

nzphotographer

ISSUE 29, March 2020



**FROM THE ROAD –
SINGAPORE**
BY SUSAN BLICK

**INTERVIEW WITH DIGITAL
ARTIST & PHOTOGRAPHER
ROCHELLE MARSHALL**

**NEW! MINI 4
SHOT PORTFOLIO**

**THE TOP NZ LOCATIONS
FOR LONG EXPOSURE
PHOTOGRAPHY**
BY RICHARD YOUNG

WELCOME TO ISSUE 29 OF NZ PHOTOGRAPHER MAGAZINE

HELLO EVERYONE,

If you've been with us since the beginning you'll know how NZP has grown and developed since its relaunch in 2017. It takes a lot of time to produce the magazine each month and since time equals money, we've taken the decision to launch subscriptions, so that we can continue to bring you the most interesting features and photos.

Don't worry if you're not in a financial position to support us with a subscription just yet, you'll still be able to enjoy the magazine online each month free of charge but if you are able to support our growth and continued success you'll get some great subscriber benefits which include free competition entries, subscriber interviews and photo features, 1 free entry per month to the readers gallery plus access to all back issues. For full details of the changes and benefits of becoming a NZPhotographer subscriber, see [here](#).

As well as the introduction of subscriptions, we've launched 2 new features this month. First up, Susan Blick will be taking us 'On The Road' with her bi-monthly travel photography articles and secondly, we've introduced mini 4 shot portfolio's. Regular interviews and features have us jet-setting across the globe as we go to Antarctica with Dan Poulton and Ireland with Bridget Sloane before exploring more places in New Zealand. We've also interviewed Rochelle Marshall about her digital art self portraits, and discovered how a love of tramping led Matt Davey to take up photography. To round off this edition, flick through the black and white shots at the back and see if your photo was included.



Emily Goodwin

Editor NZ Photographer

**NZPhotographer Issue 29
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Songbird,
Rochelle Marshall

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Brendon is the man behind ESB Photography. He is an avid trumper who treks from sea to mountain, and back again, capturing the uniqueness of New Zealand's unforgiving landscape.



Richard Young

Richard is an award-winning landscape and wildlife photographer who teaches photography workshops and runs photography tours. He is the founder of New Zealand Photography Workshops.

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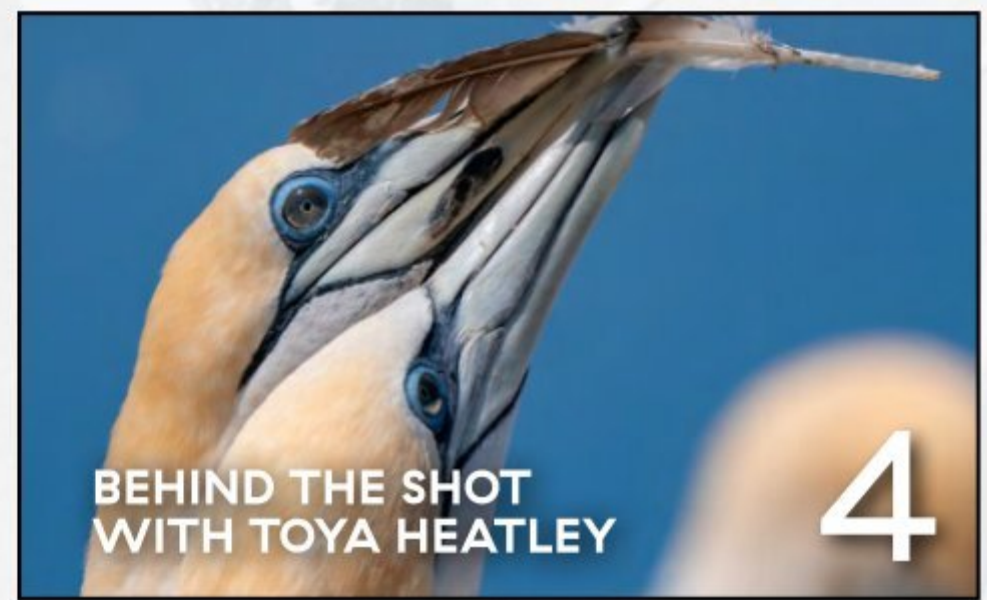
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Opinions of contributing authors do not necessarily reflect the opinion of the magazine.

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SUBSCRIBE



AUSTRALASIAN GANNET
PAIR WITH FEATHER

F8, 1/1250s, ISO200, 400mm

Behind The Shot with Toya Heatley

TOYA, TELL US ABOUT YOUR PASSION FOR PHOTOGRAPHY...

My serious interest in photography started around 2004 when I got my first digital SLR. I have photographed many different genres since then and have developed a major passion for nature photography – in particular birds. I started a photographic blog in 2009 and it is still going today!

I love a challenge and enjoy being out with nature, I find it relaxing and exhilarating at the same time.

WHAT ARE YOU SHOOTING WITH?

Since late 2018 I have been using a Panasonic Lumix G9 camera body teamed with a Leica DG Vario-Elmar 100–400mm for most of my nature and bird photography. I also have a second G9 body

which is teamed with either the 35–100mm 2.8 or the 12–60mm.

I made the change to mirrorless to get around an issue I had with camera/lens weight vs arthritic hands. Having shed the heavy camera, lens, and monopod, I can now hand-hold and move around freely enabling me to capture many images I would have been unable to achieve prior to getting the Lumix G9 mirrorless system.

TELL US ABOUT YOUR GANNETS PHOTO...

I think the Australasian gannets are such graceful looking birds with so much character in their faces. I have been drawn to photographing them at Cape Kidnappers for many years now. During their nesting season, there is always a lot happening at the colony with birds coming and going, young birds growing from balls of fluff to fully fledged young gannets. On my most recent visit to the colony, I set myself a challenge to capture something different...

When the male gannet returns to the nest, he will often bring a gift of seaweed for his mate. This is used for nest building and is only brought to the nest by the male birds. I was looking for this behaviour when I saw a gannet arriving with a feather instead. This met my challenge perfectly, so I spent the next few minutes trying to capture the perfect moment where the male offered the feather to his mate.

I set the camera to continuous burst mode and continuous auto-focus allowing me to capture the moment while still being able to select the best from a series of images instead of relying on a single image.

WHAT WAS HAPPENING BEHIND THE CAMERA THAT WE CAN'T SEE?

One goal of the bird photographer is to shoot from as low as possible to their subject. Getting to ground level is difficult, if not impossible for me, so I am always looking for ways to achieve eye level without the need to get down low. I was able to walk down the track a bit which put me almost at eye level with the gannets while still standing.

WHAT DID YOU LEARN FROM TAKING THIS SHOT?

The main thing I have learned from this image is that there is ALWAYS something new to photograph with a subject, even if you already have several thousand images of that same subject. Photographing gannets in a nesting

colony makes it very difficult to isolate the pair you are trying to photograph. This is one area I am always wanting to improve on.

DID YOU DO ANY POST-PROCESSING?

I work in both Lightroom and Photoshop but I do very little processing of my raw images. I adjust the exposure to ensure I have good detail in the feathers and reduce highlights where necessary. I utilise the crop tool to assist in isolating the birds from their neighbours and because I am often seeking a fast shutter speed and often compromise on ISO, noise reduction is key. I use Topaz Labs for noise reduction as I find it the easiest to achieve the look I want, without having to spend too long on each image.

WHAT ARE YOUR TOP TIPS FOR BIRD PHOTOGRAPHY?

Be patient, learn your subject's habits so you can predict their next move, and do not damage the environment in your excitement to get the perfect shot. It's also vital not to stress the birds in any way – if you are still and quiet, they will accept you as not being a threat and you can get the shot you are after.

WHAT ELSE SHOULD WE KNOW ABOUT YOUR WORK?

Most of my images are available as stock photos, prints or on canvas. I can be contacted via the website to discuss options.



www.instagram.com/toyanzl



www.facebook.com/digitalpixnz



www.facebook.com/toya.heatley



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[albums.excio.io/profile/Toya Heatley](https://albums.excio.io/profile/Toya%20Heatley)

BEHIND THE SHOT IS PROUDLY
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Sharing My View With The World

by Matt Davey

I am 29 years old and I have been doing photography for about 3-4 years. I spend a lot of my free time out tramping and climbing and after a while it dawned on me that I see a lot of beautiful places that not many other people get to see so I invested some money into a camera and started to photograph these amazing places.

In my first year of photography I was trying to teach myself but I wasn't getting to where I wanted to be so I signed up for a one night astro-photography workshop and then a 4 day landscape workshop. I'm a big believer in surrounding yourself with people that are better or have more experience than you to get the best out of yourself.

I try my best to capture a mood or story with my images and ultimately hope that my photos inspire people to get out in nature and clear their minds from daily stresses.

I have a deep love for astrophotography - When I first started I would just photograph the stars by themselves but I've since discovered that it's best to have a subject in the foreground as it makes it more relatable to the viewer. For my shot of the 'Church of Holy Innocents' I placed my head torch inside the church on the windowsill which enabled enough light to shine through on the glass bringing the photo to life.

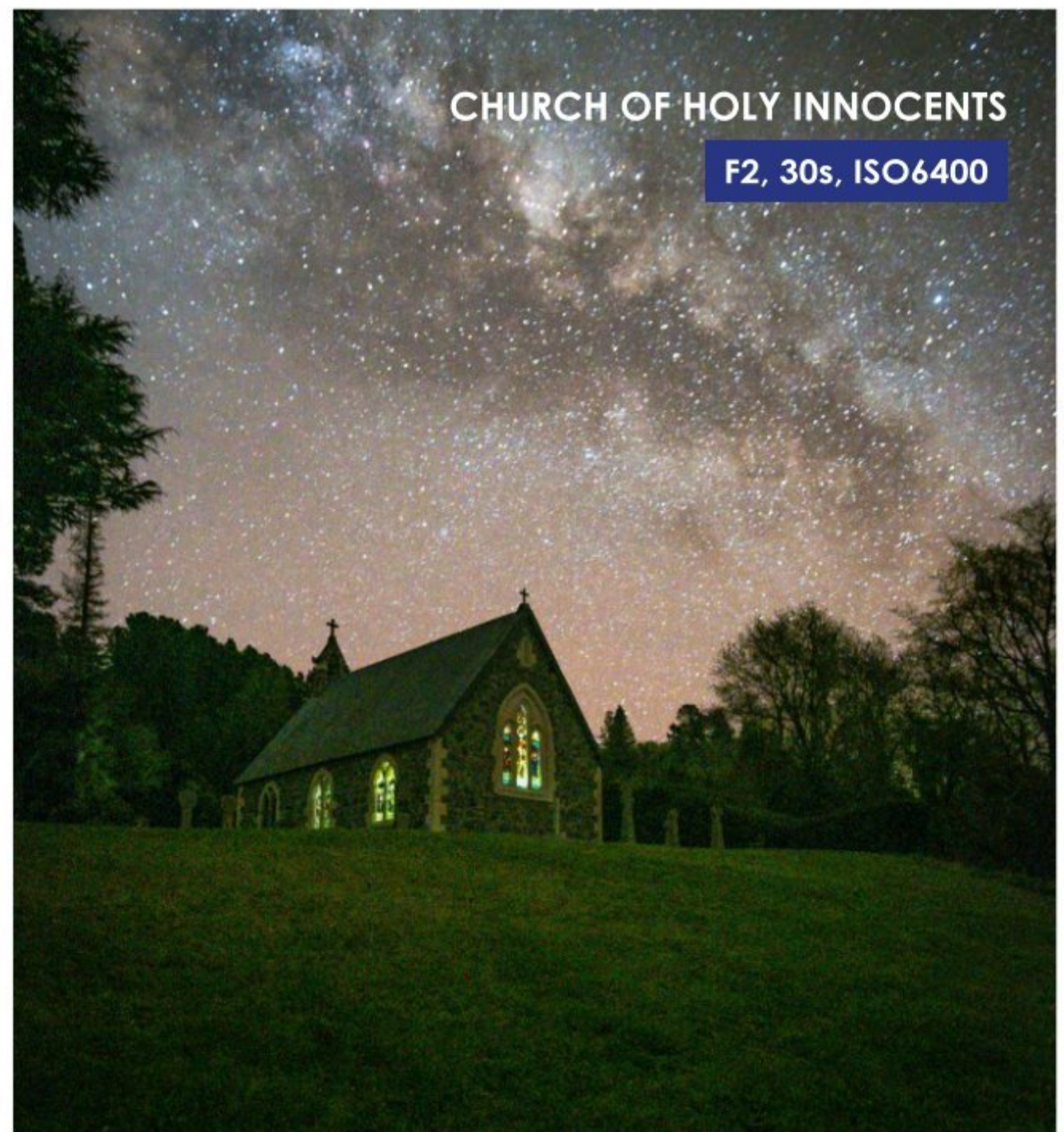
I also practice ICM (intentional camera movement) as seen in my photo 'An Abstract Tekapo'. To do ICM I use a 6 stop ND filter and slowly move my camera up and down and side to side during a 2-5 second exposure with my aperture set at around F16-18. It's very hit and miss but if you persevere eventually something truly unique comes out that no one has photographed before.

I spend an embarrassing amount of time looking at topographic maps trying to find what might be a hidden gem for a photo that hasn't been taken before. If I'm honest, this ends in failure far more than success but when I do find something new, the feeling can't be beaten. I check the forecast almost every day using Windy.com which shows me what clouds are forming - I'm always looking for high clouds, no medium or low clouds to ensure the best sunrises and sunsets.

For me, sunrises are my favorite time to shoot - I love the feeling of getting up well before sunrise and heading off in the dark with the anticipation of what might be an epic sunrise. I love the satisfaction of achieving something at the start of my day, so although it can seem awful to get up at 2 or 3 in the morning and go hike somewhere for a couple of hours I have never regretted it, even when I don't come back with a photo.

With my image entitled "The Light" I was hiking in the Hopkins valley in the rain - I was cold, wet, and tired, but when I saw this light appear it reminded me to push on as the misery wouldn't last and there were great things still to come.

I'm currently shooting on a Fujifilm X-T2 with the standard kit lens plus a Samyang 12mm for my astro and two Fuji primes (35mm and 60mm) for my wide angle shots. For me, the Fuji system works perfectly as I need to keep my pack as light as I can when hiking. I have a dream to one day buy one of their medium format cameras but for now the X-T2 does everything I need.



In terms of accessories, I carry a Benro 6 stop ND filter with me and I sometimes use a medium 3 stop grad filter but I'm finding myself leaving that behind more often and just exposing two different shots and blending them together later when post-processing. I also use a light weight travel tripod from Nest, it's the one piece of equipment that I need to upgrade as its had some heavy abuse over the years.

When editing I use Photoshop to blend images together with everything else done in Lightroom. In Lightroom I use radial filters to brighten and darken parts of the image and I use the Tone Curve to bring contrast into the image and to adjust the colors. I feel the most important part of editing for me is split toning as this is where I can bring out my personality - I like to add yellows to my highlights to give them a warm feeling.

In terms of social media and getting my work out there, I feel we are so lucky at this point in time to be able to use apps like Excio to have our

images instantly shared around the world. It can be discouraging seeing so many great photos constantly but, I think we should be inspired and set ourselves goals to get to that next level of photography so one day other people will be inspired by the work we put out.

My plans for the near future are to start up a landscape photography YouTube channel as there seems to be a lack of content coming out of New Zealand. I would also love to get to the point I can run workshops and teach other what I have learned on my journey.



www.instagram.com/matt_davey10



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CAPTURE TOMORROW

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CAPTURE TOMORROW



From the Road – Singapore

by Susan Blick





CITY SKYLINE FROM
EAST BAY GARDENS

F9, 8s, ISO100, 32mm

So you're in Singapore for a layover on your way to a much more exciting destination, right? Wrong! Don't think for a second that Singapore is too bland or uninspiring for you to drag your camera gear around the steamy city streets. There's a lot to photograph here and the city has something for just about every genre of photography. Most people gravitate towards Marina Bay and for good reason, it's where you'll find most photographic opportunities. Try to book your hotel within walking distance of this area or near an MRT (Mass Rapid Transit) line for ease of getting around.

Marina Bay Sands is one of Singapore's most famous locations. The Sands Skypark rises 57 floors above Marina Bay and offers panoramic views of Marina Bay and Singapore's world-class skyline. Don't miss the laser light show from the top of Marina Bay Sands nightly at 8pm and again at 9.30pm.

Another must visit is the Gardens By The Bay South on the waterfront. Tripods are allowed and it's free to enter the Gardens, and only S\$8 to walk the Skyway through the Supertree Grove. There's a light show here every evening starting at 7.45pm. Right next door is the Flower Dome, ideal for macro enthusiasts with the world's most spectacular and innovative display of flowers in bloom.

If it's street photography you're into head to Chinatown – the night market swings into action around 5pm and it's here you can really feel the buzz of Asia. Souvenir stalls of every description and street eats abound. Like all market places in Asia there is plenty to see, feel, smell and taste, plenty to get your creative juices flowing.

If it's shapes and patterns that catch your eye there's no shortage of architecturally-interesting

images to reel off as Singapore has some very distinct buildings, including the Theatres on the Bay, nicknamed the Durian Building, and the Park Royal Pickering – the world's leading green city hotel with a facade of plant life.



THE DURIAN BUILDING



SUPERTREE GROVE



COLONIAL ROW HOUSES

LASER LIGHT SHOW AT MARINA BAY SANDS

F8, 5s, ISO100, 40mm



INSIDER'S PHOTO LOCATION TIP:

If you want to get that iconic shot of Singapore's skyline at dusk whilst skipping the crowds, head over to Bay East Gardens. Most people don't know about this spot so it's a real treat for photographers and one of the few places where you can actually get the whole skyline in the frame. Go in time for blue hour, just as the city's lights are coming on for the best nightscapes. The Gardens are free and open 24 hours with many locals living nearby who use the Gardens as an exercise park so it has a safe and friendly vibe.

GEAR GUIDE:

- A wide angle lens will definitely serve you well for the city skyline shots. Think 16–35mm on a full-frame sensor as a guide.
- For street shots, 35mm is a great 'walkabout' lens and is particularly good for shooting in market places. As a prime lens it will give you a lower F stop to play with, allowing more light to reach your sensor – Think F2.8 and lower.
- A telephoto can be a nice addition too if you want to take people pictures without them knowing. With a focal length of 24–105mm you should be set for most encounters. The 70–200mm could also work, but it's not a very conspicuous lens.
- I always travel with a set of Nisi filters. For sunset shots it's imperative to have a graduated filter, something like a 1.2 (4 stops) soft grad works a charm. For city skylines you definitely need a soft grad, where the transition is 'soft' and therefore unlikely to be noticed in your image. In Singapore there are many opportunities to shoot water, so a neutral density filter of 6 or 10 stops is something worth packing. And lastly, I never go anywhere without a polariser, they're so handy for reflections, or anytime there's a shiny surface about.
- Finally, always carry a lightweight travel tripod. You won't get the long exposures of city lights without one!

SINGAPORE SKYLINE PANORAMA

F6.3, 1/200s, ISO100, 70mm



Unleashed People's Choice Award Winner

Interview with Paul Heads



CONGRATULATIONS ON BEING THE PEOPLE'S CHOICE AWARD WINNER – HOW DID YOU FEEL WHEN YOU FOUND OUT?

I was over the moon, literally jumped out of my seat in excitement! I had seen the competition advertised on the Excio Photo Community Facebook page and thought to myself why not enter and give it a go. I had no expectations of getting anywhere though as there were some amazing photos from other photographers and a lot of diversity.

TELL US ABOUT YOUR PHOTO THAT WON THE PEOPLE'S CHOICE AWARD...

'Emotional Expression' was taken at Awarua Bay near Invercargill at 8.20pm on the 5th November 2019 using a Canon 1300D with a 18–55 kit lens. I had always wanted to get the steel wool, silky water, and sunset all captured in a long exposure and after about 4 months of planning and waiting, myself and a friend got our clear, windless night and managed to nail the shot we wanted.

WHEN DID YOUR JOURNEY WITH PHOTOGRAPHY BEGIN AND HOW HAS IT PROGRESSED?

I started taking photos about 4 years ago when I brought myself a digital camera. I don't have a style as such, I think everything is worthy of a picture no matter what it is, however, I am most drawn to mother nature and the beauty of the scenery around us.

I started light painting with steel wool about 6 months ago when I was at a low point of my life, suffering with my mental health. Standing under burning wool at 700 degrees creating amazing photos is something that takes my worries away and helps me just be me, to feel alive and be connected to my surroundings. I love being able to say that I turned my negative thoughts into something positive after all, positivity in life is key.

I truly believe that finding a creative outlet is the best thing you can do for your well being so my aim is to show others that there is so much of the outside world to see whilst encouraging them to find their passion and make it their own, as I have done with my light painting. Winning the People's Choice Award shows me that people have taken an interest in what the photo is all about so I encourage everyone to release their worries, negative emotions, and stresses and go out into the world and create!

WHERE CAN WE SEE MORE OF YOUR WORK?



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chasing_nature_phtography.com](https://www.instagram.com/chasing_nature_phtography.com)



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Interview with Digital Artist & Photographer Rochelle Marshall

ROCHELLE, TELL US A BIT ABOUT YOU...

I currently live in Nelson, where I was born and raised. After moving away for 12 or so years I have now been back here the past 8. I work full time for a Marine Engineering company as a Finance and Admin Supervisor so photography and artistry are not my paid job but I do consider myself to be a part time professional artist.

I have always had an interest in art, wildlife, and nature and was surrounded by a cornucopia of inspiration from an early age. Art was an integral part of my life: pencil and paper constantly in hand, Christmases an artistic feast of felt tip pens, puzzles, and colouring in books. Reading dark fairy tales from the Brothers Grimm and watching movies such as 'The Dark Crystal', 'Labyrinth' and 'The Princess Bride' provided endless fascination, and a sense of escapism too.

I am the oldest of three girls and all of us have creative and artistic tendencies in very different ways. One sister is an extremely talented clothing designer, the other an analytical genius with databases. I tend to fall somewhere in the middle. Fantasy art, concept art and altered realities are where my interests lay and more recently the addition of costume and prop creation has opened another door.

HOW DID YOUR PHOTOGRAPHY JOURNEY BEGIN?

Four years ago, I purchased my first DSLR without a clue how to use it and no idea of the journey that was about to follow!

My first photo was of my beloved dog, a truly amazing Dobermann named Sapphire who, at the time, had just been diagnosed with a recurrence of a tumour. I didn't have many photos of her but that soon changed as once I took that first photograph, I was hooked.

I adopted part of her kennel name for my own photographic journey as she provided me with unending inspiration, friendship and companionship for 13.5 years. She was my muse and over the years, my very willing assistant. Much of my photographic learning early on was a direct result of her willingness to sit in front of my camera (for the price of some snacks) and very quickly became the foundation with which all my artwork stemmed from. Sadly, she passed away in November 2018 but her name lives on each time I add that final stamp to each piece I create.



I will always be grateful for the impact she has had on my journey. I am also extremely grateful I had this art form to rely on in those days of darkness when she did depart.

CAN YOU DESCRIBE YOUR STYLE OF WORK AND TELL US HOW YOU CREATE IT?

Emotive, moody scenery, and monotonies are a trademark of my self portraits.

I do not create prolifically and the reason for that is the process for me is quite involved. My work is made up of multiple images stitched together, anywhere from 10–25 images potentially photographed over a period of several days. It starts with an inkling of an idea. I then location hunt for the place that best suits, come up with a costume idea, get my Hair and Make Up Artist friend on board, and make it happen on the day.

The first costume I created, for my image 'Songbird' took me several weeks to create. It was made entirely out of feathers, 100% Polyester fabric, and Velour. The head piece was the most time-consuming part of this project with each feather glued into place, one by one. I had no set idea or pattern to follow, it just evolved of its own accord. Currently, I am working on creating a full suit of armour. This has been a work in progress since August 2019, made of EVA foam this has been constructed piece by piece. Body Armour, Vambraces, Pauldrons, Lower Leg Armour Shield and Sword have all been constructed, moulded,

heat-sealed, primed, painted and embellished. I estimate it will be finished and ready to be used by the end of February.

As far as gear goes, I don't have a lot. I started with a Canon 1200D and moved to a Canon 80D which I had for about 2 years until mid last year I made the switch to Fuji which I love! I do all of my self portraits with a Fuji X-T3 23mm and an 18-135mm lens. I also own a 100-400 lens for my wildlife photography and a small studio lighting set up. Software wise, I use Photoshop and On1.



DUALITY

CAN YOU CHOOSE A FAVOURITE PIECE OF WORK?

My favourite piece of work would be Songbird. This piece for me was where I really started to challenge myself with the storytelling element. It was also my first foray into costume design.

I wanted to portray an image showing the impact we as humans have on other beings, birds in this case. Songbird is a story of a bird who is held in a cage wanting to fly away, but unable to escape.

I use a lot of quotes in reference to my work and the quote that follows summed it up well

"God loved the birds and invented trees. Man loved the birds and invented cages." – Jacques Deval

YOU'VE BEEN FEATURED IN OTHER MAGAZINES AND HAVE WON AWARDS – TELL US ABOUT HOW YOU PROMOTE YOURSELF AND YOUR WORK.

Self-promotion is the hardest part about being an artist especially for myself as I am quite an introverted soul in a lot of ways and photography can be a very solitary journey (as most art forms are). It has taken a lot of time, a lot of learning, and a lot of patience with many ups and downs to get this far and obviously my work has evolved on the way.



SONGBIRD

I started off with a Viewbug account online, this was a great incentive to get out and take as many photos and put myself "out there". Once I was comfortable with submitting my work in the online world I moved to entering Juried competitions such as Light Space Time Art, Shift Art and Fusion Art. For Light Space and Time I have had several special recognition awards and special Merit awards. The most recent win with Light Space and Time saw me with a feature artist portfolio which had worldwide exposure. I have also been a feature artist in international magazines, these are a direct result of being involved in the Photoshop Artistry

community (and hard work). These opportunities have all come about because I have pushed past the fear/uncertainty and just taken the leap.

In September last year, I was a top 25 finalist in the 2019 International Pet Photographer of the year in the Portrait Category and top 100 in the Open Category. Whilst I do not do a lot of this type of work – I am ALWAYS open to any possibility. 2019 also saw me shortlisted in the D-Photo Amateur Photographer of the year competition with my image 'Hello Darkness My Old Friend'.

**TOP 25/100 PLACING WITH
MY FRIENDS DOBERMANN**



HELLO DARKNESS MY OLD FRIEND



I do use social media but I wouldn't say that I am an overly active or prolific poster there. Most of my magazine features and achievements have been a direct result of the training groups I have been so fortunate to have enrolled in which include Photoshop Artistry, AWAKE, Kaizen and Shift Art Summit. These have provided me with an avenue to firstly become comfortable with being in the public eye and secondly have given me the confidence to feel like my work is worthy of being viewed.

I never expected to have anything in a gallery so for me to have achieved this is something I am proud of. I had to go outside my comfort zone to make it happen... In early 2019 I entered a mentorship program with two very talented ladies here in New Zealand who gave me a lot of guidance and a place where I was comfortable to discuss anything. I have generally always done things on my own, and struggled, but here I felt I truly developed as an artist. I received a couple of rejections, one in particular was memorable – I had submitted a portfolio of work to a festival as a potential exhibitor. At this stage I was doing far more digital artwork than photography. All of my stock images were always used to the strictest of terms and I owned all of the rights to each element used. My submission was declined, the reason was that they felt I had potential copyright issues. This response was deeply disturbing and hurtful as my own moral standards are extremely high. I could have walked away from it all at that point. But I chose to take some lessons from it. The main one

being that my artist bio and submissions needed to become a little more polished and clear (Digital Art two years ago was also not as recognised as it is in 2020.) In times past this rejection would have really knocked me, but with the support of my mentors I could take the positives and move forward.

After 3 months, once I had graduated the mentorship, I had three pieces in a curated exhibition (I was honestly so happy I could have cried!) and most recently received the opportunity to have my work featured in Quirky Fox Gallery, situated in Hawera, which opens on the 19th February 2020 and runs for 5 weeks.

WHAT ADVICE CAN YOU GIVE TO OTHER CREATIVES WHO ARE JUST AT THE BEGINNING OF THEIR JOURNEYS?

1. Keep Learning. In the beginning you mostly learn from the things that don't work. I have my fair share of awful photographs but even these hold value as over time they show growth.
2. Don't take advice from every armchair critic out there, find yourself perhaps one or two people you trust and learn from them. Art is such a subjective topic that you can never please everyone. It is your own journey that matters and that MUST be enjoyable. (I cannot stress this point enough especially with social media and the readily available opinions of the world wide web.)
3. Find yourself some fun ways to learn new techniques. Enter online competitions – There are a heap of great ones with fantastic themes out there and I had some



really great results from these. Consider doing a 365 challenge and find the things that motivate you and use those to your advantage.

4. Do not compare yourself to others. This is something I used to do a lot. We are all on different pages of our books... some of us are on the first page, some of us are at the second chapter and others are halfway through the book.

5. The best camera, is the camera you have!

WHAT HAVE YOU STRUGGLED WITH THE MOST IN YOUR CREATIVE JOURNEY?

Finding my own style, it is one of those things that just seems to naturally develop in time. I also struggled with feeling like there was a huge gap between what I was creating and what I wanted to be creating. Again, this gap just takes time to bridge, a lot of experimenting and learning helped narrow the gap.

HOW DO YOU PRACTISE #PHOTOGRAPHYFORGOOD?

With my self-portrait work, it is my intention to challenge the viewers perception of reality. To buck the trend of what the viewer believes a photograph should look like. All of my self-portrait pieces have a lone female figure, often turned away, and placed in locations that provide some thought-provoking context. These female figures have a sense of power and deep thoughtfulness that challenge traditional thinking. That single

figure has strength and confidence, they are not lonely, nor are they unhappy but they do provide a certain vulnerability and empowerment to the viewer. For some, this can be uncomfortable as we humans seem to have developed an innate fear of being alone or sitting in silence. For me personally – I relish my alone time!

I have also volunteered my time to photograph dogs for the Tasman Pound over the last few years- helping rescues find new homes. Whilst I have not photographed any shelter dogs in the last year or so, I did enjoy playing a small part in helping them find new homes

WHAT WORDS OF WISDOM DO YOU HAVE?

Never be afraid to try something new, often the magic happens outside your comfort zone.

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SECONDMENT TO ANTARCTICA

by Dan Poulton



SCOTT BASE

f11, 1/350s, ISO100

Usually I am employed by the Royal New Zealand Air Force as a Safety and Surface Technician but I was lucky enough to be selected and seconded to Antarctica New Zealand (New Zealand Defence Force's longest running and largest annual overseas commitment) for the 2018–2019 Antarctic Summer Season.

I worked at Scott Base for 5 months as the Senior Communications Operator as part of Operation Antarctica. When on duty, my day to day tasks included maintaining communications with science parties in the field, logging locations and communications of mobile science parties, keeping a listening watch on multiple communications mediums and general safety of base and science personnel, when outside the confines of Scott Base.

Before leaving New Zealand I was excited to capture and share my experiences on ice through my photography but I soon realised it would be difficult for people back home to understand the conditions I was experiencing just through my images – The saying 'a picture is worth a thousand words' doesn't quite work on the driest, windiest, coldest continent on Earth, a place where your skin cracks and your nose bleeds but doesn't run... a warm looking photo doesn't show how cold it really is, nor a photo of the open ocean,



how dry. When reviewing what I had captured every few days, it was clear that not all of my photographs were fantastic, but they all shared a story whether it was the vastness of the frozen ocean, long forgotten personal items from the heroic era of exploration, or some of the recreational activities staff participated in when not on duty.

I packed light, with a small Canon APS-C body and lenses covering 10mm-300mm focal lengths. The crop factor provided a focal length of 480mm at the long end which was ideal for capturing both the Adelie and Emperor penguins, as well as the large Weddell seals. However, the wide angle lens didn't see much use due to the vastness of the landscape, it turns out white photos with large features which appeared a lot smaller than in reality weren't that interesting to the eye!

When shooting in Antarctica, it was obvious that some things would be a little different from shooting back here in New Zealand. Batteries drained a lot quicker than usual due to the harsh cold conditions which sometimes reached as low as -35°C with wind chill. I combatted this by keeping a few spare batteries inside my jacket, warmed by my body heat, and changing out as required. When shooting time lapses outside, I would fit a dummy battery to an external battery pack and place that inside a glove with a couple of hand warmers. Even more inventive, a car battery inside a chilly bin was used by some staff members! It was safe to leave equipment outside overnight to capture the midnight sun as a time lapse as there was no risk of rain, you just had

to remember how much warmer it was inside when returning from a trip as short as half an hour outside as condensation would form on equipment if warmed up too quickly. I would either leave my camera deep in my backpack to warm up slowly, or slip it into a dry bag before going inside.

It payed to slightly over expose the shots and use the exposure lock function as cameras have a tendency to underexpose scenes due to the overwhelming bright light – snow and ice would often appear greyish when reviewing images if not compensated for.

Spending as much time as I could outside, and the huge range of photographic equipment that was shared between staff made for some lucky shots. I was keen to give macro photography a go, so one day I borrowed a lens and set off to see what I could find. It was late in the season and I was out on the pressure ridges that were melting. These sea ice sculptures naturally form along the coast as the frozen ocean pushes up against the islands shore line with the help of tidal flows. I was trying to capture a water droplet as it fell away from an icicle, upon reviewing the images back indoors I saw I had caught a mass of ice refracted in the melted droplet as it formed on the tip, making for my luckiest shot of the trip!



REFRACTED PRESSURE RIDGES

F10, 1/500s, ISO100

I discovered that it can be easy to personify wildlife if you are patient enough. Animals in Antarctica appear to be interested in people due to not seeing us as predators, this is especially true with the Emperor penguins which will often make a bee line towards you to satisfy their curiosity. A colony of Weddell seals having made home on the fast ice right on Scott Base's door step, made them the easiest and most photographed of fauna but waiting for them to do something other than sleep was often testing of my patience! Saying that, early season coincides with pupping so I observed the pups being born and their fur rapidly changing colour from white to grey as they piled on the pounds from their mothers nutrient rich milk. Later in the season, as the sea ice melted and their breathing holes turned into small ponds, they could be seen hyperventilating on the surface of the water before diving up to 600m deep in search of dinner. I tried to capture wildlife looking straight into the lens, or with a human element to enhance the viewers connection with the animal, often though it

would be the claws on a seals flippers, or ice stuck to their coat that would be the focus.

Being lucky enough to visit Ross Island's remaining huts from the heroic era of Antarctic exploration remain the highlights of my Antarctic experience. Being able to enter under permit either of Scott's Huts at Cape Evans or Hut Point, Shackleton's Hut at Cape Royds and Sir Edmond Hillary's Trans Antarctic Expedition Hut at Scott Base was amazing.

Seeing their worn out prized possessions and how these early explorers lived connected any visitors to the realities of early exploration of the region. Photographing inside the huts, specifically Scott's Terra Nova Hut early in the season, was a real challenge as the windows were still covered in ice and snow which made areas inside pitch black – A tripod and camera mounted flash were a must. The sheer amount of equipment and stores left in the huts on their departure left for a fascinating experience which took me back in time.

WEDDELL SEAL

F6, 1/800s, ISO100



EMPEROR PENGUIN VISITING SCOTT BASE

F11, 1/750s, ISO100



INSIDE SCOTT'S TERRANOVA HUT

F3.5, 1/40s, ISO2000



ONCE LOVED POSSESSIONS

F5, 1/25s, ISO6400

ABSEILED CREVASSE

F3.5, 1/100s, ISO6400



Being isolated from my regular day to day life for five months allowed me to explore some photography techniques that I was not familiar with such as macro, panoramas and HDR photography along with different processing techniques. The photo 'McMurdo Sound' looking towards the continent was captured at around 23:00 from Observation Hill loop track late in the season, on one of my last trips before returning home. It had turned cold and the wind was really blowing, dropping the temperature to somewhere around -200C. The group I was with were hoping to capture either Minke or Orca that had flooded McMurdo Sound as the sun was dipping quite low in the sky. Looking towards the Antarctic Continent across the sound and over the Ross Ice Shelf the light pierced the clouds creating light rays over the landscape. I orientated my camera into portrait and captured eight frames as I panned around. It remains one of my favourite images of the trip and reminds me of how much the landscape had changed since arriving – I was cross country

skiing and biking on the frozen ocean around the US Antarctic Programs McMurdo Base just a few months beforehand!

The whole experience left me in awe of how the continent contributes to the global climate. Visiting scientists were more than happy to share their knowledge with anyone who would listen, often hosting talks in the bar or other locations around base. Visiting Antarctica made me look at my own environmental inactions and how I want to capture wildlife in the future. Putting in the effort to seek out authentic interactions with species in their natural environment results in a more authentic image. If this can be achieved it must be good for the story you are trying to tell, right?



www.instagram.com/poulty



poultynz.wixsite.com/f4photographynz

REFRACTED PRESSURE RIDGES

F10, 1/500s, ISO100



**TERMINAL FACE OF THE BARNE GLACIER
MEETING THE FROZEN OCEAN**

F8, 1/1000s, ISO100



Finding Purity

by Brendon Gilchrist

When I read about Blue Lake in a Wilderness Magazine article I was intrigued and curious to know what it would be like to visit the purest lake in the world which just so happened to be located in New Zealand. The photos and the stories of the people that had been here made me want to make my own story about going here.

Located in the middle of Nelson Lakes National Park, at the head of the Sabine River, Blue Lake was formed from a large landslide and has visibility of 70–80 meters in horizontal visibility. Theoretically, visibility in distilled water is about 80 meters so I think this lake proves to us that nature can be the purest form of anything.

DAY 1

Our first day of the five day trip was made up of traveling – Blue Lake is not the easiest / fastest place to reach but is well worth the effort, energy, and time.

We drove from Christchurch to Rotorua and then took the boat across the narrow 14km long lake from Rotorua Campsite to Sabine Hut Jetty. Surrounded in native beech trees it was a truly beautiful 20-minute boat ride.

Arriving at the 32-bunk Sabine Hut, the first of three huts we would stay in, we made our preparations for the next day whilst taking in the million-dollar views and battling the sandflies!



I had stayed here once before but as we had walked from Speargrass and still had 2 nights to walk out, it wasn't an option on that trip to visit Blue Lake but I knew I'd be back one day and here I was ready to make a dream come true!

DAY 2

We woke up ready to start our 5 hour walk to West Sabine Hut, a well-used 30 bunk hut which is linked to the Travers-Sabine Circuit.

I was in no hurry to get there, it wasn't a huge distance and was a relatively easy walk along and up



the Sabine Track. There were a few ups and downs but overall, it was flat with beautiful bush, a pure river to drink out of, and an abundance of birdlife.

Reaching West Sabine hut we were greeted by other hikers already there, some had been to Blue Lake, others were doing the Travers-Sabine circuit. We chatted and waited till the sun was lower in the sky, hoping for a bit of colour so we could photograph the river that the hut sits besides.

DAY 3

No alarms were needed to get us out of our sleeping bags on this morning, we were raring to get to the prize of Nelson Lakes National Park and the World's Purest Lake.

Other trampers we were sharing the hut with had left early, I have no idea where they were going but I knew where I was going. With a 3 hour hike ahead of us I had planned to leave some food at this hut as we would be returning in a couple of days and it seemed a waste of energy to carry it there and back again.

It's common for other hikers to leave food behind to pick up on their return, or even to leave it there in case someone needs some emergency food.

So, food unpacked, we set off. The sky was overcast, a little drizzly but I find this is the best time to be walking through the bush, everything seems more alive when there is rain – it's lush and the birds are quieter although the fantails will always find you to show off their little dance and their fan-like tail!

With glimpses of the mountains, we walked through a couple of avalanche paths, the first one was quite large but it was late November on our trip and unlikely that this one would keep any of the ice and snow. The second path had rather more avalanche debris blocking the path, a way around it was not possible as the river was flowing fast, so we headed up the side of it to more solid ground and cut steps with our boots then carefully walked across making sure each step was as secure as it could be. This should have been the hardest part of the trip but the excitement of knowing we are almost at the lake made it seem less work.

Once we were past, we kept on moving, the rain had set in a bit more by now and it was a little steeper as we made our final approach to Blue Lake but the forest was amazing and the river we walked beside was flowing fast – I do wish I had taken some more photos of the areas around here as they were just truly stunning, making me think of a true lost and pure world.

We reached Blue Lake Hut in good time, I dumped my bags inside, left all my camera gear in my pack and walked the 100 meters in the pouring rain to see the lake with my own two eyes, my excitement mounting, my expectations high. I knew this place looked incredible on the photos I'd seen but little did I expect it would be even better in person!

As I exited the bush, not far from the hut, the true beauty of this small lake unfolded before me. The blueness and clarity of the water was truly looked like something out of a fairytale. I had my cup with me as I wanted to taste this lake, to feel what purity tasted like, so I dipped my cup in and took my first sip – it went down like no water I have ever tasted before, it was cold, tasty, and felt like it was cleaning me like a magical potion. I drank the whole cup in the rain while been dazzled by the incredible sight in front of me. Words cannot describe it.

I went back to the hut as I was getting a little cold and needed to dry off, grab a bunk, and unpack for the next 2 nights that we would stay here. I thought that since we had seen so many people at the previous hut, more people would come in after us but no one came – we had the whole 16 bunk hut to the 3 of us!

The rain stayed consistent for the rest of the day but I managed to go back to the lake and take some



long exposures with some nice compositions. It's not easy to take photos in the rain whilst protecting your gear as well as the front element of the lens from raindrops but it's also not impossible. I use a handy raincoat that I invested in to protect my camera from the rain, the hardest part to keep clear is the front element so I always keep a couple of lens cloths in my pocket to dry the drips.

DAY 4

We had no firm plans for this day, just an idea to walk up to Lake Constance to get the view over Blue lake and find some nice compositions looking down on it as if we were in a helicopter rather than standing on the side of the mountain overlooking the magical site. We headed up but saw it was too early, the sun not on the lake yet as the mountains it lies below are no less than 2000 meters high – once the sun starts hitting the lake, its stunning colors are truly revealed.

We walked over an area that looked like castle hill but with smaller rock formations, it was windy and blowing a gale but the sight was pretty special.

F8, 1/30s, ISO64



F5, 1/100S, ISO64



Lake Constance was rough and watching the waterfalls flowing into the lake was like being in another world, one that was so close to Blue Lake but that was of a completely different environment even though we were no more than 4km away from Blue Lake. As the wind was so cold we started to head back, choosing a different route back this time over the side of the mountain, below a steep cliff, over another avalanche derbies and along to where the track to Moss Pass is arriving back at the hut in time for lunch.

Later, after a well-deserved rest, the weather was nice so I headed back down to the lake for a few hours to see what I could capture, ending up walking around the lake to a stream.

DAY 5

Back in the bush it was raining again, pretty heavy at times but that was ok with me. After packing up, cleaning up, and saying our last goodbye's to Blue Lake we hit the track. It was going to be a long day as we had decided, due to the bad weather, that we would walk the 19km to Sabine hut without an overnight stop as we had done on our way in.

We made good time back to West Sabine hut, the walk downhill from the lake taking just 2.5 hours. We stopped for a quick break here so that I could pick up the food I had left but then it was back out into the rain for a the 5 hour walk back to Sabine Hut. Arriving back at the Sabine hut 8 hours after we had left Blue

Lake we were soaked through and tired but already I could feel the lake calling me back!

I love the places such as Blue Lake that speak to you, that create memories that will last a lifetime even though you are not there for long. These are the special places on our planet that need to be treated with much respect so as to keep them as pure as possible.

3 TIPS FOR PHOTOGRAPHING LAKES

- If it's raining, don't let it put you off as longer exposures are still possible and the rain makes the greenery more lush bringing out more colour! Invest in a rain jacket for your camera, ensure you have spare dry lens cloths, and allow yourself extra time to setup your camera so as to avoid the worst of the rain drops.
- Mirrored reflections can be tough to capture but your best chance is before sunrise, before the winds pick up.
- On a sunny day a circular polarizing filter should be used, these remove glare from the water while also adding a little contrast.



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The Top NZ Locations for Long Exposure Photography – Part 1

by Richard Young



With Richard's passion for long exposure photography and knowledge of the best spots in the country, he has put together a list of his favourite ten locations for long exposure photography in New Zealand, we share 5 in part 1 of this feature.



NUGGET POINT



NUGGET POINT, CATLINS COAST

F11, 20s, ISO64

One of New Zealand's most iconic and recognisable coastal vistas, Nugget Point sits below the most photographed lighthouse in New Zealand, jutting out to the Southern Ocean where the sky and the ocean become one. Below the cliff-top lighthouse are sprawled the rocky islands for which Captain James Cook named the point, in reference to their resemblance to nuggets of gold.

While I do love being here at sunrise, shooting straight into the rising sun for dramatic lighting and strong colours, one of my best visits here was in much more subtle lighting conditions under a cloudy sky. The softer pastel tones in the sky complemented the cool blue ocean, and long exposures helped blur the movement of the sky into the waves crashing below, causing the horizon line to vanish between them.

PURAKAUNUI WATERFALLS



PURAKAUNUI WATERFALLS, CATLINS COAST

F11, 60s, ISO64

Set amongst the forests of the Catlins Forest Park, Purakaunui is one of my favourites of the endless beautiful waterfalls that we have here in New Zealand. The walk out, although short and relaxing, provides a beautiful example of some of New Zealand's native bush, including tree fuchsia—the country's only deciduous tree. During the autumn months, the fuchsias surrounding the waterfalls come alive with colour and cover the rocks and stream below with yellow, confetti-like leaves. This small pop of colour, in our all but green forests, adds an extra sense to the scene, creating some lovely colour harmony.

While there are various spots to photograph from, I often favour shooting down close to the water, to add some extra foreground interest and capture the water movement around the rocks below.

MOERAKI BOULDERS



MOERAKI BOULDERS

F11, 1/4s, ISO200

There are few better places to explore with long exposure techniques than the Moeraki Boulders. I often refer to them as 'Dragon Eggs'. At sunrise, waves splash across them, reflecting the golden morning light to give them a flaming effect. While I do favour shooting here in the golden hours, the Boulders offer some stunningly moody and minimalistic shots on a grey day, as well as spectacularly popping colours during a pristine sunrise or sunset.

There are numerous boulders to choose from, each unique and producing various effects upon the ebbing tides. This makes it a location that I never tire from visiting and challenging my compositional skills.

'THAT' WANAKA TREE



THAT TREE, WANAKA

F11, 240s, ISO100

Wanaka's willow with wet feet is New Zealand's most photographed tree and most 'instagrammed' image; amazing fame for a non-native tree that actually began life as an old fence post. Framed with the mountains of Mt Aspiring in the background, the tree provides a great sense of depth in a photograph. It manages to draw hoards of photographers from all over the globe and although I and other New Zealand photographers may not like to admit it, it is a lovely scene.

The most beautiful images I have taken here were captured during a recent workshop in what felt like very unfavourable conditions; we were juggling umbrellas, shooting in the rain. The grey morning offered a very minimal look at this lone tree, and with a long exposure, the water and sky became one silky element and the distant hills were lost from view.

MILFORD SOUND



MILFORD SOUND, FIORDLAND

F11, 8s, ISO100

Milford Sound sits within Fiordland National Park which is my favourite area of New Zealand to photograph due to the scale and drama of the extensive fiord-covered, wilderness landscape. Milford Sound, part of the Te Wahipounamu UNESCO World Heritage site, is the most accessible location in the park, and the only fiord that is accessible by road.

Another of the New Zealand landscape photographer's must hit spots, the Milford foreshore provides some of the most internationally-recognisable shots of our country. Mitre Peak rises high above the fiord, its perfect conical construction giving an incredible natural symmetry to the landscape. The calm tidal foreshore offers great options for long exposure photography: various elements of foreground interest can be used to build your composition, and the right tidal conditions create the chance to capture a perfect reflection.

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INSIGHTS FROM

@excio photo community

Photography is what we are all about here and yet, thanks to our growing community and enthusiastic members, Excio is so much more. Our editorial teams' selection of the most interesting photos which you'll see on the following pages is based on our #PhotographyForGood principle – more than just a pretty picture, we are interested in the story behind each shot whether that be explained in words or already obvious to the viewer from the image. This is what sets Excio apart as a photo community - we don't focus on technical perfection, but on the emotional connection and impact that photographs have (Excio –lat. evoke, entice).

Of course, that's not to say that you shouldn't be working to develop your photography skills too. Look at the Top 10 photos uploaded by members of the Excio Photo Community to their portfolio's on Excio (otherwise known as Excio collections) and pause for a moment... All of the photos look very professional and you may start doubting your own skills, but to be brutally honest – two thirds of our members had and indeed have the same thoughts. Every time we as photographers, artists, and creators upload something that will be visible to the public there is fear – fear of not being accepted, of not being "good enough", of judgment and so on.

Practice makes perfect, it sharpens our awareness and helps us to see photo opportunities everywhere around us. The main problem is that most of us, and I am not an exclusion, suffer quite often from 'tunnel vision' – we see what is dictated by our mind, our thoughts

and our experiences. As an example, most of the time we treat weeds like weeds – something not welcome in our gardens. But if you let these stereotypes go and look at weeds from a new perspective you will see that they deserve respect in some way because they are stubborn and in some cases, produce irresistibly beautiful flowers. Switching off your judgmental way of thinking is the hardest barrier to overcome yet there are many techniques to help you. We will be sharing these in the next issues as well as on our blog (www.excio.io/blog).

Every photographer has a different view of the world but the more you tame your ability to see, the more your photos will reflect the view of your own world. When out taking photos, let all your thoughts go and see what catches your attention then use your camera to capture what you've noticed. The more you develop the art of 'seeing' the more photography will open the window to your soul and your life.

If you're an Excio member reading this and are still doubting yourself and your work and can't imagine one of your photographs being featured in the Top 10 next month, stop and consider who sets the standards and gets to decide what is good and what is bad? If your photo doesn't win an award but does help someone get through a tough time by triggering positive emotions, memories or curiosity isn't that all that matters? Be kind to yourself, be patient, and share what you create with others no matter where you are in your photography journey as we are all on the path to mastery.

To learn more about Excio Photo Community visit www.excio.io



Ana Lyubich

Co-founder of Excio, Ana's photography journey started many years ago with one of the first Kodak film cameras. She loves exploring the unseen macro world and capturing people's genuine emotions.

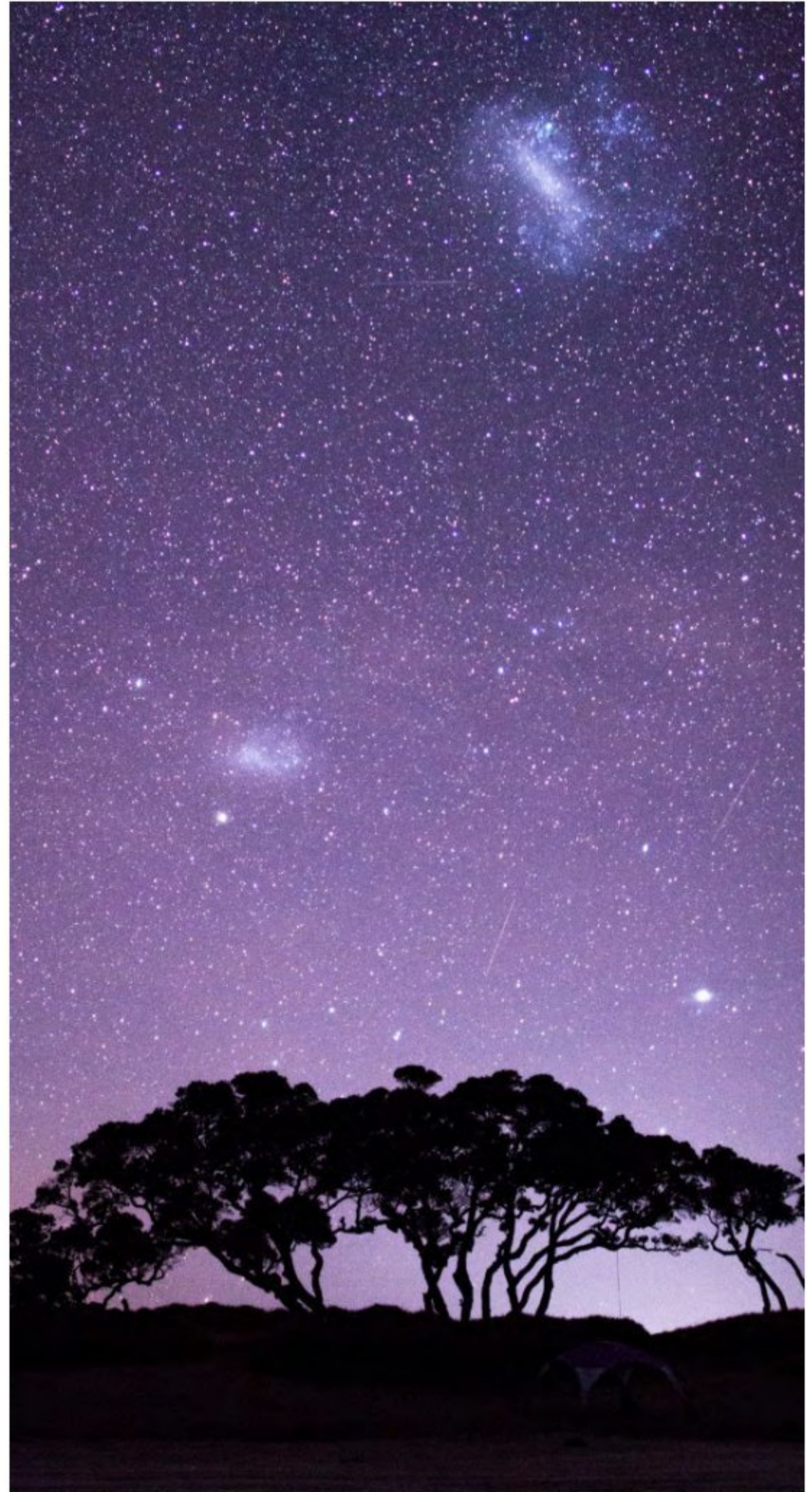


Excio Top 10



VICKI FINLAY
LAVENDER

"Lavender always catches my eye. The background was pastel perfect and lended itself to this image but I had to be careful of the wind!"



TIM ASHBY-PECKHAM
MAGELLANIC CLOUDS

"Two dwarf galaxies called the Magellanic Clouds float above the trees at Otamure Bay, Whanana."



KIM FREE **PIED SHAG**

*"A pied shag sitting in a Norfolk pine,
Akaroa Harbour."*

GARETH MCKNIGHT **KEA CALL**

*"Another mug shot of a Kea at Nga Manu wildlife
reserve in Waikanae."*





ANYA MOWLL **LENTIL SKELETON POD**

"A close up of one of my works to show its texture and colour."



PETER KURDULIJA **COWGIRLS OF THE SOUTH PACIFIC**

"In the best tradition of the Wild West, a couple of stylish ladies roam the plains of Maniototo, a sight one wouldn't usually associate with remote New Zealand. The tradition is well and alive across the rural parts of the land."



ROGER NEAL **NARRUNG LIGHT HOUSE**

"Pelicans take over the jetty opposite Narrung lighthouse, at the narrow channel of water between lakes Alexandrina and Albert in south east South Australia."



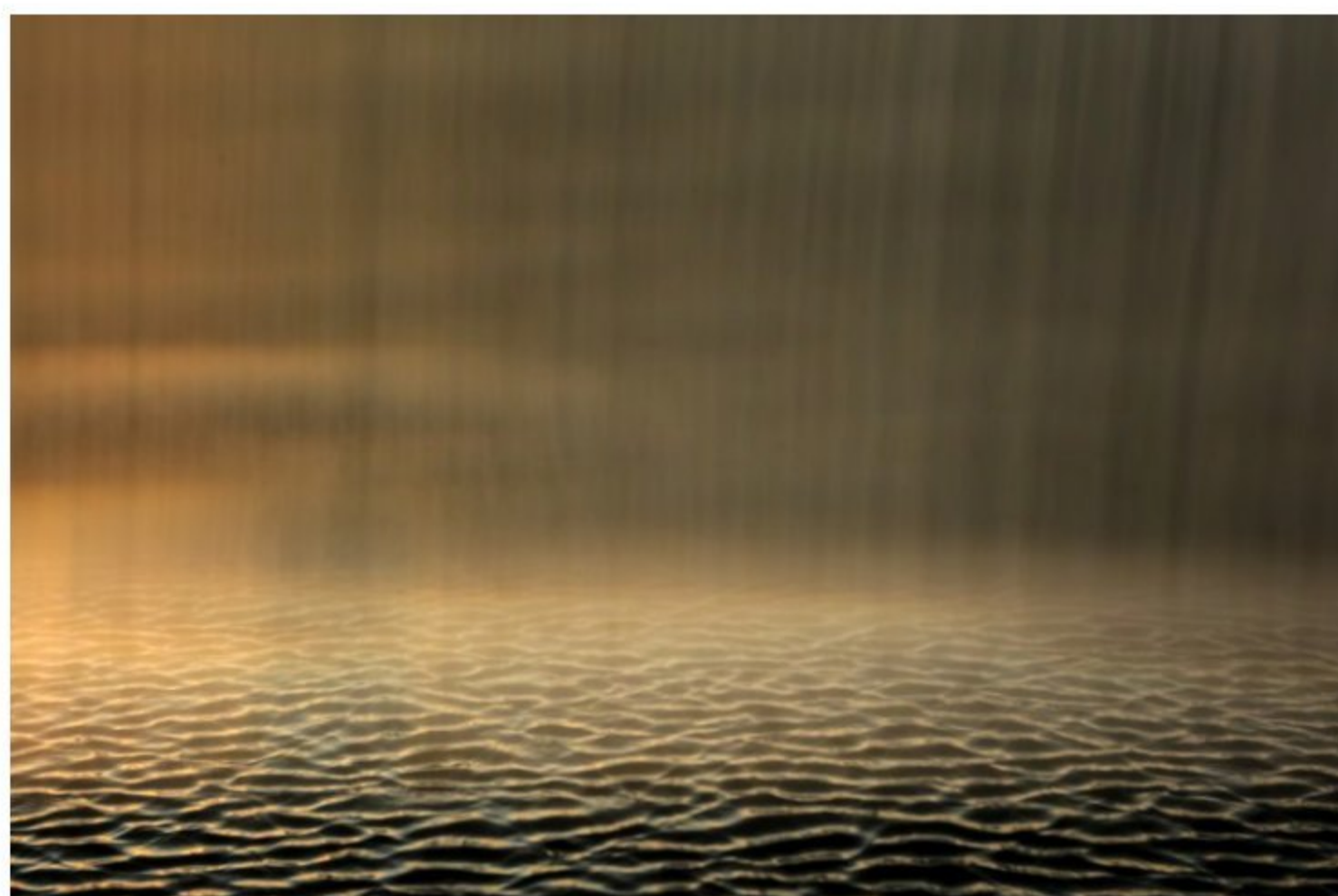
KAREN MILLER **WELCOME SWALLOW**

"I wasted an hour at the park one day trying to get this fella and his mates in flight. It was very nice of him to come and pose for me. Close up, he looks like a masked bandit!"



PETER MCILROY **MORIA ARCH**

"The Oparara Basin north of Karamaea is a stunningly beautiful, unspoilt wilderness of rainforest draped over limestone formations. On this particular morning there was a dense low fog sitting over the basin, with strong sun above causing the forest and river below to glow in a giant lightbox. The colours were so intense I had to decrease the saturation to make them believable."



HEATHER MAREE **OWENS** **RIPPLES AND LIGHT**

"Shot at Orewa Estuary using my Lensbaby Omni wand hand held in front of Helios 44-2 on Canon 6D. I liked the texture and light on the rippled water surface at sunset and used the Omni wand to streak the colour and light upwards as if it was raining up towards the sky."

Encounter in the Emerald Isles

by Bridget Sloane

IRISH COUNTRYSIDE NEAR NAVAN

F11, 1/500s, ISO800, 125mm

Photography is a new hobby for me, taken up when my husband suggested I needed something new to do after going through a very busy and stressful time at work with nothing outside of work to distract me. I had always enjoyed taking a few 'snaps' so decided to embark on spending time in the fresh air appreciating the world around me.

In order to get some knowledge of using my Canon 5d Mark iv with my 24-70 f2.8 lens I attended a couple of workshops, this had me walking away growing my kit to include a 70-200mm f2.8 lens, a Benro filter kit and tripod. My husband may not have meant for me to find such an expensive hobby but it's one that I'm really enjoying!

I've only been taking landscape photos for just over a year but when my sister, Bronwyn asked me if I wanted to join her, my brother in law, Paul, and my niece, Maigen on a 2 week trip to Ireland in March last year I jumped at the chance as I was keen to put some of my photography skills to the test!

We flew in and out of Dublin spending some time staying with Paul's family and friends as well as traveling around the countryside in our rented van that we nicknamed The Beast! We were there at the start of spring and it certainly had the feel of winter still - the days were cold and we experienced a lot of rain, not too unlike a New Zealand winter.

My first impressions of Ireland were of the similarities to New Zealand - lots of wide open spaces and green countryside, albeit a very lush green, coasts not being too far away, and tractors on rural roads. But when I took a closer look, noticing the heritage and history dotted around the landscape, it made me realise how young New Zealand is.

During our two weeks in Ireland I certainly faced a number of challenges. Firstly, I needed to learn to relax and enjoy the moments I was capturing rather than putting too much pressure on myself to capture 'the shot' as I struggle to know what to keep in the image and what to leave out when I get to a location. I tried not to think about the people waiting for me to finish taking the photo, or notice any pacing out the corner of my eye - I think anyone who travels with people that don't have a photography interest understand what I am saying!

The weather was another challenge with only a couple of days without rain plus my dislike for having people in my pictures tested my patience along with everyone with me as we were tourists doing touristy things so of course there were other people around getting in my shots!

The 'Rock of Cashel', a group of medieval buildings set on an outcrop of limestone, was a place we were keen to visit but unfortunately we arrived just after the

last tour had started so we were left to imagine what the 13th century Gothic cathedral was like as well as the 12th century tower.

As we weren't going to have time to come back here, we went to the bottom of the hill to take in the view and capture a couple of photos. It was here that we discovered Hore Abbey a ruined monastery which we were able to wonder through unobstructed. I left here thinking that if this was in New Zealand, a number of areas would have been cordoned off - you certainly wouldn't have been able to walk up the stone staircases to doorways leading to nothing!

One day we embarked on a day trip to Cobh, pronounced 'Cove', to get the ferry across to Spike Island. Cobh used to be called Queenstown and was the last port of call where passengers boarded the fated Titanic. We had some time to kill while we waited for the ferry so we ventured into the Titanic Experience, which is themed on the former White Star Line ticket office, where you travel through the experience as if you are a passenger. Cobh's skyline is dominated by a cathedral that took over 50 years to build, sadly we didn't have enough time to see if the inside was as dramatic as the outside though.

A 20 minute ferry ride took us to Spike Island which is dominated by an 18th century fort that has been used for defense and as a prison. When we disembarked from the ferry the heavens seem to open up so the first part of our tour was certainly battling the elements. We started in the village where they had painted some of the house facades to give an impression on what the houses may have looked like, however, on further inspection we discovered the roofs were almost nonexistent. Once we completed the guided tour we then had a couple of hours to wonder around the island including the prison areas and the tunnels that took you to the gun emplacements and ammunition stores. When it was almost time to head back to the ferry, we had a final look at the old school and the rest of the village, it started to hail, and we had no cover so just had to continue on, with every step we took you could hear us complaining how much it hurt!

A visit to 'the edge of the world' at the Cliffs of Moher was also a highly anticipated outing. The cliffs run for 14kms giving visitors amazing landscape and seascape views from a sheer cliff path located 200m above the Atlantic Ocean. I had already imagined the photos I would get at this iconic location as I had seen lots of photos of this area during my pre-trip research so I was super excited for the challenge. However, as is so often true in life, expectations and reality differ greatly!



ROCK OF CASHEL



HORE ABBEY



COBH



CLIFFS OF MOHER

As we drove in to the parking area, the attendant advised us that there was a yellow wind warning in effect and asked us if we still wanted to go in. We had driven so far and wouldn't have a chance to return so, being from Wellington, I thought we would be ok with 80–100km per hour winds. I got that seriously wrong. It felt like we were walking on the moon as we were blown in all directions trying to keep our feet on the ground. I was relieved to learn that the fences weren't electric as I tried to maneuver from one fence post to the next hanging on for dear life, the sea coming all the way up the cliffs in a vertical fashion! As I had trouble keeping my feet on the ground, trying to take photos was a massive challenge, hence I wasn't able to take any of the pictures I had planned to.

There were other times during our sightseeing trips when it was so cold that I couldn't feel my feet and my hands burned with the cold as I tried to handle the camera. One instance was when we visited Trim Castle, the largest Anglo-Norman castle in Ireland that was used for the filming of some scenes in the movie Braveheart. While we waited for our guided tour (we were lucky to visit on a day when it was free) we wandered around the grounds taking in the views. My 6 layers of clothing certainly weren't enough for the cold wind, but at least I did feel alive.

My issue of not wanting people in my photos was greatly challenged while we were in Dublin. I was really keen to get a photo at Temple Bar which was established in 1840 and serves a very long list of whiskies. The energy and bustling crowd was very exciting, and since it was just before St Patrick's Day there were certainly a lot of people around. To combat the crowds I decided to try a long exposure photo with Maigen standing as still as possible. I would have liked to have tried a few more to nail the shot but we just didn't have time for me to try and perfect it as it was almost the end of our time in Ireland and we needed to soak up the atmosphere and enjoy some Irish music before heading home!

I absolutely loved my time in Ireland and headed home really feeling like I have family there. On reflection, I certainly found that my camera stood up well in the conditions and I became a lot less stressed about taking photos out in the rain – turns out you can get some good photos in adverse weather conditions!



www.instagram.com/BridgetSloane





TEMPLE BAR

F22, 8s, ISO100, 70mm



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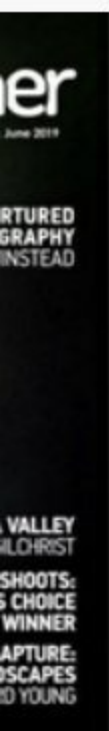
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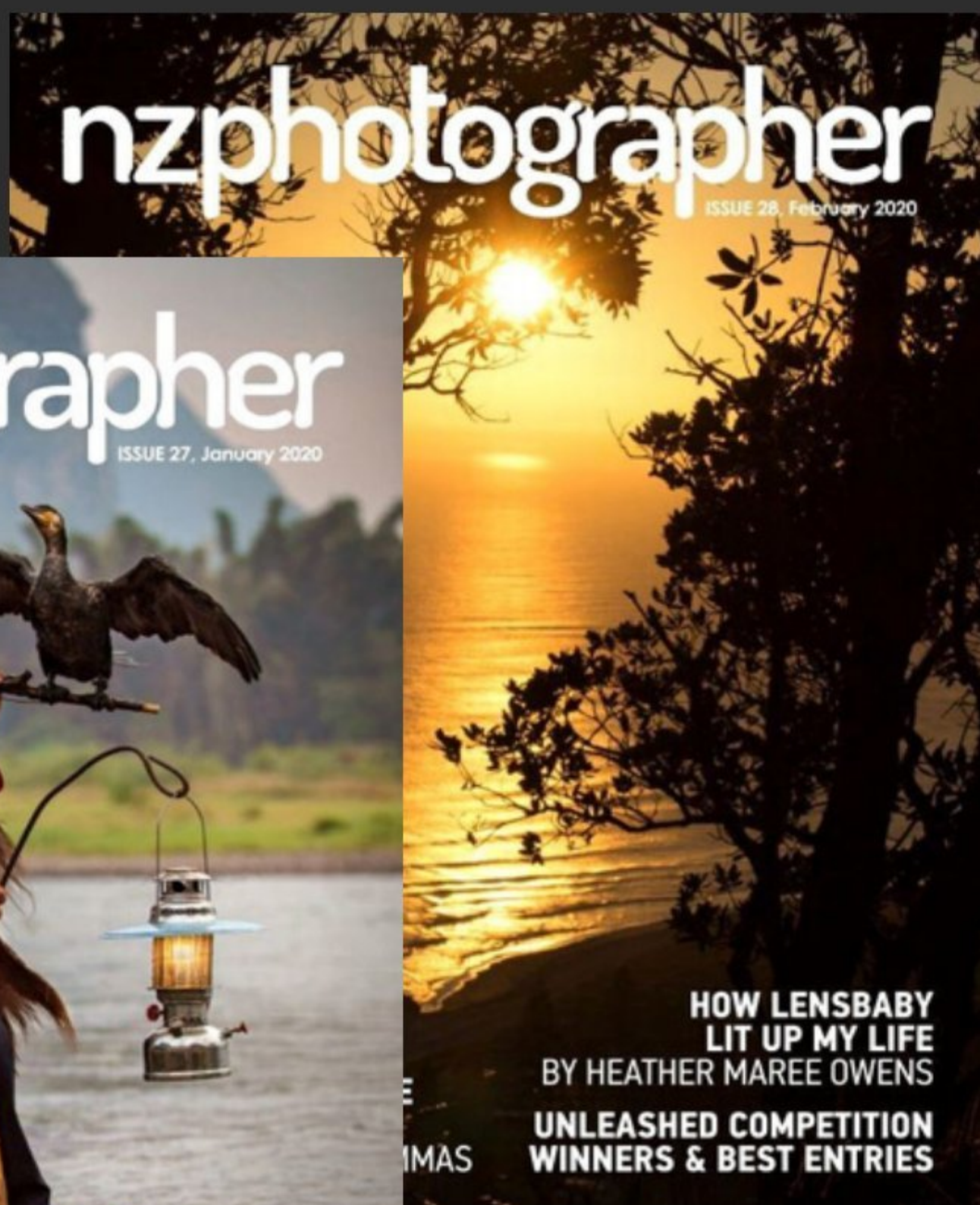


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Mini 4 Shot Portfolio

Our 4x4 feature showcases 4 mini portfolio's of both professional and up and coming New Zealand photographers. The 4 images are linked in some way, allowing you to get an understanding of what each photographer is most passionate about capturing.

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RICHARD YOUNG
Black Beaches



CHRIS KIELY
My Backyard



LISA NELSON
Beauty in Imperfection



HELEN DARLING
Faces of Myanmar



Richard Young



Richard Young is a full-time landscape and wildlife photographer based in Wellington and the founder of New Zealand Photography Workshops. He is a brand ambassador for Benro Filters and a printing ambassador for Epson New Zealand.



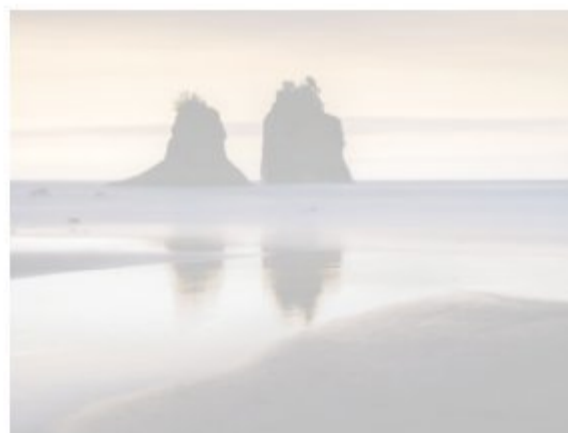
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BLACK BEACHES

The deep shadows of floating islands and black sand beaches define the structure, transitions of tones within the sky and sea guide our eye across the image, and the luminosity helps connect distant parts of the frame. All of this can be lost if our eye is caught by unwanted distractions like ripples on the water, the ebb and flow of a wave, or the prominence of clouds. By choosing to capture these photographs with long exposures I have helped to render out these distractions and turn them into a blank canvas, giving presence to the subject.

Captured over the space of two years on Taranaki's coastline, with its volcanic black sand beaches and the westward-facing sky that dances from a vivid hue to a soft pastel tone at sunset. One image speaks a little differently to the rest, as this is where I started, and over time how I wished to tell the story of this landscape developed. Reconnecting with this dramatic coastline has offered me a place to refocus both my mind and my vision.







Chris Kiely



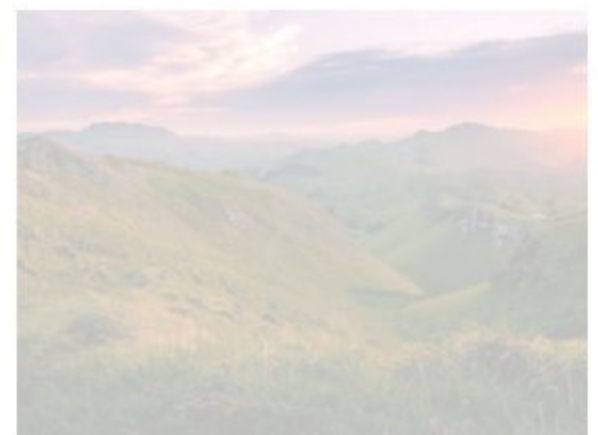
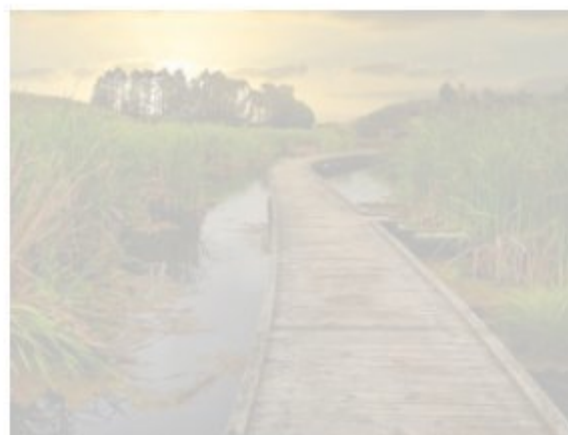
Born in Ireland but living in New Zealand since 2009, I moved to Hawke's Bay about 3 years ago. I got into photography by accident as I bought a Panasonic Lumix G9 camera primarily for video about a year ago, but found myself enjoying photography more and more so it's now become my passion.



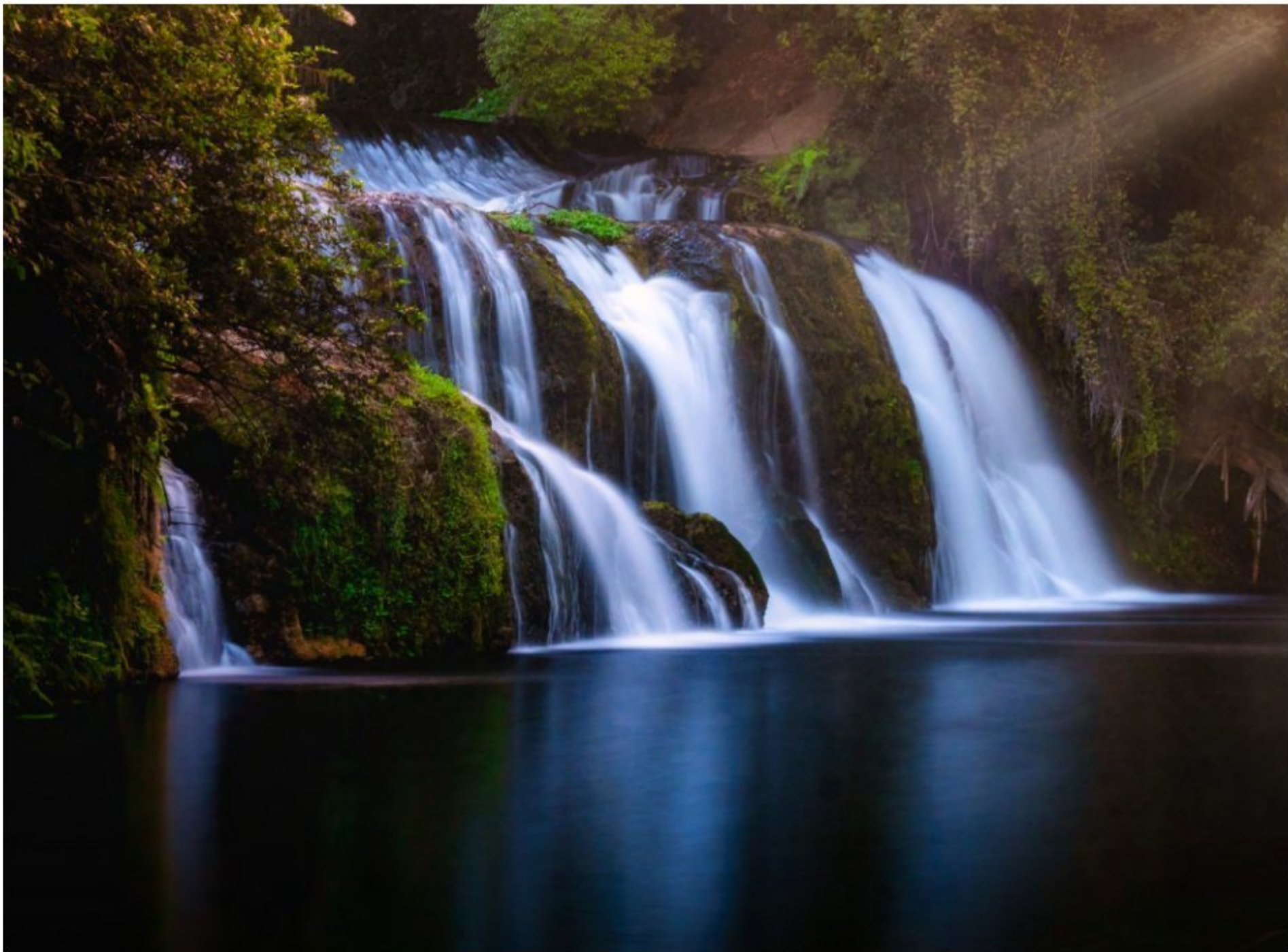
MY BACKYARD

My Backyard was inspired by a local Facebook group, Hawke's Bay Photographs. The group has so much local talent and inspiration, everything from mobile photos to top pro's all sharing their shots from around Hawke's Bay. With so much inspiration it's hard not to be inspired to get out into our own backyard and enjoy what's on offer.

We truly have a wonderful location that offers everything an amateur photographer like me can use to learn and grow in the world of landscape photography. Colourful sunsets off Te Mata Peak, sunrises coming from the east, amazing coastlines and enchanting waterfalls everything within a short drive. Inspired by the works of Nigel Danson and James Popsys, my collection presented here shows off in my own way how stunning Hawke's Bay's backyard can be.







Lisa Nelson of Lost In The Light Photography



Lucky to be based in the beautiful Wairarapa, I am a self taught photographer who has truly found her happy place mindfully creating and photographing still life imagery in a perfectly imperfect shed in the back of my garden. I have always had a strong interest in botanical photography but it was only recently that I embraced some of the principles of the wabi-sabi philosophy in my work, capturing the beauty of things imperfect, impermanent, and incomplete.

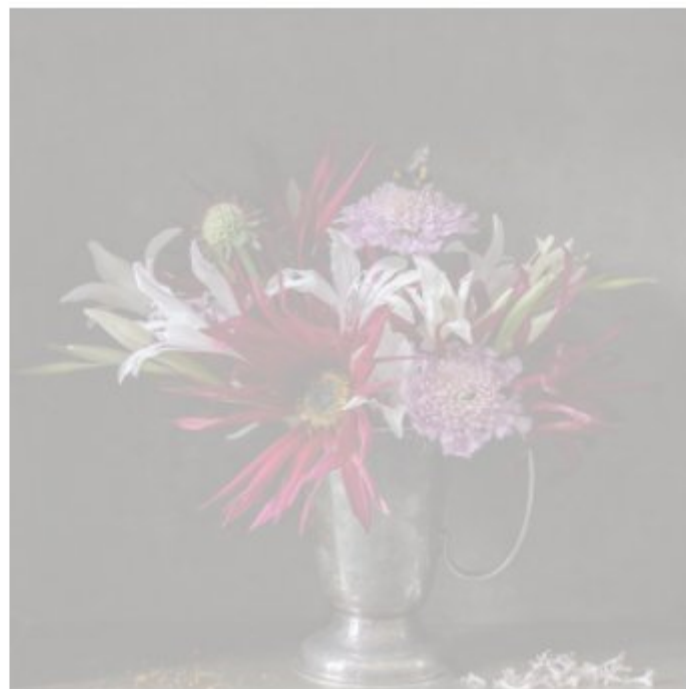


@lostinthelight.photography



BEAUTY IN IMPERFECTION

To quote Elliott Erwitt, "To me photography is an art of observation, it's about finding something interesting in an ordinary place". For my series Beauty in Imperfection I have tried to capture life's beautiful imperfections, the texture of a faded bloom, the way the lights falls across a weathered leaf or the patina of a well loved vase. Each arrangement is curated by myself and combines flowers, fruits, and unexpected fauna all lovingly displayed in a time-worn vessels. In a world that places so much importance on perfection, I want the viewer of my images to see and appreciate the beauty that can be found in life's imperfections.







Helen Darling



I lead a tech start-up that is determined to make food systems better, as a result I spend a lot of time behind a computer or on a plane. To me, photography is a creative form of observation that brings greater awareness of the world. Along with another passion, printmaking, my aim is to tell a story or provide a context using an image.

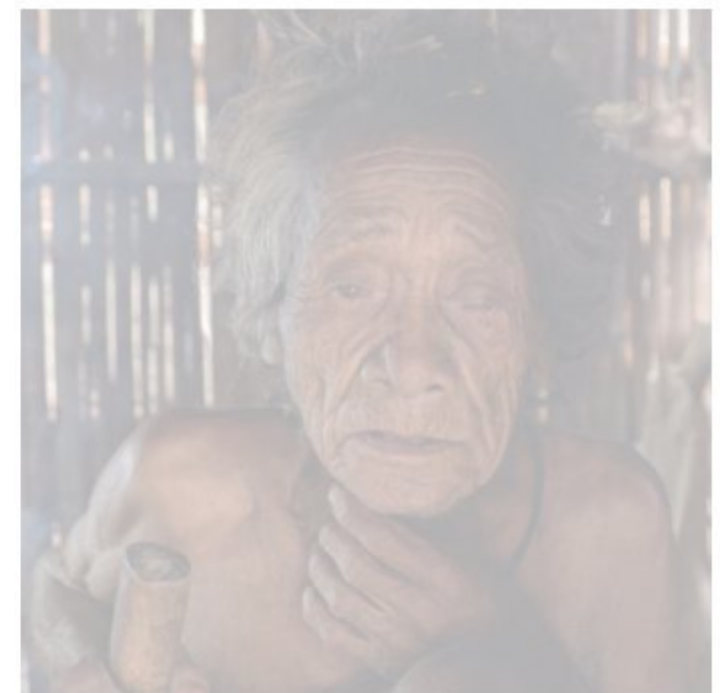


FACES OF MYANMAR

A recent visit to Myanmar provided the opportunity to capture the usual travel photographs: balloons over Bagan, towering golden pagodas and crimson and orange-clad monks as far as the eye could see. What really caught my attention, however, were the 'everyday' people.

Myanmar is a country that continues to struggle and, in the outlying regions, most people live hand to mouth. In spite of the obvious hardship, people were warm, generous and welcoming. While some tribes still practice the outlawed tattooing of women's faces, other faces were etched by years of hardship and of humour. In the mountainous Chin region we met women who had full facial tattoo (no skin exposed) and those with the spider-web pattern (shown). The women we met were resilient and proud. Tobacco use appeared widespread – with a large number of women smoking home-made cheroots or pipes.

'Old Man' is the photo that humbles me. I was invited into this elderly mans home - a single room no more than 2 metre square. The photo represents the closeness of the space, his openness and the flimsiness of a home that, sitting at 4,600 feet above sea level, didn't maintain much heat!







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BEST READERS' SUBMISSIONS THIS MONTH



BURKE STREET WHARF

F22, 10s, ISO200

My photographer friend and I went on a tiki-tour to Thames to check out the old remains of the Burke street wharf. The sky was very moody and it was a very bright day, but not much movement in the water, which would have given the water nice soft milkyness.

Anita Ruggle-Lussy



BUSKING

A cellist at the Sunday markets keeping people happy, - busking at its best.

Peter Maiden



QUIET CORNER

F4, 1/6s, ISO200

Taken at a friend's house - an interesting, quiet corner for time out.

Ann Kilpatrick



THE THINKER

F8, 1/250s, ISO1250, 460mm

I'd like to say I was in a rainforest in Africa somewhere, but truth is I was at Hamilton zoo watching a baby chimp play. At one point I realised I was being watched and managed to get this shot of my observer.

Carole Garside



GLIDING

A seagull gliding at Hokitika Beach. I didn't have my camera on me and was taking a few snaps of the amazing driftwood sculptures on my Iphone when I saw this gull overhead. The detail in the wings was a pleasant surprise when I looked at this image in more detail.

Dionne Solly



AGE OF INNOCENCE

F4, 1/125s, ISO400, 100mm

This is Marley, my grandson at twenty two months old. I am continuously wonder-struck by the innocence of this tiny human being yet in awe at the wisdom I see in his gaze upon the world.

Francesca Brice



PORTRAIT OF A CRAFTSWORKER

F1,8, 1.250s

A woodworker stands in the doorway of 'The Warren' a temporary workspace for craftspeople in Aucklands KRd.

Gail Orgias



MT RUAPEHU

F20, 1/800s, ISO200

Mt Ruapehu offers many opportunities to get excellent shots, especially when the sky is clear. Turning the photo into black and white seemed to add another dimension to the photo.

Gary Reid



BENNY

F2.5, 1/160s, ISO100

Part of a series highlighting the shape and form of male aerial artists, this image shows one of the owners of React Studio in a simple but beautiful pose. Captured using a Sony A7RM3 with 85mm lens using a one-light setup.

Charlotte Johnson



AGAPANTHUS

I wanted to see if desaturating a flower would make it still recognisable for what it is. I think it changes the look of this agapanthus completely.

Fairlie Atkinson



YOU SHOULD HAVE SEEN IT IN COLOR

F7.1, 1/2000s, ISO125

The sun peeked between the cloud cover and the fog bank at Pt Lobos State Reserve, California.

Andy Popadiuk

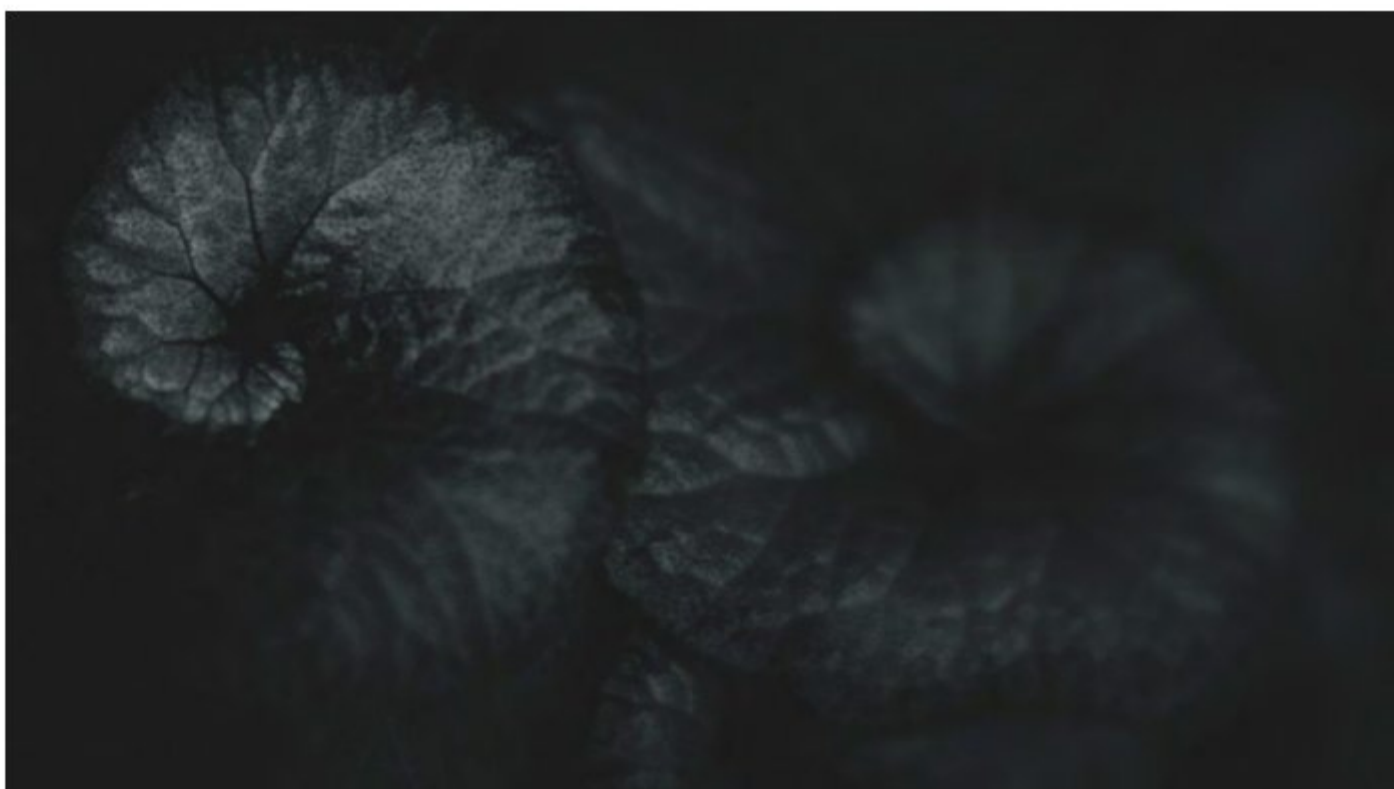


FATHER

F2.8, 1/250s, ISO1000

Who needs a cat?!

Greg Arnold



DARK SPIRAL

These really unusual leaves were growing in the hot house at the Auckland Winter Gardens. Shot with Lensbaby Velvet 56 on Canon 6D.

Heather Owens

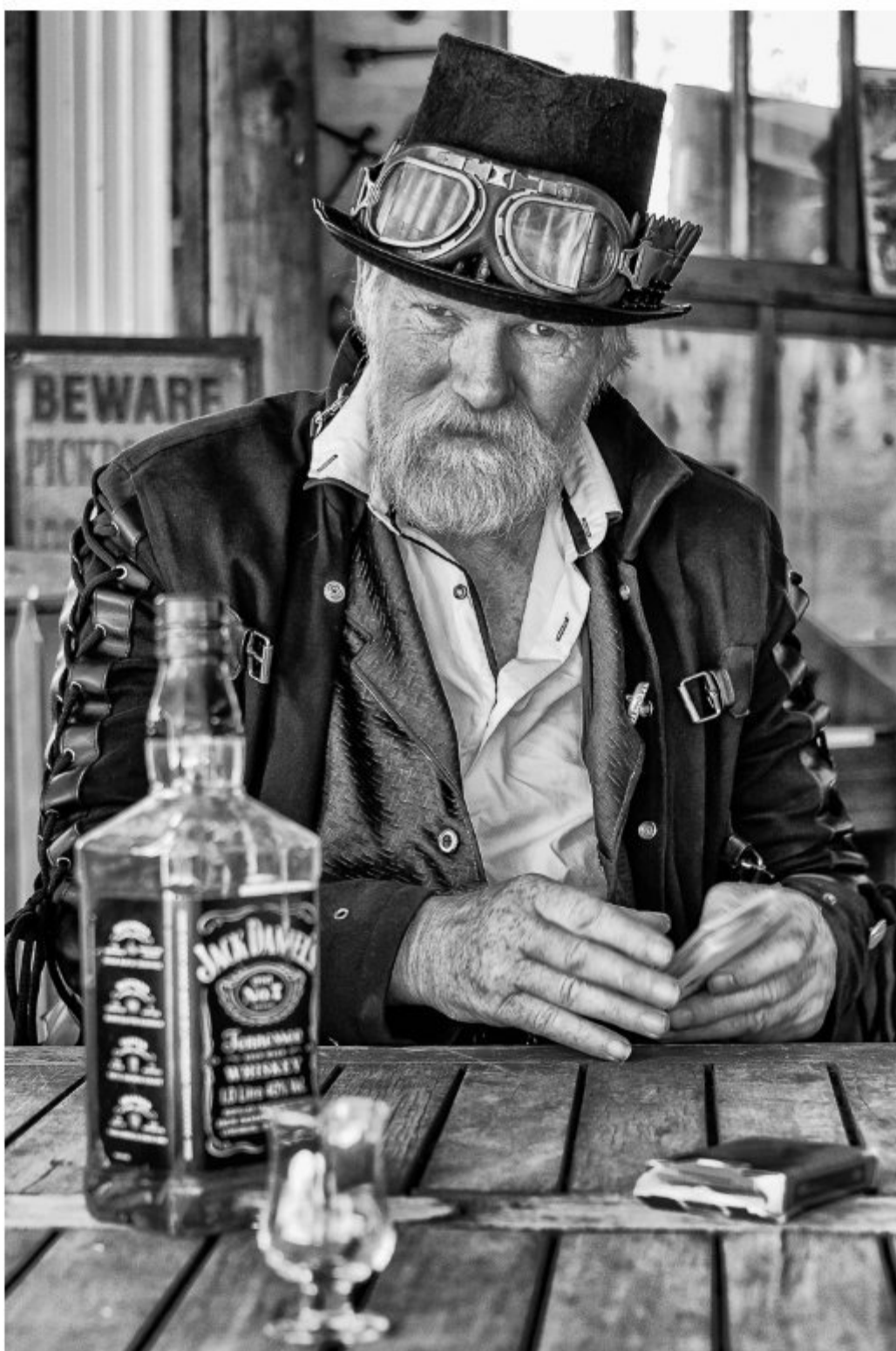


HOT DIP

F1.8, 1/4000s, ISO64, 35mm

After a long day at Rotorua, we went down to one of the natural hot pools.

Helen Dol



THE JOKER

F5.6, 1/60s, ISO1250

I recently had the opportunity to photograph at a Steam Punk event at TECT Park in the Bay of Plenty. Of all the images from that day "The Joker" was my favourite.

Graham Jones



THE CLIMBER

My son and his family were climbing at a favourite spot near Wanaka I when I saw the possibility of a B&W profile. I used exposure compensation to darken the cliff face then developed the image in Lightroom, converting it to B&W using Nik Silver Efex Pro 2.

Jim Jefferies



UNION PACIFIC 3303

This old train car seems lost in the desert. If it could talk I'm sure it would have many stories to tell.

Chick Piper



FLIGHT

F4.5, 1/4000s, ISO320, 200mm

Royal Spoonbill or Kōtuku Ngutupapa mid flight at Pauatahanui Wildlife Reserve. I was photographing a group of Spoonbill feeding in one of the inlet's ponds at low tide on a grey overcast day. The bowl suddenly took off leaving no time to adjust my settings so I panned this shot.

Vandy Pollard



RAMBLING ROADS

F4, 1/160s

This image was taken in Camaguey, Cuba. The Americans left behind 70,000 old classic cars when they were defeated, this is one of them.

Vicky O'connor



OVERLAPPING

F3.5, 1/160s, 100mm

This image was taken at the Auckland Botanical Gardens. The overlapping patterns of the leaves caught my eye. Getting in close and cropping the image tightly creates a pretty unique perspective.

Lee Waddell



STUDY OF A FORK

F5.6, 1/100s, ISO100, 55mm

This photo was taken when addressing the topic of fork as a photographic challenge. The design was inspired by some early paintings by Grahame Sydney.

Kate Snow



DROPLETS ON A POLE

F4.8, 1/160s, ISO800, 130mm

I was looking for interesting abstract images when I spotted this pole that had been sprayed with water.

Kelly Vivian



JUST A GIRL AND HER HORSE

I was lucky enough to do the Wild Photo Kaimanawa Heritage Horses tour last year. On the first day we had some lovely models demonstrating the bond that can be formed with what was once a wild stallion. All it takes is patience consistency and kindness.

Karen Miller



ON THE ROCKS

F11, 4s, ISO100, 13mm

This shot was taken on a tour through Devon and Dorset in England, down on the rocks at Hartland Quay and was definitely one of the most precarious spots I have set a tripod up on! The rocks were incredibly slippery (and sharp) and the tide was coming in very fast.

Leanne Silver



QUIET BY THE LAKE

F11, 1/20s, ISO160

I had gone for a drive to help me reconnect with my camera. Waiholo lake is the perfect place to just breath. At certain points of the week there are less people around and you can just connect with your surroundings.

Lisa Yates



FLAMINGO

I love Auckland Zoo, the Flamingo's are my absolute favourites. I really like how the black and white adds to the drama in this shot.

Marina de Wit



IRIS

F2.4, 1/13s, ISO200.

Image made inside with window lighting. I deliberately overexposed by 3 stops. In post, I converted to B&W and boosted the blacks a little to get the result I wanted.

Shona Jaray



TE PAKI SAND DUNES

F10, 1/500s, ISO125, 74mm

Te Paki Sand Dunes, a 10km long by 1km wide coastal strip of 150m high sand dunes. When heading to the Far North of New Zealand you can stop for a bit of adventure and surf the hot sand of this incredible landscape.

Rachel Elder



HAZY DAYZ HAWKES BAY

F9, 1/250s, ISO100

Driving home along state highway 5, on a very hot hazy afternoon in Hawkes Bay I saw this scene unfold.

Lynda Gordon



FLORENCE BIKES

F3.5, 1/640s, ISO125

Late afternoon walking the streets in Florence Italy. I loved the juxtaposition of the older woman riding her bike home in the contrasting shadows, with the younger figure in the background strolling more confidently, silhouetted in the sunlight.

Liz Cadogan



EMMA - THE BLACK SWAN

This was part of a Halloween themed shoot when a few of us creatives got together to play. Emma really suited this idea as I wanted to show a really neutral facial expression. The thinking is that, like a swan she is graceful on the surface but with turmoil under the surface.

Tony Gorham



IMPRESSIVE

A breathtaking carving at the entrance of the NZ bird aviary at Auckland Zoo.

Pat Norton



I THINK, THEREFORE I AM

F5.6, 1/320s, ISO3200, 450mm

A contemplative Chimpanzee at Sydney Zoo.

Peter Laurenson



WINDSWEPT MACROCARPA AT WAIPAPA POINT, SOUTHLAND

F11, 1/60s, 24mm

A rim of macrocarpa trees surround where the lighthouse keeper's house once sat at Waipapa point in Southland. There is nothing between here and Antarctica except wild southern ocean. The trees have adapted to the relentless southerly winds by locking themselves together, and bending forwards in a resolute stance of defiance.

Peter McIlroy



VANISHING POINT

F22, 120s, ISO100, 24mm

A moody day at Orakei Wharf in March 2019. I love the mood that the long exposure creates with the clouds and the way the eye is drawn into Mt Victoria at the end of the Wharf.

Peter Haworth



MY BALL

F5, 1/2000s, ISO500, 200mm

It was my first time photographing polocrosse, and I loved it! A fast paced, high energy sport with horse and rider working together.

Lynn Fothergill



LEFT BEHIND

F4.5, 1/100s, ISO400, 79mm

The day I moved into a new flat, I was immediately taken by this abandoned teddy bear left to get worn away by the elements.

Although making the photo black and white adds a sombre feeling to the photo, some days I did think the bear was doing some cloud gazing!

Tanya Rowe



TRESTLE BRIDGE

F8, 1/30s, ISO100

Remains of trestle bridge at Koetong which was once part of the now closed regional rail line linking Tallangatta and Shelly in north east Victoria, Australia. Getting to the bridge requires a 10 minute trek from the highway parking area.

Roger Neal



ASCENSION

F8, 1/800s, ISO200, 34mm

Out riding my bicycle one hot afternoon I noticed this set of clouds in an otherwise cloudless sky.

Steve Harper



RED

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A BUNDLE OF STICKS

Liam Sayer



NATURAL TREE

The bark on a tree looks rough but sometimes something rough is needed to protect a vulnerable core.

Sophie Pitt



CITY SURFING

In this image, I am showing how we can get stuck in two different worlds. In this image, a surfer is stuck in between city life and his surfing life.

Otis Hungerford



ALLEYWAY

This photo of a dark alleyway makes me feel dark and lonely.

Otis Hungerford



ALLEYWAY MAN

In this image, a man is in an alleyway. He was standing in the light but surrounded by the dark. This gives me a lonely feeling.

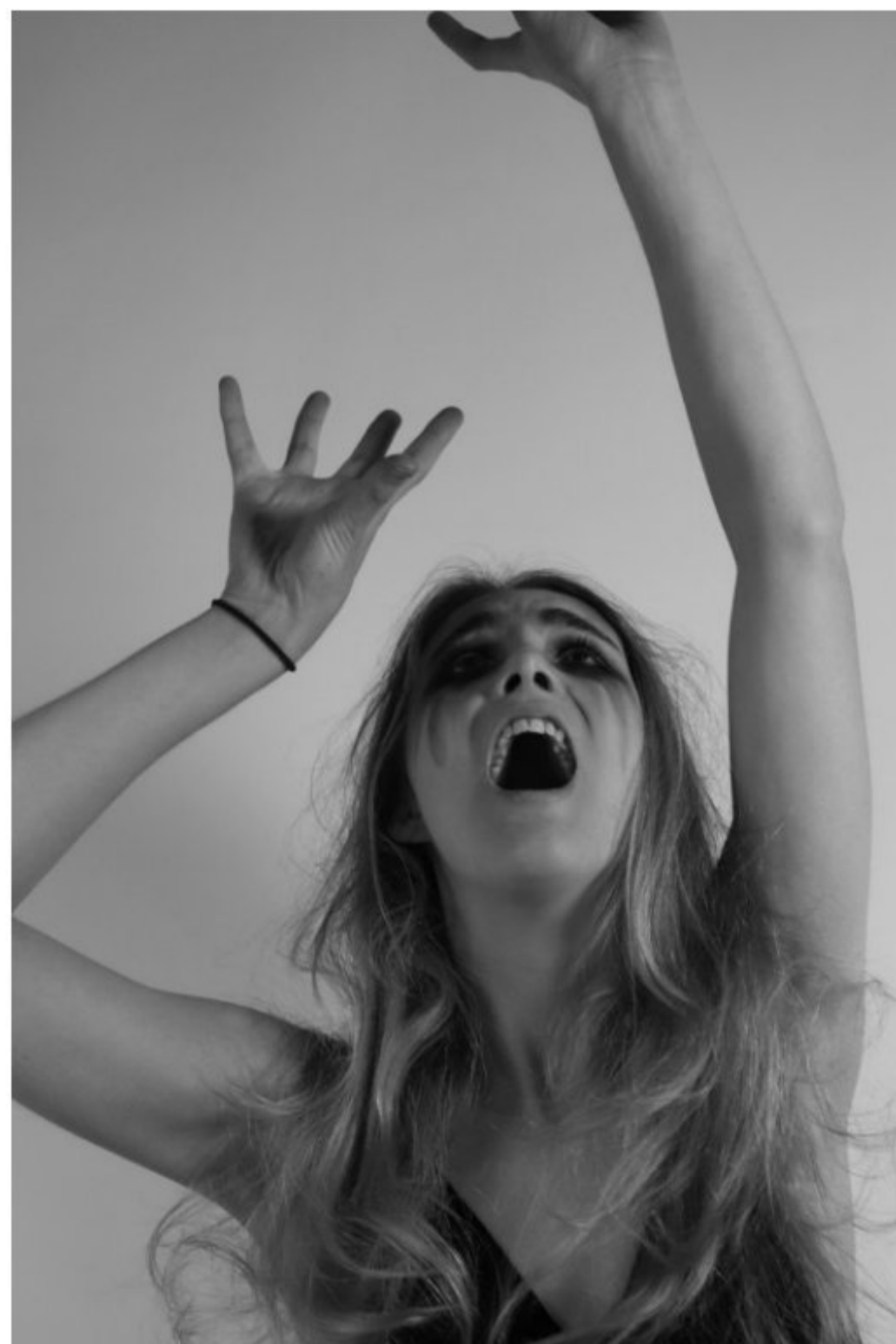
Otis Hungerford



I'VE HAD ENOUGH

This photo is about giving up trying to look pretty and perfect.

Sacha Austin



REACHING UP FOR HELP

This photo is about hitting rock bottom and trying to search for someone to help you bring yourself back up to a normal happy life.

Sacha Austin



SCREAMING ON THE INSIDE

This photo is about letting all emotions out.

Sacha Austin



TREE TUNNEL

Tunnel vision can always be broadened by a visit to mother nature.

Tommy Morrum Kelly



CLIMB EVERY MOUNTAIN

Every day is a journey.

Tommy Morrum Kelly



MOUNTAIN ON THE HORIZON

No mountain is an obstacle, but rather a challenge.

Tommy Morrum Kelly

"ORIGINALITY THRIVES IN SECLUSION
FREE OF OUTSIDE INFLUENCES
BEATING UPON US TO CRIPPLE THE
CREATIVE MIND."

NIKOLA TESLA

