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**Welcome to Issue 5 of the  
NFGphoto Magazine!**

In this issue:

The awesomest of awesome people. The greatest of the greats. All, for some reason, deigning to play with your humble photographer.

Please share this magazine, if you like it. Please print and pass these pages around. But please don't claim credit for things you didn't do. Be excellent to each other. Smile at a stranger. Not like that, you creep. Have a great day, but not too great. Moderation in all things.

As always, thanks to the fancy Jenni for the design advice. (Y)

This magazine is made possible by the super awesome and generous souls who support me on Patreon. Consider signing up, why not? 🍷



**Cover:** Dani

**Below:** Rosie

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Send any feedback to [mag@nfgphoto.com](mailto:mag@nfgphoto.com) ^\_^

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# On the Cliffs with **ARIEL**

This image is very different from the original.  
I spent a lot of time hammering the colours  
into submission.



It was surprisingly busy this day, and we raced through this series of shots fearing unwanted visitors.



If you didn't know the sky in this photo was copied from another image, I don't think you'd ever notice. ^\_^





Until recently, I've always been reluctant to change the character of an image, preferring instead to let the image reflect the reality of the scene as taken. But I've started throwing that hesitation away, and these images reflect that. They're not quite like the originals, and I don't think I regret it.

I don't like to *change* things in an image, I don't feel like human beauty needs rearranging. But colour, light and tone are fair game, and I went to town on these. 📷



# The Lost Shoot with **ARACHNIE**





I've known Arachnie for a long time. We've had some really fun shoots together, and made some really solid images.

When she wanted to take a run at being a Suicide Girl, she asked me to shoot it, and of course I said yes.

I don't shoot a lot of glamour. Or at least, I didn't in early 2015 when these photos were taken.

The images weren't accepted. Suicide Girls never said why. We followed their guidelines and it's not like Arachnie's in any way *not their type*.



I asked Arachnie what she thought of the rejection.

*"I don't think we did anything wrong - it just wasn't what the site was after at that point in time. If we submitted it now, it would almost certainly be accepted - but there were very few outdoors sets happening back then and everything was a lot softer looking - now it's much more varied."*

Oh, whew. All this time, I sort of wondered. Like many artists, I suffer from imposter syndrome. I worry that at any moment people will figure out that I suck at this, that I don't actually know what I'm doing. It's comforting to think this rejection wasn't my fault.

But imposter syndrome is also the reason I keep trying so hard to do better. I have to keep fighting and pushing forward because if I stop for a moment everyone else will figure me out.

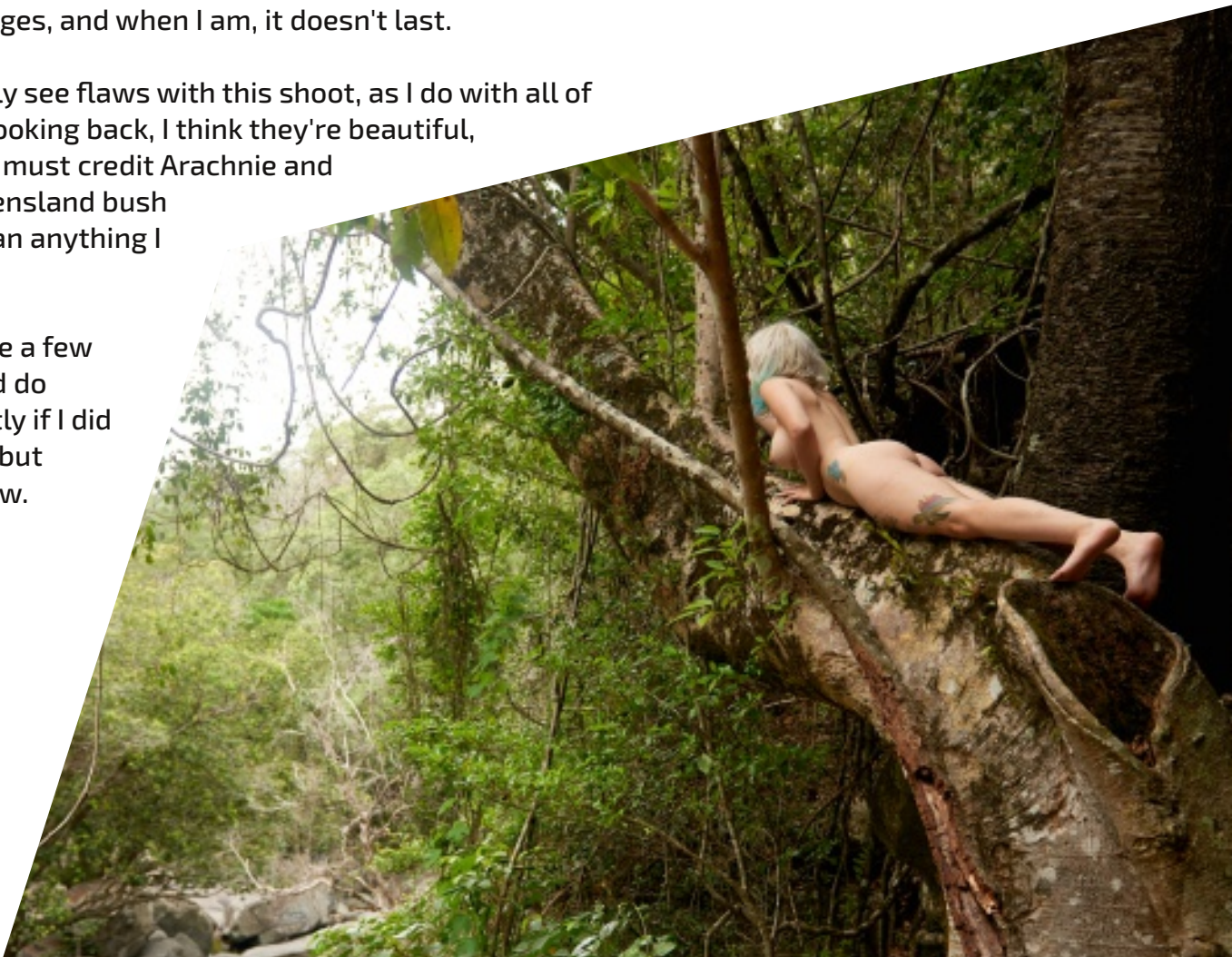




So I critique everything, all the time. I'm rarely satisfied with my own images, and when I am, it doesn't last.

I certainly see flaws with this shoot, as I do with all of them. Looking back, I think they're beautiful, though I must credit Arachnie and the Queensland bush more than anything I did.

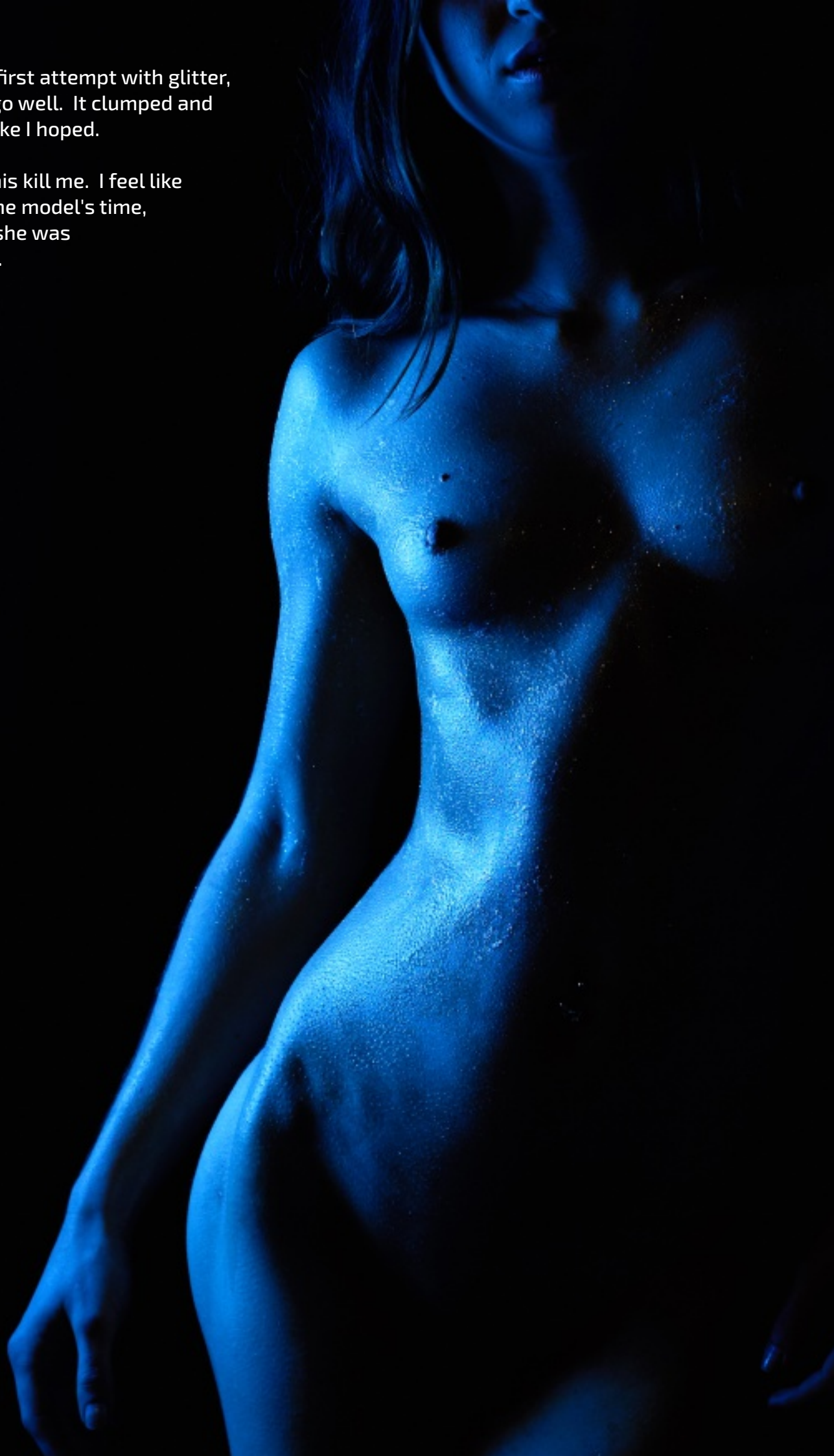
There are a few things I'd do differently if I did it again, but only a few.



This was my first attempt with glitter,  
and it didn't go well. It clumped and  
didn't shine like I hoped.

Shoots like this kill me. I feel like  
I've wasted the model's time,  
and I'm sure she was  
disappointed.

**LUCY**



**JANESSA**



Janessa wanted to do a shoot that reflected her personality more than the pole-standard high heels might. Total success.





AERIALICIOUS

I have had the great pleasure to work with Aerialicious on a fairly regular basis.

When Tami needed promotional photos of her new chandelier lyra, I was more than happy to have her in the NFGstudio.

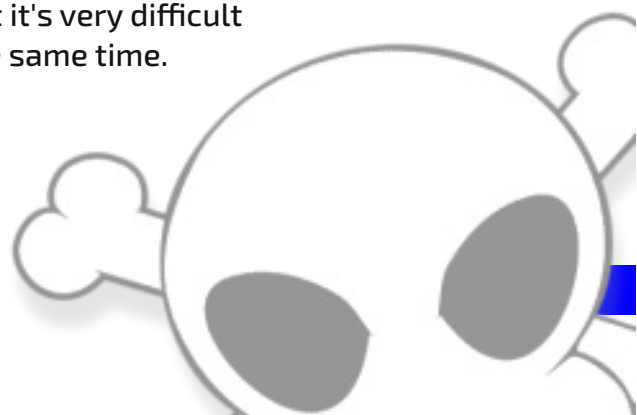


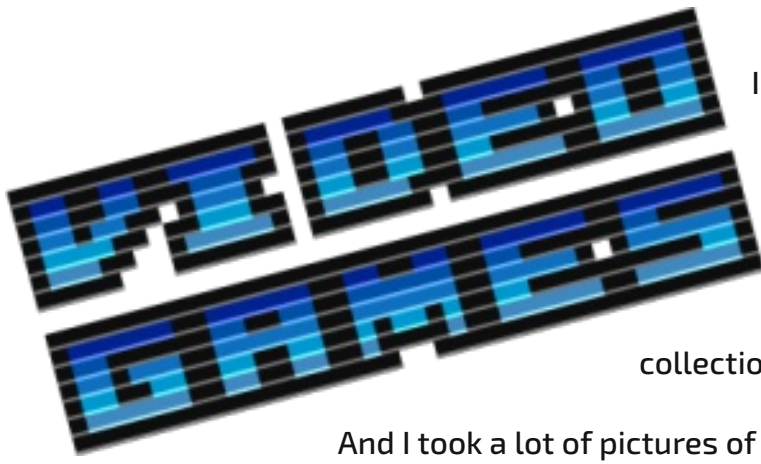
## AERIALICIOUS

It was a little bit tricky to get this shot, because the lights in the chandelier were not very bright. It's easy enough to go for a longer exposure, but it's very difficult to stop the movement of the lyra at the same time.

But Tami's a pro.

We nailed it. ^\_^





I don't mention it much around here because it doesn't really seem to fit the theme, but I used to be a big gamer. I owned a game store back when the Dreamcast was new, and until the floods of 2011 I had one of Australia's largest collections of video game hardware.

And I took a lot of pictures of it.

Taking photos of things, especially old things that have been banging around in a box for decades, is at once similar and vastly different from taking photos of people.

This stuff is a lot easier to pose, but I spend far more time erasing scratches and bits of dust while editing.

And the games complain a lot less when I clean out their crannies with a toothbrush and a bit of Windex. ^\_^





Like any other photography, the biggest challenge is the lighting. It requires large up-close light sources, often at angles that make it difficult to keep the lights out of the frame.

But there's an exquisite pleasure when you get the light right and every curve, every button, every bit of screenprinted text is revealed and the character of the object is made visible.

I love this shit. 🎮

**Above:** Hori Fighting Stick SS  
**Right:** Sega Dreamcast VMU  
**Opposite:** Sega Megadrive pad





**Above:** Fujitsu FM Towns Marty after the flood  
**Below:** Nintendo 64 pad





**Above:** Hitachi HiSaturn Navi  
**Below:** NEC Turbo Express & TV Tuner



# ALICE X

When Alice X is in town I take every opportunity to shoot with her, even if she suggests a sunrise shoot in the middle of winter.



When our first location turned out to be unavailable, we raced to a backup. While *en route* we saw fog rising off a swamp, and stopped here, not far from a crew of workers in earth movers.



This shot is a little unusual for me. I pushed the colours and tone farther than I normally would, and I think it turned out well.



This whole shoot pleases me greatly. Alice is, of course, entirely amazing, but the beauty of the swamp is hard to ignore.

I tried very hard to capture the subtleties of colour and light, and I think it worked. Certainly it was worth the risk of frostbite - it was a very, very cold morning. ^\_^



This entire shoot, which I hope to feature soon, happened on very short notice. Alice was in the area, stopped by, and we just wung it. It resulted in some of my favourite photos. I love the pale, dreamy colour.

**ALICE X**



**ALICE X**

It's not often that my models do their own editing, but despite professing a strong dislike for it, Alice edited her own photo here and I reckon it worked out better than I could have done at the time.

# BEFORE & AFTER



This shot of Christie in the aerial net is a good starting point. It doesn't need too much work to make a solid image. The usual exposure and contrast, some cropping... Easy!

This was the first finished version. A lot of effort went into the overall colour, but special attention was paid to her face. As is fairly common, her makeup artist had done it significantly darker than the rest of her body, and the colour didn't match as well as I'd have liked.



Throw in a healthy amount of background cleanup, a tiny amount of skin smoothing, and we're done.

Or are we?

I went back to it again, with the idea that it could be more dramatic. Darker vignetting, more aggressive shadows, and a slightly different colouring.

Tighter 4x5 cropping cut out unnecessary net. I brought out more detail in the lace, and cut away most of her unruly hair



Now we're done. ^\_^

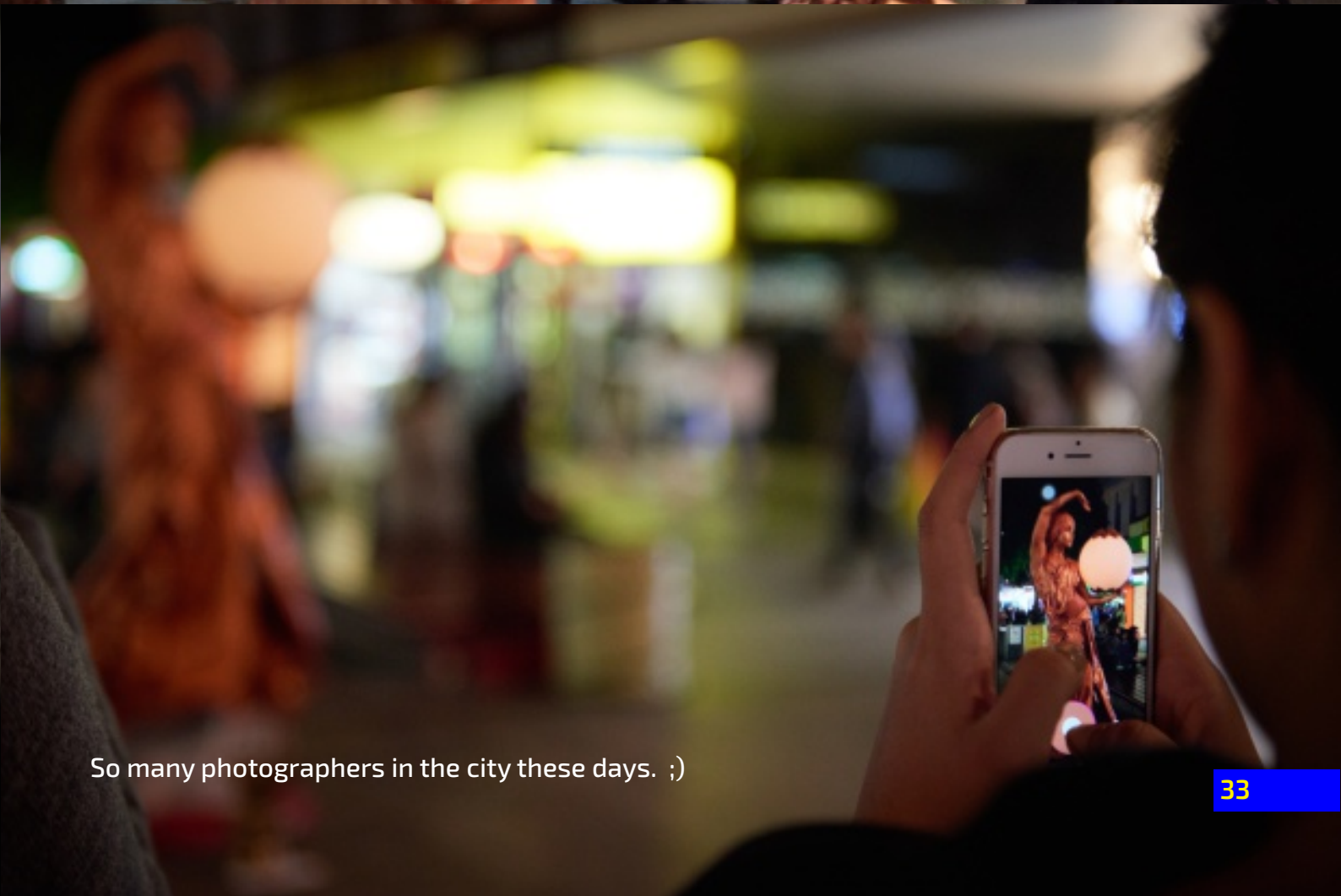
Asher is a tremendously versatile performer. We've worked together several times and she's always ready to blow my mind. When she told me about her new living statue performance in Brisbane's Queen Street Mall, I really wanted to be there.





For this sort of performance I think it's critical to include the audience. Asher's golden appearance was a real fascination for everyone, but especially children.

Shooting at night can be tricky,  
but I love the challenge.



So many photographers in the city these days. ;)

# DANI



Sometimes I look at an image and I know immediately that it's exactly what I want. These two images of covergirl Dani work for me on every level.

Trying to light a body to show off the hard work that's gone into it can be tricky, but I think I'm getting better at it. It helps to have amazing subjects.





Sometimes, when you're working on a photo for too long, you lose your way a little bit. Like this 'final' version of Dani. I worked at it for a long time, shared it around online, and the next day - with fresh eyes - I realized I'd made her green.

Oops.

See you next month. ^\_^