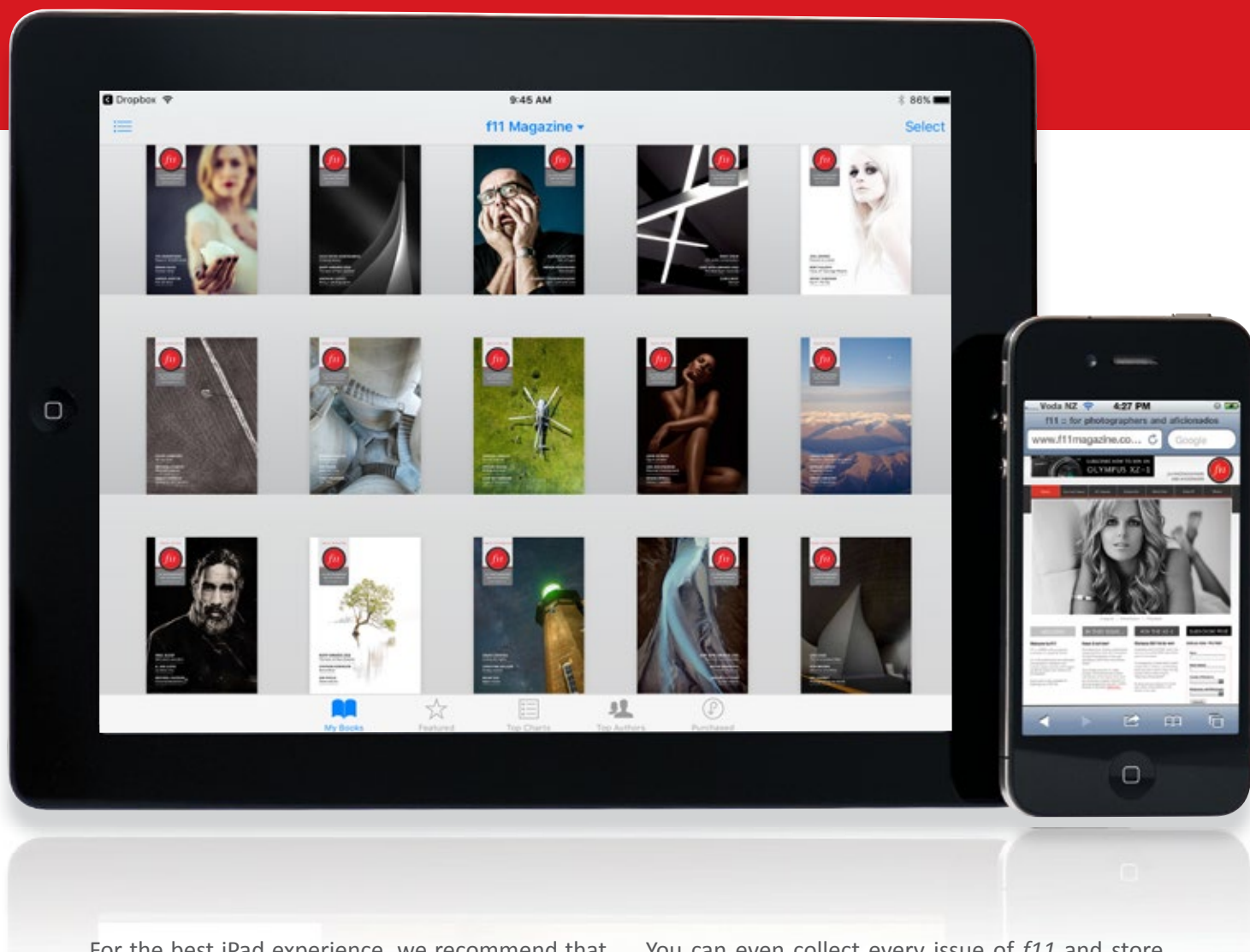
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