

ISSUE 23 | JULY 2013



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

PAUL BOWEN
Air to air

SUE BRYCE
Heart to heart

DARRYL TORCKLER
Water world





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With this issue, we enter our third year of publication. Our first issue, July 2011, made it's tentative footsteps in cyberspace towards the princely number of 345 subscribers, people who expressed an interest and signed up for what was at the time, hardly more than a concept. A leap of faith, so bless them all.

We've lived two fast, furious and often frenetic years but our 22 issues seem to have met a ready market of diners tired of the fare on offer elsewhere. Your continuing feedback encourages our direction, and echoes, vive la difference! So upwards and onwards, as we have a fantastic ensemble cast assembled for issue 23:

The fabulous Sue Bryce returns for this issue, after many demands for an encore performance from our readers. Sue is a one-woman campaigner for a genre once treated with some derision, glamour photography. Through her work, her accessibility, and her values, she has redefined the category.

Paul Bowen is an American photographer with an office in the clouds, but his feet firmly planted on terra firma as an astute businessman. Paul shoots air-to-air photographs of an incredible range of aircraft for their manufacturers and owners, as well as producing images for aviation magazines. It's precision flying meets precision photography and Paul's work certainly spun our turbines.

Darryl Torckler's office is to be found in the confines of either a wet or drysuit, depending on location and sea temperature. This New Zealand photographer shoots underwater, marine and coastal images for magazines and stock libraries. His story tracks the march of progress all the way from film based 36 exposure Nikonos cameras through to the expensively housed DSLR cameras.

Thanks to my team, past, present and future for 'buying in' to my dream and contributing your ideas, prose, honesty, and unswerving encouragement, especially on those occasional dark days when my own courage fails me.

Thanks to you, our readers, for being with us for issue 23, and if you're one of the founding subscribers who joined us while this magazine was no more than a glint in my eye, thanks for staying.

Enjoy this issue of *f11*, year 3 starts here.

Tim

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The *f11* team

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



TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, 'Learn from him, you will'.



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



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



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



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



WARNING – HOTLINKS ARE EVERYWHERE!

Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer screen contains a link, there are highlighted links within articles and all advertisements link to the advertisers websites so you can learn more about the products you're interested in. Simply click on the ad.

If this is still baffling, learn more in our expanded instructions on [page 119](#) of this issue.

Featured in this issue



Sue BRYCE

Heart to heart

14



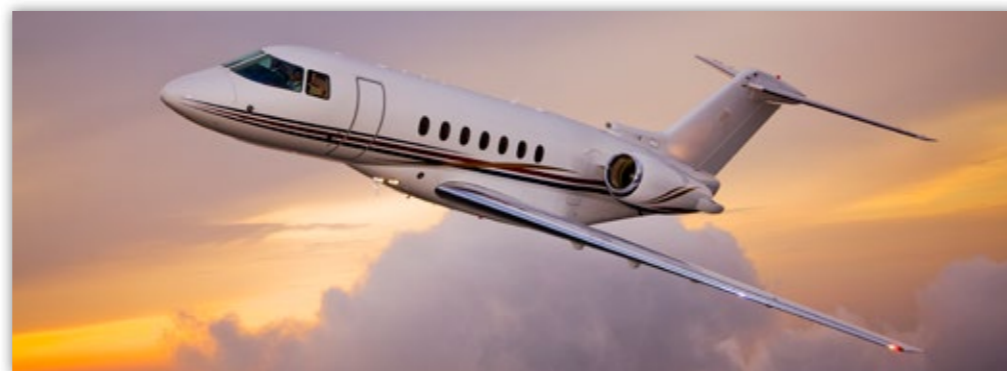
© Sue Bryce



Paul BOWEN

Air to air

42



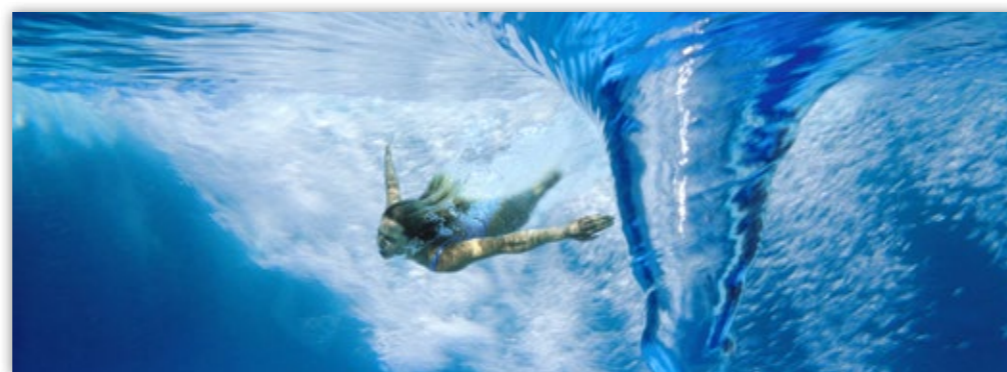
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Darryl TORCKLER

Water world

80



© Darryl Torckler



Year 3 BEGINS...

With this issue!

Issue 1, July 2011



Issue 12, July 2012



Issue 23, July 2013



COVER IMAGE © Paul Bowen
www.airtoair.com

Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	114
PSNZ	118
Malcolm Somerville	120
ACMP	122
AIPP	124
AIPA	126
NZIP	128
Gary Baidon	130
Subscriber Prize Draw	133
The Deep End	134

In plain sight

creativeLIVE: UNLOCKING SECRETS AND SHARING THE LOVE

One of our featured photographers in this issue, Sue Bryce, describes her early career, background and philosophy in this teaser for her creativeLIVE workshops and tutorials.

Source: creativeLIVE via YouTube

www.creativelive.com

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



DARK CLOUD: WHITE LIGHT

Dark Cloud : White Light is the title of a media arts exhibition by Joseph Michael. Formerly at Weta Digital, Joe has braved the elements to film for periods of 24 or more hours to create an experience of audio and visual splendor, revealing the hidden wonders of the New Zealand landscape. An epic visual story of space and time, told in three-dimensional, time-lapse cinematography. Nikon D800 cameras were used.

Source: Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



ANNIE LEIBOVITZ ON THE FUTURE OF PHOTOGRAPHY

A brief sound byte answer to an interview question to Annie at a Cannes Lions 2013 media event.

Source: The Guardian

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See full details on page 135 of this issue. Please note all existing subscribers also go in the draw, which takes place at the end of July 2013.

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A perilous business

We're all valiantly trying to steer our way through the financial crises which have wracked, or should that read wrecked, our little world for the last decade or so. Only a very few cashed up individuals have escaped the pain associated with the sad state of our economies, markets and

financial systems, and even the most optimistic won't pin a timeframe on the – hopefully – inevitable recovery.

Spare a thought for the big brands, and the companion manufacturers, large and small, which design, produce and market the equipment and peripherals you utilise in the capture part of your photography. Major changes in both the size and dynamics of the equipment market, particularly the camera market, are wreaking havoc in their businesses and on their balance sheets.

Demand for simple, compact, consumer digital cameras is now in freefall, replaced by the insatiable desire of consumers to own the very newest and shiniest mobile phone, camera equipped of course, at any cost – the latest model deemed essential for a happy and fulfilling life.

The fallout? Once ubiquitous simple-single-function-mass-market-cameras are destined to the same journey taken by the dinosaur and the dodo. This is but one example of the convergence the futurists warned us of, and similar change will impact on other consumer product categories with equal force. Impact is precisely what this trend is having on all of the camera manufacturers, now forced to understand and

come to terms with a smaller, more discerning and certainly more demanding camera and peripherals market.

In time, in fact, in short order, their pain will be our gain, as the professional and enthusiast sector, the one with some longevity, the one occupied by less price conscious, more quality conscious people like you and me will be analysed, understood and catered to even better than we are today.

We are now the camera manufacturers future, and they will guard their relationships with us as sacrosanct. Expect to be listened to and heard like never before, expect your feedback to result in change, your ideas to be actioned rather than merely politely entertained, and your influence to be courted, prized and recognised as commercially valuable.

Think you've seen real focus and major progress in the last five years?

Think again, watch this space, you're no longer a small but profitable segment of a wider business, you've just become the market, you've just become customer #1. ■

TS



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Content and Meaning

Taking off the labels

In the early stages of the photographer's progress, making pictures is in many ways, about labels. We want to make accurate pictures of what is in front of us, photographs that give answers to the important questions: who, what, where and when. These are labels or identifiers, marker pegs of our physical journey in the world.

This is a photograph of Mount Vesuvius at dawn, or this a photograph of a vendor in the spice market in Dubai taken late one afternoon. Clear labelling ensures that there are no surprises for, or hard work required of, somebody reading your photograph. However it doesn't have to be that way.

The medium is often described as having two key components, content and technique. Content is what you put in the photograph (a gannet, vulture or albatross if you happen to be a birder) and composition is the selection process you go through in your mind, adding and/or discarding content until the label has been accurately constructed and then stitched

onto the garment. Technique is the process, or processes, you use, the path you follow to get there. If you use film, you will have a particular range of processes and therefore mindset, you will use to realise your content; if you work digitally, you will have another set of technological decisions to make in order to arrive at your destination. You stand before your subject, make decisions around the purpose of the image and compose accordingly. If you are skilled, you will be thinking in parallel, adjusting subject and lighting so that post-production is effective in realising that content. The wedding photographer, faced with a bride in difficult light and aware of what the client needs or expects, will make changes to the placement of his content, perhaps using additional lighting to overcome the technical issues. One railway line, two tracks to follow simultaneously.

Painters and other visual artists are, however, aware that there is a third leg, that the bipod is, in fact, a tripod.



Meaning is the key to separating ourselves from the herd, the key that will open the cabinet of personal style which has little, if anything to do with having all the cool tools and knowing how to use them. When we begin to consider what our subject means to us personally, then we are drawing upon the one resource we have which others do not; ourselves and our own experience. When we reflect upon why we are drawn to photograph particular content, our experiences of that subject material beyond the camera, in our lives, then we are beginning to weave ourselves into the frame, which is, put another way, the first step on the path to an authentic personal style.

I am not really an ocean person, preferring the silence and grandeur of the mountains. However, this particular morning I had gone down to the lonely sea and the sky to work on an assignment. While there, I happened upon a small beach and an ocean in a tousled and excited state. After nearly drowning as a child, I have always approached oceans with respect and not a little

trepidation – and considerable fascination. I can watch the pattern of the ocean for hours, a snake charmer entranced by the cobra. A certain measure of my caution was the fact that I put the camera strap around my neck as I edged out onto the small, steep beach.

Believing myself to be above the waterline and therefore safe, I began to photograph. Then the seventh wave (to be followed by an eighth and ninth) suddenly rushed up the beach and swirled around my knees, trying to dislodge me. Failing, it slithered regretfully away, leaving a line of foam like a retreating manta ray or the mouth of one of the sperm whales common to the area.

Content and meaning synchronised. Only technique remaining to be realised. ■

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At the heart of the image



Sue BRYCE

Heart to heart

We first featured Sue Bryce in issue 2 of this magazine, way back in August 2011. This was, hands down, one of the most popular and enduring photographer features we've ever run and I've been asked to 'bring Sue back' on countless occasions over the ensuing almost two years. We listen to feedback, so here she is again.

We pick up the story to describe what must have been a whirlwind, perfect storm for Sue in the time elapsed between her visits to *f11*. Regular readers will know that Sue has almost single handedly breathed life into glamour photography, once much maligned, in the process revitalising a category and completely changing the basic proposition. Sue's glamour is about and for women, their self worth and empowerment – not the titillation of men. ▶



Tiffany Angeles, Los Angeles, California, USA. Canon EOS 5D MkIII with EF 35mm f1.4 L USM lens at f1.8 1/500 sec, ISO 160, no reflector, straight into the late afternoon light. © Sue Bryce

'I have friendships that span continents, defy distance and withstand absence, I am blessed.'

Rather than resting on the laurels gathered first in New Zealand, and then in Australia, where she has twice been named as the Australian Portrait Photographer of The Year (2011, 2012) Sue has gone on to become an educator and motivator on the world stage.

While doing just this, last year she received the WPPI – Wedding Portrait Photographers International – Premier Grand Award 2012.

Sue now lectures around the world, and has been featured on several occasions on creativeLIVE, where her online video profile, workshops and tutorials are incredibly popular with an audience determined to follow in her footsteps, both creatively and commercially.

Her blog, In Bed With Sue, connects her with a professional fan base in the hundreds of thousands and is one part instructional, one part motivational, one part commercial and one part just plain inspirational for followers who wait for each missive with near religious fervor.

We take up the story here, eager to fill in the gaps and bring you fresh insights into the woman and her incredible career.

f11: Welcome back to f11 Sue, it's been way too long!

SB: Oh, it seems like only yesterday...

f11: What an amazing couple of years, can you believe what's gone on?

SB: I just work really, and I work a lot. When I do stop and smell the flowers I'm always shocked by one thing. In the first half, or even two thirds of my career, my genre was mocked and even sneered at. Now it's changing lives. How? How does that happen?

f11: You had developed a wonderful business in Sydney, with advanced bookings months in advance and a slew of awards, some people would have been more than content with that – but you had bigger dreams?

SB: I wanted to have a global brand, to launch a Global Glamour Revolution. I thought, well, if I'm the last glamour photographer in the world and I'm turning away bookings then women obviously WANT this, they NEED this.

f11: Let's talk about creativeLIVE, and your involvement with the team there, how did this come about, and what does it mean for you now?

SB: George Varanakis booked me to speak at WPPI in Las Vegas during 2011. He said, 'I see your talent'. It was there that I met my friend Tamara Lackey, the children's photographer from North Carolina. Your readers may remember that f11 featured her in issue #5, November 2011? She said, 'I need to introduce you to people', and started with Craig Swanson, owner and founder of creativeLIVE. Craig is definitely one of my creative soul mates, and he said, '...you are a superficial product wrapped up in the truest message I've heard.' He was shaking his head when he said it! These three incredible people in our industry have impacted my career on a prodigious scale. George is now the head of Talent at creativeLIVE. There is no stopping this company, I love these people.

f11: Seems like you're hardly home these days, is that fact or fiction?

SB: Home is where the heart is. Right now my heart is in Seattle. I've been in 2 studios for my career, one for 12 years and the other for 8. These last 4 years of travel have been bliss. ▶

Tiffany Angeles, Los Angeles, California, USA. Canon EOS 5D MkIII with EF 50mm f1.2 L USM lens. © Sue Bryce



You know, my friends come to me wherever I am. I watch my nieces and nephews growing up on Skype. I have friendships that span continents, defy distance and withstand absence, I am blessed.

f11: Guess your air points balance looks pretty healthy right now?

SB: Never, you simply can't get consistency with one airline... grumble, grumble...

f11: These opportunities to speak at photographic events seem to come fast and furious, tell us about some of these and why you do them?

SB: They are very flattering, but I have decided no talks for the next year. I need to shoot. I want to shoot. I don't speak for the applause, I don't need applause, I like to educate – but I can do that online. What I need to do for my soul is to create, take pictures and be a photographer.

f11: Is this one way traffic, or are you deriving some learning from the process of teaching and motivating?

SB: This is a revolving door on every level. I create, and then I teach, and in teaching someone else I learn, and then I create more and then I teach again. I have never felt so stimulated in my life, so completely fulfilled by my craft and so in love with what I do. Still – after nearly 25 years!

f11: Are you ever overwhelmed by the clamour, by the fact that so many people seem to want a piece of you, and a piece of what you have?

SB: YES, I am a strange mixture of introvert and extrovert. I can be incredibly awkward in social situations sometimes, and I am incapable of small talk, which is difficult. But really I'm just a portrait photographer, a domestic portrait photographer...

f11: How on earth do you manage to continue business back at home in Australia where you are the only shooter?

SB: I don't anymore. Now, I shoot where I travel. But I have trained some solid photographers in my style, and I have built a menagerie of talent globally that I can recommend when people can't get me.

f11: When you finally do get back to the four walls of your own business, real clients, real life, how does it feel?

SB: That's my every day. Despite what it looks like, workshops and public rock concerts, and autograph signing. I've done 6 workshops on creativeLIVE in 16 months – that's it. 95% of the time I am a portrait photographer and I live in my studio. So I live and breathe what I do. A lot of what you see is social media, it's all online. My life is quite ordinary, I assure you. OK, 'ordinary' might be the wrong word, perhaps 'normal' in an extraordinary kind of way. You know I grocery shop, I clean the toilet.

f11: Video seems to have become a real focus for you, along with some fusion between motion and still pictures, will that be part of a new direction?

SB: It's the fastest way to connect an audience to what I do and people cannot get enough of stories and 'Behind the Scenes' stuff. I will make a video of every shoot I do this year. I am creating a video marketing campaign now. Jill's documentary in Paris with Hailey Bartholomew* has had over 600,000 views in 4 months – this is the most exciting medium. ▶

*See sidebar piece on page 26

One of my award winning images from the 2012 Australian Professional Photography Awards. Canon EOS 1D MkIV with EF 50mm f1.0 L USM lens © Sue Bryce



I think people were scared that the lines would get blurred between stills and video. Video is the future of online marketing, offering opportunities for connection and story telling. It's not a public product YET – photographers still have time to jump on board.

f11: Any directing opportunities coming your way?

SB: I direct women every day, shoulder forward – chin down. I do not desire to make movies, just portraits and a great portrait business.

f11: You've inspired so many people, many of them women, to follow in your footsteps and develop a similar business. How does this sit with you, is this an achievable goal for just a very few, or for many?

SB: I am an uneducated child, of blue collar workers, who started a business in her South Auckland garage with no money. Trust me, anything is possible when your heart is willing.

f11: Whether by design or by accident, it seems like a dream for sale – do you worry about that?

SB: NO, all dreams are for sale. What you cannot have is MY dream. I tell people, go get your own. This is a life of passion and mastery for me, you will never know my success if you do not feel the passion to master this. But then I trained a photographer who has neither the passion nor the mastery, and she runs a perfectly stable and even lucrative business model. She will never grow as a photographer, but she is happy and productive. Successful people are not lucky, they work hard. I didn't develop a dream business, I built a robust business model and I worked at it every day for 15 hours a day for years. ▶



We were in the alleyway shooting into the sun and over the road was a park with a little hill, so we ran up the hill and got there just in time for the last little flare as the sun was sinking. Canon EOS 1D MkIV with EF 50mm f1.0 L USM lens © Sue Bryce

'I have a warrior inside of me'

f11: It's almost like a movement, it seems to have its own momentum, do you ever feel that the pressure to deliver more and more 'Sue Bryce' to hungry audiences, actual and virtual, is overwhelming?

SB: Yes, every day. That's why I don't want to speak, I want to shoot. You know I truly want to evolve as a photographer and business owner. You haven't seen the best of me yet. I've been in training, and I am growing more each day. I am not trying to be a famous photographer or a photographer of famous people – there are a gazillion photographers who want that. I am trying to bridge the biggest hole in the world market. The everyday woman who wants to look like she is in a magazine. There are a lot more of her, than women who are superstars. Part of my creator profile is a mechanic, I want to engineer something. I see this hole in the market and I want to fill it to make something that bridges this gap, offers a service to the world, and satisfies my ideal of the highest value.

f11: Can you imagine a day when the touring, the lecturing, the video production takes over, replacing the business of photography for real, live clients?

SB: Never. It's not who I am.

f11: How do you reenergise, refuel your own tank, so that you can continue to deliver experiences, instruction, and motivation to this market for Sue Bryce that has grown around you?

SB: Oh, I AM reenergised by everything I do. This is not work. This is enthusiasm, if I am NOT excited by something I don't do it any more. It took me years to get here. I have done jobs I hated, now I say no, or I outsource. This is the hardest part of my evolution, the belief that I HAVE to do something. The more I let go of that notion the more successful I become. I struggle with this every day. You do not have to have high blood pressure to be successful, and I learnt that the hard way. I was holding on so tight, but

to what? What are you holding on to Sue? Let go, this is my mantra. I am a work in progress, I know there is more success in joy, trust me.

f11: Can you ever truly get away, somewhere where people don't know you as a photographer on the world stage?

SB: Yes, my family and friends (lots are photographers) just treat me like a normal person. I'm not that interesting.

f11: Complete this sentence : Glamour photography is.....

SB: Glamour photography is: a way to change the way you see yourself, accept yourself and love all that you are; for every woman who has ever looked in the mirror and not felt good enough about herself.

Sounds kitsch doesn't it, but it's so true.

f11: There's only one Sue Bryce, how do your followers, the aspirants, find their place in a niche within a tough and demanding creative and business environment?

SB: I explain that I'm not trying to be 'Sue Bryce'; I'm trying to take beautiful portraits that my clients want to buy, while offering a great service and experience. Anyone can do this, it's called good business. People don't want me to photograph them so they can stand next to me. They want what I can give them. That's service. My job is to make every woman believe and I tell them, 'I will take the best photo you have ▶

▶ *My seniors shoot took me to this grungy alley way. As we hit the hard light of 4pm in winter, I was overwhelmed with shadows and bright hard lights on the face. Canon EOS 1D MkIV with EF 50mm f1.0 L USM lens © Sue Bryce*

▶▶ *Following double page spread: Canon EOS 5D MkIII with EF 50mm f1.2 L USM lens. © Sue Bryce*





every seen of yourself', and then I do that, I keep that promise.

f11: So much success, so much profile and acclaim – are you happy and fulfilled?

SB: No, I have a drive that is relentless. I am a perfectionist in a lot of ways, nothing I do turns out quite the way I envisioned, it's always way more organic, which is wonderful. But I need to constantly be creating, I am frightened sometimes that I have stopped laughing so much as I have gotten older. Business makes you serious, and all too prudent. This year, I am trying to smile more, to laugh more. I feel a weight on me sometimes and I stand on an edge that feels precipitous. Then I remember, you cannot live up to all expectations.

f11: You're always looking to the future, what comes next?

SB: Well, I have relaunched Glamour Photography back to the industry, but not yet back to the world. I am starting an international marketing campaign to inform the women of the world that glamour photography is back, so wish me luck.

f11: Thanks Sue, great to catch up with you again.

SB: My pleasure, I love what you have created Tim. New Zealand is my home, I feel very blessed to have Kiwi roots, and everywhere I go in the world people say the most wonderful things about my country and it's people. I know who I am. I am Tangata Whenua (of this land) and I have a warrior inside of me. ■

TS

www.suebryce.com

<http://www.inbedwithsue.com/blog/>

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

► Facing page: Jill Brzezinski-Conley, Paris, France.
Canon EOS 5D MkII with EF 35mm f1.4 L USM lens.
© Sue Bryce

The Light That Shines

'I won a trip to Paris, on my own. Then I met a girl named Jill. Her best friend reached out to me when I was teaching on creativeLIVE. Jill had been married for only 3 months when she lost both breasts to breast cancer, she was only 32 years old. Her only request of me, was to critique her photos. You see Jill wants to tell her story. So I took them to Paris.'

Sue Bryce, and film maker Hailey Bartholomew, collaborated to tell Jill's story in still images and with video. The images of Jill on the next five pages, 27-31 were taken on that unforgettable trip.

It's a story of courage in the face of incredible adversity, enduring love, the compassion of strangers and the healing powers of unconditionally gifted creativity.



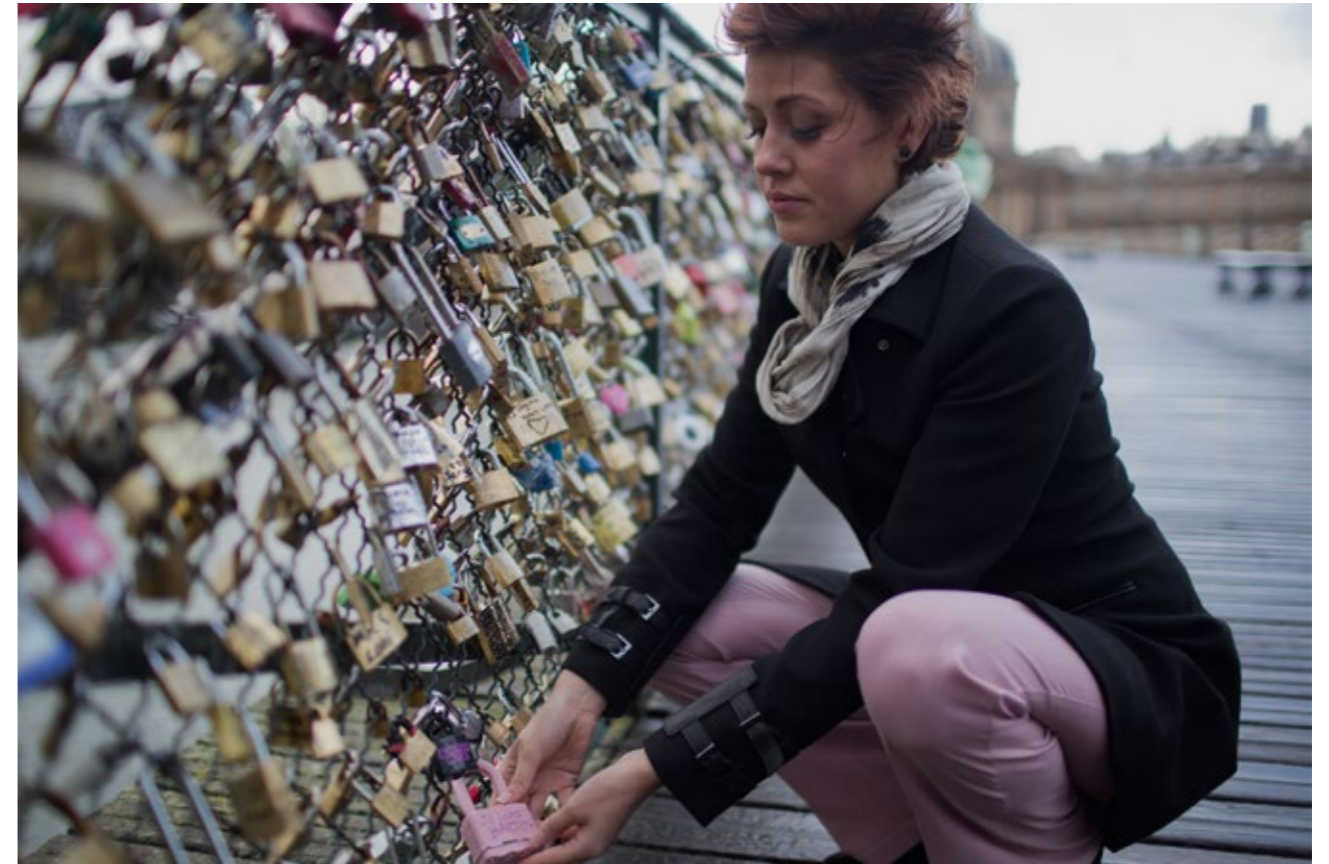
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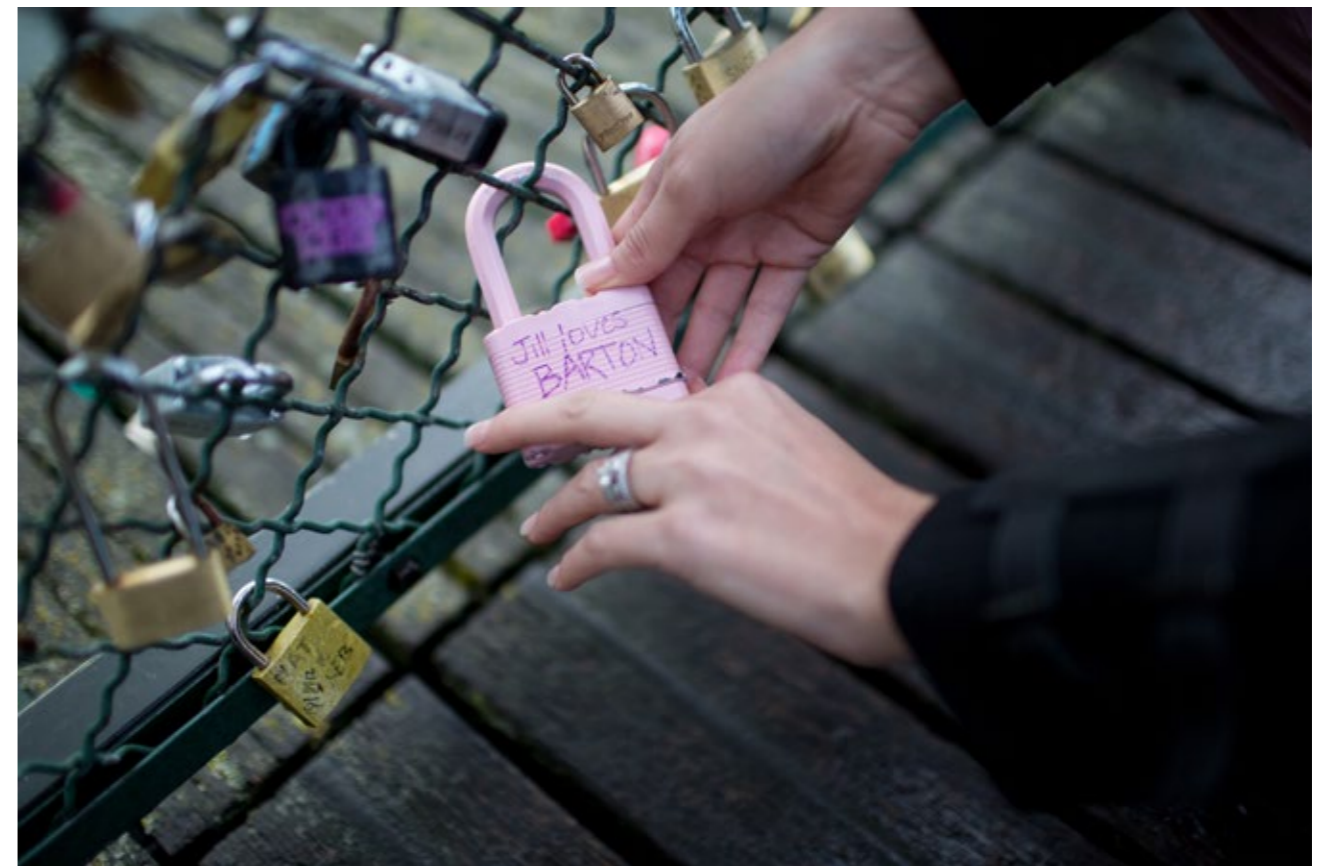
Jill Brzezinski-Conley, Paris, France. Fujifilm FinePix X100 © Sue Bryce



Both images: Jill Brzezinski-Conley, Paris, France. Canon EOS 5D MkIII with EF 35mm f1.4 L USM lens. © Sue Bryce

'You haven't seen the best of me yet. I've been in training, and I am growing more each day.'

▶▶ Following double page spread: Jill Brzezinski-Conley, Paris, France. Canon EOS 5D MkII with EF 35mm f1.4 L USM lens. © Sue Bryce







*Both images: Daphne Fernberger a Julliard Student of Dance. I shot through fine black mesh at f2.8, always refocusing on the eye every shot. In order to shoot wide open in a bright studio the mesh brought me down several stops so I pumped up my ISO between 3200 and 12400 then the grain came in which I love. I bracketed the ISO intermittently through the shoot, some more grainy than others, this is the closest result to 'old school' film I can get, I love it.
Canon EOS 5D MkIII with EF 50mm f1.2 L USM lens. © Sue Bryce*



▲ I made a pact with myself to do an illustrative art shoot every month, complete play, for my pure creative pleasure.
Canon EOS 5D MkIII with EF 35mm f1.4 L USM lens. © Sue Bryce

► © Sue Bryce





Both images: Shot at the creativeLIVE studio. One window, one reflector – so easy. This light is as divine as Miss Isi Gaaga herself. Isi came to my class all the way from Lagos Nigeria. This woman is as graceful and beautiful in person, as she is in every one of her pictures. Canon EOS 1D MkIV with EF 35mm f1.4 L USM lens. © Sue Bryce



Canon EOS 5D MkIII with EF 35mm f1.4 L USM lens. © Sue Bryce



Canon EOS 5D MkIII with EF 35mm f1.4 L USM lens, f2.0 1/2000 sec, ISO 160, no reflector, sidelit by sunlight and shot through twigs. © Sue Bryce

'95% of the time I am a portrait photographer and I live in my studio. So I live and breathe what I do.'



I was asked to create a tutorial on fantasy portraits. I started playing and couldn't stop. I can't wait to do more of these. Canon EOS 5D MkIII with EF 35mm f1.4 L USM lens. © Sue Bryce

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Paul BOWEN

Air to air

Paul Bowen is a commercial photographer based in Wichita, Kansas, USA – but unlike most commercial photography, where the highly volatile things on set are the art director and the stylist, Paul shoots extremely dangerous beasts requiring tight control and direct supervision.

Paul has been shooting aerial photography since 1972, along the way creating over 1,000 magazine covers and countless advertising campaigns.

Aerial is something of a misnomer, suggesting gentle oblique shots of buildings, landmarks and the countryside, in fact the best descriptor for his work is 'air-to-air' photography. Shooting everything from light sports aircraft, military and executive jets, and historical aircraft, right through to wide body airliners such as the Airbus A380, most days Paul's office is a tight spot with great visibility – somewhere in an aircraft. ▶



Gulfstream G550. Business jets allow you to depart when you want, from wherever you want, without worrying about TSA security or arriving two hours early to catch your flight. You can discuss sensitive business on the plane without concern about being overheard and you arrive refreshed. If an urgent business deal arises while you're in flight, you can change your course and arrive at another destination. Private jets are great business tools. Shot on film. © Paul Bowen

Paul was selected as one of the original 60 professional photographers who made up Canon's elite 'Explorers of Light' team. Today, he maintains a busy shooting schedule traveling the globe in search of stunning backgrounds in which to place even more stunning flying machines.

Paul's work involves shooting from various 'camera platform' airplanes while flying in tight formation with his prey, in order to achieve the desired results. He is often perched, but well strapped in, in the open tail-gunner's position of a World War II B-25 bomber, thousands of feet up. His headset and microphone connect him to the B-25's pilot, and the pilot relays directions to the crew of the airplane Paul is photographing. As the target plane gets closer, Paul directs them with hand signals. The nose canopy and the escape hatch aft of the B25's right wing offer alternate shooting positions.

Business and Commercial Aviation Magazine honored Paul as one of only three recipients of its Vision Award for 2008, based on his contribution to aviation. In 2009 he was nominated, along with five other companies and individuals, as a candidate for Aviation Week & Space Technology Magazine's annual Laureate Award for the Business/General Aviation category. Paul had previously been named 'Photographer of the Year' by Pro-Pilot Magazine. In 2008 ISAP, the International Society for Aviation Photography, awarded Paul 'The Award of Excellence', their highest honor, for 'a lifetime of outstanding contributions to aviation photography'.

Paul is best known for his vortices aerals, which capture the spinning currents of air produced at the tip of a moving airplane wing, revealed in clouds or fog. Canon ran two ad campaigns featuring Paul and his vortices images. He has produced four coffee-table books, Air To Air, Volumes I and II, Air To Air Warbirds, and Air To Air Mustangs and Corsairs – all have gained critical acclaim, along with his annual calendar, Air To Air Warbirds.

He is the father of four, and he and his wife Gail divide their time between their home in Augusta, Kansas and Maui, Hawaii. The couple are keen gardeners, and surfers – these are terra firma and watery respites from Paul's airborne adventures.

We chatted with Paul, long distance, through the marvel that is the internet:

f11: Welcome to f11 Paul, it's a thrill to be able to share your work with our readers.

PB: It's fun for me to be associated with a publication of such high quality and to know that I'm conversing with others who have such a passion for creating images.

f11: What sort of background, or previous career, prepared you for the sort of work you do now?

PB: I was a serious amateur when I moved from California to Wichita, Kansas, in the early 70s, but have been a commercial/advertising photographer shooting professionally for over 40 years. I've shot everything from Pizza Hut pizzas to Coleman sleeping bags, but because Beechcraft, Learjet and Cessna Aircraft are based in Wichita, if you're a pro shooter here, you'll eventually see an airplane through your lens. About 20 years ago I was shooting in ▶

The Grumman F3F was an early single seat carrier based fighter. Shooting at 1/60th gives me the full prop arc. Shooting that slowly becomes a challenge considering the airplane vibrations of the photo platform. Canon EOS 1Ds MkIII with EF 24-105mm f4 L IS USM lens, 1/60 sec @ f8, ISO 200. © Paul Bowen



the studio one week, then out in California the next week shooting small jets as we flew low-level past San Francisco. It was an easy decision as to which clients to pursue.

f11: How did you get started in air to air photography?

PB: I have a degree in zoology, which may have helped me in raising four children, but not knowing what to do with the degree, in 1972 I worked as an assistant to a shooter who had the account with Cessna. For USD \$1.75 per hour I learned what a commercial photographer was. Although I never went in the air during my five months of 'apprenticeship', through osmosis, I learned a lot. I put a portfolio together and approached Beech to do their advertising imagery. They gave me a chance at my first air-to-air mission.

f11: Forty years of shooting aircraft, how have things changed over the years, and how have you changed alongside them?

PB: Certainly digital is the biggest change in any photographer's life over the past two decades. I was honored to be chosen as one of the original Canon Explorers of Light team members in the mid 1990s. When Canon introduced their DSLR I received one of the first cameras. Over the years I've updated equipment religiously. My studio has also kept up with computer and software updates. One problem facing all pro shooters is that we must update our gear much more often in the digital world. I compare this to when we shot film and when cameras lasted much longer, were cheaper, and we didn't need to buy more powerful computers or programs to keep up with the updated cameras. It's more expensive to be in business now, but our rates have not been proportionally upgraded.

f11: Are you a pilot yourself?

PB: I started flying lessons a long time ago, but it takes a lot of time and money to keep current. I was only flying about two hours a month and

that's not enough to keep current. The world is much safer with me in the back of the plane.

f11: What type of aircraft do you most enjoy shooting?

PB: I'm fortunate that I get to shoot a large variety of targets. The sleek business jets are so clean and graphic, but the World War II craft have such varied personalities and history, that I love them both.

f11: Do you shoot mainly for aviation publications, or are the aircraft manufacturers often the client?

PB: My primary business is advertising shoots for the OEMs – the Original Equipment Manufacturers – companies like Gulfstream, Bombardier (their brands are Learjet, Global Express and Challenger), Cessna, Beechcraft, FalconJet, Pilatus and Embraer. We shoot some editorial assignments for magazines, but prefer the advertising shoots. The budgets are higher and the amount of time devoted to the shoots is greater.

f11: Is there ever a tight brief in terms of layout, angles or perspective – or do you shoot a wide range of these to suit all applications?

PB: When I shoot for a manufacturer, I often work with an advertising agency. They may have layouts or comps that they want us to shoot ▶

Sunrise over Florida, USA. This Aero L-39 Albatros jet trainer is captured from the open tail of an OV-10 Bronco photo platform while using a fill-flash to light the subject aircraft. Left-hand orbits add motion to the image. Digital imaging is a huge help in balancing the ambient light with the flash. Canon EOS 5D MkII with EF 24-105mm f4 L IS USM lens, 1/200 sec @ f5.6, ISO 200. © Paul Bowen



to, but beyond that I mainly shoot a wide range of shots to build their library of images. It's quite expensive to get these planes in the air, and often they are experimental planes working on a tight schedule for certification, or demonstrators, also on tight schedules. We must work quickly and efficiently and get a large quantity of images because the planes may not become available again for a long time.

When I shoot for a magazine there is rarely any input from them, which allows me to have complete freedom in shooting.

f11: Tell us about the degree of planning that goes on behind the scenes before two aircraft rendezvous at 10,000 feet for a photo session?

PB: The planning begins weeks or months in advance. Often the scheduled date changes, especially on a new plane that is being painted, or test-flown, as these often take longer than expected. Once a date is set for the target plane, we discuss locations and backgrounds including weather concerns. Then we secure a photo platform plane. Artistic goals are detailed. When we are on location we always have a briefing before each flight. I begin the 30-minute briefing by stating the artistic goals, followed by the pilots discussing how to achieve these goals safely. Safety is the most important element. We always insist that the pilots be experienced in 'formation flying' – flying close to another airplane and moving in position as I direct them through radio communication between planes. The pilots are the heroes of the sessions. I may have an image in mind, but if the pilots can't put the planes where I direct them, we'll never get the shot and get it safely. A pilot may be a great pilot but if they don't have formation flying experience, the photo shoot will not be safe or successful. It would be like me trying to drive safely and successfully in a Formula 1 motor race.

f11: Do you ever shoot speculatively, or for stock libraries, where there is no immediate client for the images?

PB: I do shoot warbirds on speculation, but the cost of flying jets and the B-25 bomber makes spec shooting quite expensive and risky.

f11: Apart from the B25, what other aircraft do you use as the camera ship, and do you shoot from helicopters as well?

PB: I've shot from almost every type of flying machine. Many non-pressurised airplanes allow windows or doors to be removed, which allows me to shoot without the difficulties of shooting through glass. So, if you name a type of plane or helicopter, I've probably shot from it. If I must shoot through the windows, I'll wear black gloves, a dark shirt or jacket, and put black gaffer's tape over the front element rim and camera logos to keep from scratching the windows – and to minimise reflections.

f11: Is there a big team at Paul Bowen Photography? Tell us about the business and the people behind you.

PB: I'm blessed with a great staff. Tom Jenkins has been my assistant, second shooter and Photoshop guru for around 25 years. Deana Torgerson is our studio manager and graphic designer, and has been here around 15 years. My wife Gail handles our marketing and bookkeeping. She's been under tight contract for 20 years. ▶

Having the target plane, in this case a Bombardier Challenger 604, turn on its lights adds interest to this silhouette. I like looking up at planes to give them a more powerful look and appear like they are climbing. Shot on film. © Paul Bowen



Our business is incorporated and has three divisions: Assignments, Stock Images and Publishing. Publishing, which we've named Air To Air, includes coffee-table books, posters, note cards, calendars and wall decor. We've recently started promoting Limited Edition numbered fine-art prints, printed on canvas, metallic paper and metal.

f11: Do you ever get airsick?

PB: Flying in unfriendly conditions can be uncomfortable. Looking through a lens while maneuvering in flight can be very disorienting. Add heat, turbulence, facing backwards, pulling Gs and flying in circles, and it's not uncommon for shooters to get airsick or queasy. Fortunately, I've only been airsick once, and that was on my first flight.

f11: Over the forty years, have you ever had any close calls?

PB: I've had a number of close calls, but mostly early in my career. Now I make sure during our pre-flight briefing that everyone knows there are no photos worth taking any undue risks to try to capture. If I see something going wrong during a shoot, I'll adjust my flying requests to make sure we minimise risk even further. The close calls I've had in cars were worse than any close calls I've had in airplanes.

f11: Do you have the best job in the world?

PB: If it's not the best job in the world, it's certainly the best job in aviation!

f11: Is there another job you'd trade it for?

PB: I'd love to be a philanthropist, but unfortunately, I don't have the funds.

f11: That's funny, maybe you could have been a comedian? Which photographers, or aviators, have been influential on you and your career?

PB: New York based photographer and pilot Russ Munson has impacted most aviation photographers. His clean style, and ability to tell a story in his imagery, set the goal for me.

f11: You travel a great deal, which are your favorite destinations?

PB: It's tough to beat California. There are such a variety of backgrounds, in relatively close proximity, and the weather is usually cooperative. Don't forget, we're mobile, so if the weather gets iffy, we just relocate.

f11: In later years, when you reflect on a most interesting life and career, which assignment do you think will stand out most for you as a memorable and life changing experience?

PB: There are two. In 2001 I took my first digital camera, a Canon EOS D30, to South Africa on assignment for Learjet. Although I used it as a backup camera, the benefits of digital became immediately obvious. The second shoot was in 2008. Tom Jenkins and I flew first class on Singapore Airlines to Hong Kong and met the client. The next day we flew in a Bombardier Global Express (at the time a USD \$60,000,000 business jet) to Sydney and shot for three days. Then, off to Hawaii for another four days, while shooting around the islands. From there we ended up in the San Francisco area and shot for another four days. After the shoot they dropped us off in Wichita on their way back to New York. ▶

P-51D Mustang. Owner and pilot, Jim Hagedorn, asked me to get a head-on shot of him flying his P-51. I told him if he could put it there, I'd shoot it. He did, and I did! To fly safely above our B-25's 'dirty air' I had Jim move in trail and up just above our wash, then I used the 100-400mm. Flying with great pilots makes the shoot safe and successful. Canon EOS 1Ds MkII with 100-400mm lens, 1/200 sec @ f7.1, ISO 100.

© Paul Bowen



We didn't want the shoot to end! The amazing thing is that I actually got to send them an invoice!

f11: How many images are in your library?

PB: Literally millions. Over the years we've converted many of the early transparency shoots to digital images.

f11: Let's talk about equipment, are you still a Canon user?

PB: I am a Canon user. I also use Delkin Devices supplies.

f11: What's a typical load out in terms of gear when you board the camera aircraft?

PB: I currently use one Canon EOS 1DX and two Canon EOS 5D MK III bodies. My primary lenses for aerals are the 24-105mm and the 70-200mm. I'll bring along the 16-35mm, 100-400mm and sometimes the 85mm f1.2. If the conditions allow, I use fill flash with the Canon Speedlite 600EX-RT. I never forget gloves and jackets. It gets colder by 3.5 degrees F. for every 1,000 feet you ascend. So if it's 50 degrees at sunrise and you go up 6,000 feet, it could easily be below freezing at altitude. Add in the wind chill from the removed doors or windows, and you'd better be prepared to get cold!

f11: Are you using any specialist gear, such as gyro stabilisers or vibration reduction tools outside of the camera equipment's capabilities?

PB: I have a Kenyon Gyro that I use sometimes, but if I'm shooting a jet I can bump up the shutter speed and not worry about 'stopping a prop'. With propeller airplanes, I want an arc on the prop. Shooting at 1/500 sec gives you a little blur, and 1/60 sec gets you a full arc. I usually shoot around 1/125 sec or so, depending on the turbulence and vibrations of my platform plane. The Canon lenses are image stabilised and I do use those settings.

f11: In the air, what is your greatest enemy when shooting?

PB: Bad Mexican food! But having the doors off helps! Otherwise, it's the vibrations and the cold weather. Of course, getting up at 4:00am to brief and be airborne before sunrise is also challenging.

f11: What's your post production routine?

PB: I love it! I come back from a shoot and hand the cards over to Tom! Then I get on the phone and try to get more work. I assume he converts and adjusts the RAW files to TIFFS through Photoshop.

f11: Does this involve a lot of contrast taming, or do you do most of this in camera with filtration?

PB: We have the cameras set to 'standard' and do all of our adjusting later. You have to remember, we're travelling at 200mph, often doing orbits or circles with the light changing rapidly and often during a one-hour pre-sunrise or evening shoot.

f11: Do you ever shoot larger sensor formats, such as medium format digital?

PB: We only shoot the Canon EOS system. ▶



This Bombardier Learjet was shot after sunset over Lake Powell in southern Utah, USA. By bumping up the ISO to 800 I was able to balance fill flash with the Canon Speedlite and the ambient light reflecting off the lake and plane. I have no problem using a high ISO with these new cameras. Canon EOS 1Ds MkIII with EF 24-105mm f4 L IS USM lens, 1/125 sec @ f4, ISO 800. © Paul Bowen

'The close calls I've had in cars were worse than any close calls I've had in airplanes.'

f11: Tell us about your dream assignment – what, where, when and with whom?

PB: An around-the-world expedition with a large business jet would be tough to beat. I've shot all around the world, but never circled it. That would work especially well if my wife could be my assistant. If anyone reading this wants to fund the adventure, my passport is current!

f11: Do you shoot pictures when you're 'off duty'?

PB: Gail and I just celebrated our 20th wedding anniversary with a two-week holiday in Europe. We visited Barcelona, Venice and Cinque Terre, Italy. Between us we shot around 8,000 images. We enjoy putting together the one-of-a-kind digital books. The problem is finding the time to edit and adjust images.

f11: If not for photography, what might Paul Bowen have embraced as a profession?

PB: I mentioned being a philanthropist earlier but I'm not counting on that position opening up soon, so, I think being an architect would have been challenging and rewarding.

f11: Thanks Paul, it's been a buzz.

PB: Thanks for including me in your growing family of people who love images. ■

TS

www.airtoair.net



Sunset over the Sydney Harbor provides a 'business' background for this Bombardier Global Express XRS business jet. The plane we were shooting from was much slower than the target, so we made tight turns, with the Global Express on the outside of the whip, to help with the speed difference. Canon EOS 1Ds MkIII with EF 24-105mm f2.8L IS II USM lens, 1/250 sec @ f6.3, ISO 200. © Paul Bowen



*Hell-er Bust. The North American P-51 Mustang was the most popular US fighter in World War II. The layered textures were created in Photoshop. Canon EOS 1Ds MkIII with EF 70-200mm f4 L IS USM lens, 1/200 sec @ f16, ISO 200.
© Paul Bowen*



This mean-looking Dassault/Dornier Alpha Jet is owned and flown by Mark Peterson. The image was shot from the open tail-gunner's position of a B-25 bomber, while flying at about 200 mph, allowing the fast jet to slow down and fly in formation. Canon EOS 1Ds MkIII with EF 70-200mm f4 L IS USM lens, 1/500 sec @ f7.1, ISO 200. © Paul Bowen



This 'in-your-face' image of a Bombardier Global Express was shot at 340mm revealing the wing-tip vortices in the fog or marine layer off the California coast. Canon EOS 1Ds MkII with 100-400mm lens, 1/800 sec @ f5.6, ISO 100. © Paul Bowen

'I've only been airsick once, and that was on my first flight.'



Supermarine Seafire. The beautiful wing of this naval version of the British Spitfire shows off its shape when shot from above. A full prop arc is captured at 1/60 of a second in the evening light from my position in a Beech Bonanza with the side doors removed. Canon EOS 5D MkII with EF 24-105mm f4 L IS USM lens, 1/60 sec @ f9, ISO 400. © Paul Bowen



Lockheed P-38 Lightning. The advantage to shooting sunset over sunrise is that I am working into the better light. This gives me the opportunity to have the pilots fly together in bright sun, get comfortable with each other, and fly tight formation as the light gets better. It also gives me the opportunity to scout where I want to shoot the last light. Canon EOS 5D MkII with EF 24-105mm f4 L IS USM lens, 1/60 sec @ f9, ISO 400. © Paul Bowen

▶▶ *Following double page spread: Sunrise above the clouds, with the target plane, a Daher-Socata TBM 850, on the 'inside' of the turn, giving it a slight climbing sensation. When you're above the clouds, you could only be at a few thousand feet in altitude but appear higher. Canon EOS 1Ds MkII with 100-400mm lens, 1/200 sec @ f10, ISO 100. © Paul Bowen*



▶ This Curtis P-40 Warhawk was flown in southern California behind the B-25 bomber while in a left-hand orbit. It's challenging to be behind the B-25 within 50-75 feet in trail. The B-25 vibrates a lot, so sometimes even when I want to use a slower shutter speed to get a full prop arc, I need to compromise with a faster speed. Canon EOS 5D MkII with EF 24-105mm f4L IS USM lens, 1/160 sec @ f11, ISO 200. © Paul Bowen



▶▶ Following double page spread: Dassault Falcon 900EX. When we shoot prior to sunrise or after sunset, the sky reflects off the shiny paint or skin of these planes in what I like to call 'Liquid Light', giving a great sheen to the subject. Shot on film. © Paul Bowen



Photographer Paul Bowen in front of a B-25 Mitchell bomber. This type of aircraft is often used by Paul as a photo platform plane, or camera ship, as it offers three shooting positions for air to air photography. Canon EOS 5D MkII with EF 17-40mm f4L USM lens.
© Paul Bowen



'Don't forget, we're mobile, so if the weather gets iffy, we just relocate.'

This is a rare sight for me, to be shooting a B-25 as the subject rather than using one as the photo platform plane I often shoot from. Over the years I've shot from 20 different B-25s. There are about 35 currently flying worldwide. Shot on film. © Paul Bowen



'If it's not the best job in the world, it's certainly the best job in aviation!'



▲ Cessna Citation Jet CJ3. With the CJ3 in trail behind the B-25, the vortices trough shows the path as we flew over the marine layer off the California coast. The air always spills off the wing tips but is only revealed in fog, the marine layer, clouds or smoke. Canon EOS 1Ds MkII with 70-200mm lens, 1/250 sec @ f4.5, ISO 100. © Paul Bowen

◀ This small trainer took a long time to climb above the building clouds in the sunset sky over Florida. For some smaller planes, performance diminishes with altitude. Twisting the camera added a feeling of motion. Canon EOS 1Ds MkII with 70-200mm lens, 1/100 sec @ f4.5, ISO 200. © Paul Bowen



The Hawker 4000 was shot around sunset using fill flash to help separate it from the clouds. The clouds back to the east acted as a reflector. Canon EOS 1Ds MkIII with EF 24-105mm f4L IS USM lens, 1/250 sec @ f4, ISO 200. © Paul Bowen

'...we're traveling at 200mph, often doing orbits or circles with the light changing rapidly...'



When shooting more than one plane in formation, the flying skills of the pilots are truly tested. These two polished metal P-51 Mustangs picked up great post-sunset reflections from the sky. Tilting the camera added a diagonal element and more motion to the image. Canon EOS 5D MkIII with EF 70-200mm f2.8L IS II USM lens, 1/125 sec @ f11, ISO 250. © Paul Bowen



Three targets make the flying that much more difficult. This formation of a P-38 Lightning above and two P-51 Mustangs below was shot at sunset from the open tail of a B-25 bomber. A shallow left-hand orbit provided diagonal subject elements and a change of backgrounds and lighting. Canon EOS 5D MkIII with EF 24-105mm f4L IS USM lens, 1/200 sec @ f8, ISO 200. © Paul Bowen

▶▶ *Following page: The Cessna Citation X business jet was the fastest civilian airplane built. It flies at 0.92 Mach, (608 knots), carries up to 12 passengers and has a crew of 2. When my subject is a very fast airplane, I must carefully choose the photo platform craft to attempt to more closely match speed. Shot on film. © Paul Bowen*



► I shoot at first and last light. I'm always looking for interesting backgrounds, which often end up being above the clouds, in this case providing a textured backdrop for an Austrian made Diamond Twin Star. It also allows me to twist my camera to any angle I want to add interest and motion to the image without worrying about a level horizon line. Canon EOS 1Ds MkII with 70-200mm lens, 1/125 sec @ f3.2, ISO 200. © Paul Bowen



Darryl TORCKLER

Water world

Darryl Torckler is a freelance photographer who has specialised in natural history, nautical and marine work. His expert technical skills, and ability to capture light, movement and exquisite detail in a single frame have sustained a successful career for almost three decades. His work is sold mainly through stock agencies and is held in private collections. He has also published 13 books featuring his images, and contributed to countless others.

Based in Auckland, New Zealand, and particularly well regarded for his underwater photography, Darryl's success in this area is the result of his photographic skills, patience, and deep understanding of the environment he works within.

His childhood bedroom was covered with self-drawn pictures of fish. While growing up he found delight in landscape photography with ▶



'I initiate projects to create images for my two stock libraries. I like the freedom of this approach.'

Creative composite. I made a large vortex machine which held 360l of water and shot the vortex with a 17-35mm lens set at 35mm, then Lin was photographed diving into clear blue waters in Vava'u in Tonga. The two images were assembled in Photoshop. © Darryl Torckler

his box brownie. In his late teens, as an avid snorkeler, he decided to combine his love of the sea and photography; enrolling in a scuba diving course and beginning his career in underwater photography. With no formal training – but plenty of trial and error – experimentation and determination have been critical success factors. While searching for the ultimate natural history image, Darryl has resorted to building his own equipment, modifying commercially available equipment and spending many hours observing the ever-changing marine environment. His affinity with that environment is a major feature of his work – a lifetime of experience allowing him to get into situations others might only dream of. The latest addition to his considerable toolbox is a 17m ketch, with off-shore capability, allowing access to some of the more remote waters of New Zealand's coastline.

Darryl believes that conservation relies upon understanding, and that understanding can be achieved through visual exposure. Since only a fortunate relatively few will ever venture beneath the sea themselves, and even fewer will observe pristine underwater environs, Darryl has always considered that outstanding documentary natural history photography can produce positive ecological impacts.

We were keen to get an idea of what it takes to produce great images under technically challenging conditions where camera operator and camera equipment both require separate complex support systems.

f11: Welcome to the magazine, we've followed your work for many years so it's great to have you here.

DT: Hi thanks for inviting me, I have always been really impressed with the quality of the magazine.

f11: Tell us about your love of the sea, and your passion for photography, how have you sustained your enthusiasm to suit up and get amongst it for so long?

DT: I am lucky to have found a passion that has sustained me for most of my life, and never get tired of being in the water.

f11: When you started out, were there pioneers in dive photography that you looked to for inspiration, or as mentors?

DT: My first inspiration came from Wade Doak, mostly from his early books, his photography was an inspiration. My first goal was to take pictures as good as his. Later, Peter Thompson, a rising star who was cleaning up the underwater photography competitions of the day. Then there was Chris Newbert and David Doubilet to further inspire me...

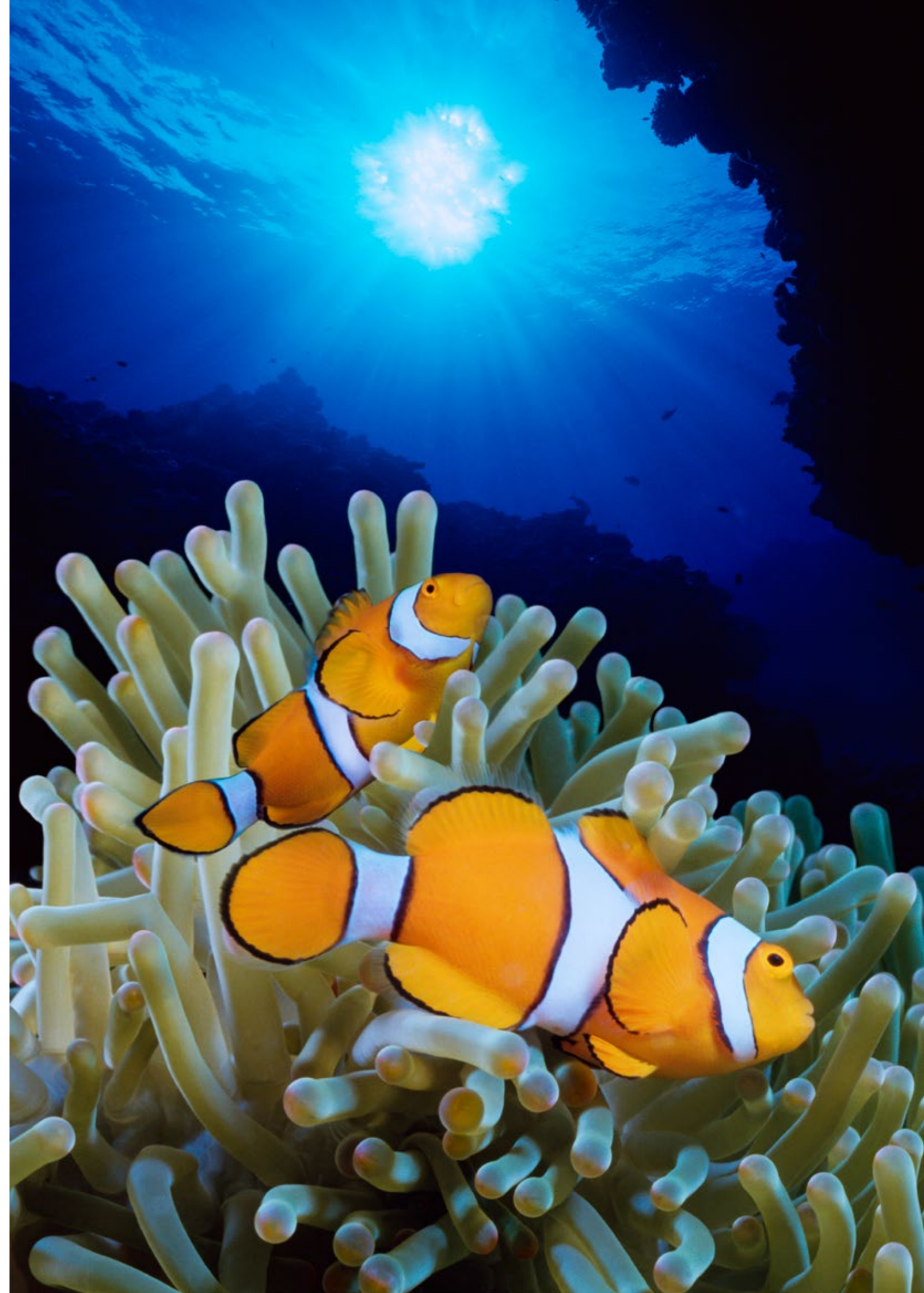
f11: How about today, any influences amongst other photographers working in the same field?

DT: Hmmm, with the web and the social media inspiration comes from all directions, it's just amazing what people are doing out there, just stunning.

f11: Do you mainly work alone, or is there a buddy or a support team for some of the more involved and complex shoots or environments?

DT: I mostly work alone on my photography, though I often chat to photography friends or my best friend, my wife Gillian, is always full of ideas and has a constant positive outlook. We have spent hours underwater together. ▶

*Anemone fish in its anemone, Papua New Guinea.
Nikon F90 with 16mm f2.8 fisheye lens, Subal housing
with two Ikelite substrobe 200 underwater strobes.
© Darryl Torckler / Getty Images*



f11: For the most part, are you self-commissioning projects, trips and themes to produce library material?

DT: Mostly self-commissioned, I initiate projects to create images for my two stock libraries. I like the freedom of this approach.

f11: Is there considerable investment required to execute these, often with a long tail on the likely return revenue from image sales?

DT: Yes, and this is something that is often not appreciated by images buyers and users, how much time one spends in the field waiting for the ideal conditions, or transporting and lugging heavy underwater camera gear around. As an example, my split level underwater camera rig alone weighs 25kg. Most photographers who work in the natural world invest huge amounts of time to create their images. It might take one or two years for the original investment in photography to break even, and sometimes some shoots actually never break even.

f11: What percentage of your work is carried out underwater?

DT: Varies a bit from one year to the next, probably at the moment about 25% of the images are captured using the underwater camera housing.

f11: Any diving has elements of risk, are these risks compounded by the fact that you're also concentrating on two things simultaneously?

DT: Yes there are risks, it's essential to have a good handle on what's happening underwater, like my dive times and what my dive computer is showing. There have been many times when I would have liked to stay under longer, but I always need to remember that I can come back again. More importantly, I want to see the images I have just taken. I have a solo dive qualification, and I do prefer to dive alone, as there is only me to look after, and there is no one else stirring up the bottom, or scaring away the fish life I am trying to photograph.

f11: Have you had any close calls during your dive career?

DT: After diving for 40 years I suppose it's only natural that I should have had a few close calls by now. I am very cautious and try not to push the envelope at all, but have had a few close calls where conditions below were way different than were apparent on the surface, or where equipment has failed. Fortunately I have never panicked under these circumstances, there is always at least a few seconds to consider and plan the best way out of the problem.

My worst scenario was down at 50 metres photographing sea pens in Fiordland. I was really focussed on getting the shot, after about 4 minutes on the bottom I checked my air contents gauge, which showed 1600psi out a 3000psi tank, which seemed wow, I am doing well on air. The dive computer showed one minute left before going into decompression, so I thought, a few more images and I will be off back to the surface.

At depth, one's perception of time changes as narcosis creeps in. What I perceived as a minute was quite different to reality. My dive computer was showing 30 minutes of decompression starting at 12 metres, but my air gauge was showing 1200 psi – I remember thinking, I might just do this if I am careful. As I ascended at ▶

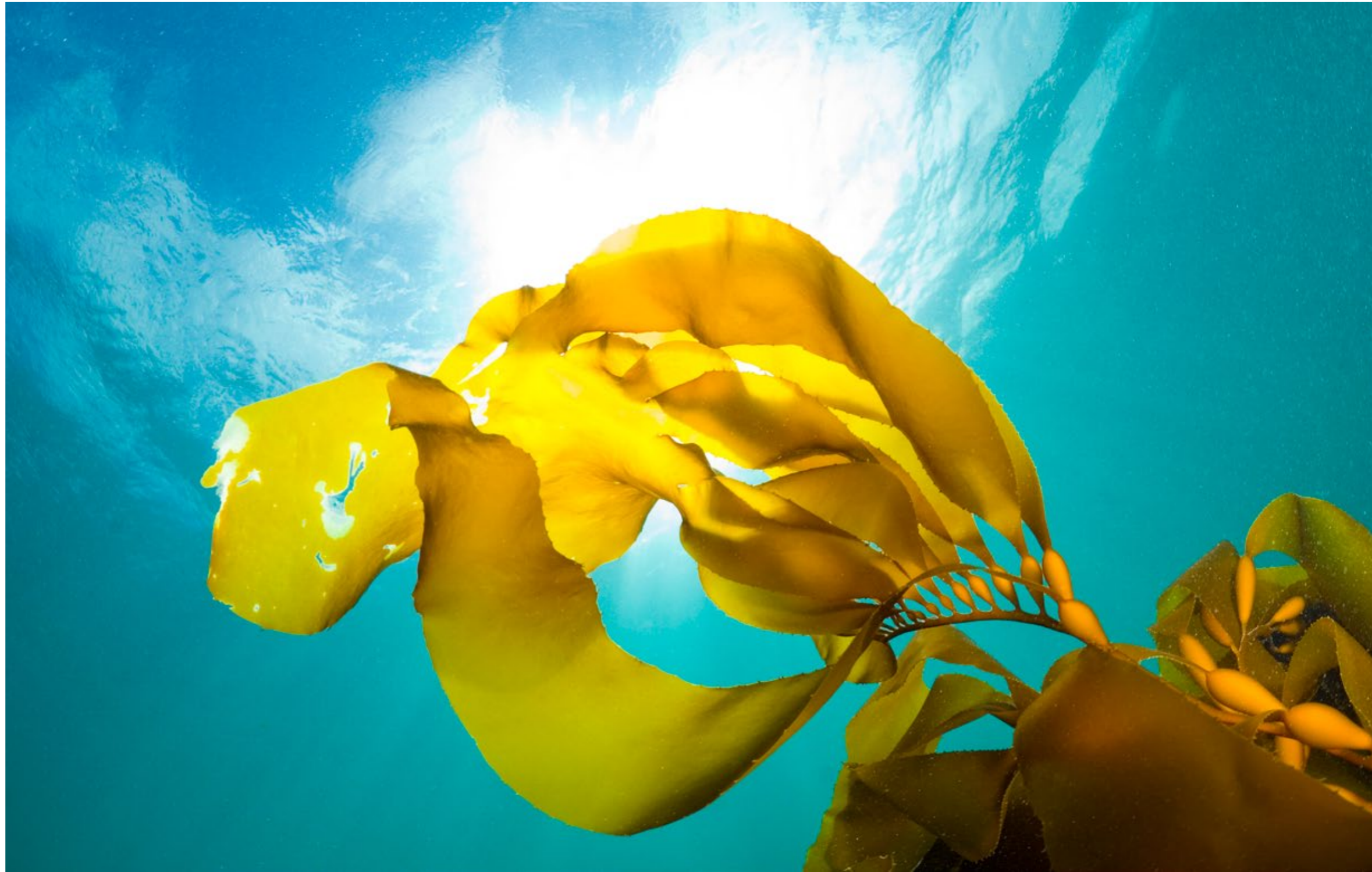
*Striped Marlin and game boat in Vava'u islands, Tonga. It was somewhat scary being in the water with an angry marlin. Nikon F90 with 18mm f2.8 lens in subal housing, with custom built lens port.
© Darryl Torckler / Getty Images*



the fastest speed allowable in a very controlled ascent, at the 25m mark my air contents gauge jumped down from 1100psi to 500psi. My air gauge had been jammed, giving me an incorrect reading, hence why it seemed I was doing really well on air. This was serious; a 30-minute decompression on 500 psi in cold water was going to be near impossible. I was following the bottom to a bay off Secretary Island where the dive boat was anchored.

Making an instant decision for survival, I left the comfort of the bottom for a free ascent in mid water towards the surface as this was the fastest route with the least physical effort. Not ideal though, as I knew the strong surface current would take me out to sea, away from the dive boat. I kept ascending at the maximum rate my computer would allow, reaching the really cold fresh water layer. I slowed my breathing right down to a few breaths a minute, watching my computer and my air gauge as it slowly slid down under 100 psi. 2 metres from the surface was so tantalisingly close, but I had to keep waiting and finally the computer said 1 minute left to go and I sucked my last breath of air, so I just held my breath for one minute, the longest minute I can recall.

Gasping for air, I kicked to the surface with all my camera gear feeling a bit heavy in the now fresh water. The first breath was wonderful! The bay I dived off was about a kilometer away, and I could barely see the dive boat. I had a rescue sausage (a 2m tube of bright orange plastic that can be inflated to identify a diver on the surface) which I manually inflated and stood the tube upright. ▶



Giant kelp growing tip, Island bay, Wellington. New Zealand. Nikon D2x with 60mm f2.8 Micro lens in an Aquatica housing with two Ikelite Sub200 strobes. © Darryl Torckler / photonewzealand

***'I have a solo dive qualification,
and I do prefer to dive alone, as
there is only me to look after...'***

It seemed only seconds before a great smoke cloud poured out of the exhaust stack of the dive boat, luckily, as it would have been a very long surface swim with all of the gear.

f11: How about 'bitey' things, has any marine life ever taken a shine to you and tried to take a piece of you home to the family?

DT: Bitey things, yes the sea is full of bitey things but generally it's rare to be bitten, boringly I have only been attacked once – by a moray eel. It was a case of mistaken identity, I was being very still, trying to get an awesome pic of a very large crayfish. I was perfectly still for about 10 to 15 minutes, the crayfish was coming closer and closer to me, then all of a sudden I was bitten, man that hurt and I pulled out of the hole, seeing green stuff squirting out of my finger. I looked back in the hole to see a very startled moray eel, hard to tell who was more surprised.

A few minutes later I found the moray feeding on a dead red moki, so that's what the eel was looking for, the dead fish it could smell. Generally most sea creatures give some kind of warning signal that they are agitated, it's just a case of being observant and moving away when they start showing unusual behavior. I've seen many sharks underwater, but no big nasty sharks.

Most sharks keep their distance, when I approach them to do photography they swim away, frustrating things to photograph. If a reef shark is swimming around you, it's often about being in its territory. By moving away from that point on the reef I have found that the sharks often swim off and leave you alone, but the trick is working out which direction to go in to get off the shark's patch.

f11: When you first started, describe the equipment, conditions and challenges of capturing images in these environments. You would have been shooting film, and the equipment would have been nowhere near as sophisticated as today?

DT: I started with a Nikonos II with a 28mm lens, and moved some years later to the Nikonos III and a 15mm lens. Everything was manual, and with only 36 pictures per roll of film each dive, it was incredibly limiting, so I ended up diving with two Nikonos bodies. Underwater photography in those days was very hard compared with today. It's now a breeze, endless numbers of pictures, auto focus and auto exposure, plus the ability to instantly review your results.

f11: So did you go through all of the various model Nikonos cameras, then graduate to underwater housings?

DT: No, not all the Nikonos cameras, I never owned the IV, V or RS. After the Nikonos III, I moved to an underwater housing for a Canon F1. For the last twenty years I have been shooting with Nikon cameras.

f11: Speaking of housings, you must have some tales to tell, what experiences have you had and has technology delivered a better solution in recent years?

DT: With housings, one has to be very careful, as I have flooded a number of these over the years. As you might imagine, it is really bad for your underwater photography when you flood ▶

continued on page 92...

Male and female Sandager's wrasses at Blue Maomao Arch, Poor Knights Islands, New Zealand. Nikon F90 with 60mm f2.8 Micro lens and two Sea & Sea YS90 strobes © Darryl Torckler





*A Brown Trout and fisherman in the Travers River, Nelson Lakes district. New Zealand. Subeye reflex underwater camera with a Nikon 16mm f2.8 lens.
© Darryl Torckler / photonewzealand*

'I am tens of thousands of images behind in my processing and final output process for my libraries.'

a housing while on a dive trip in some remote location. A flood usually writes off the camera body and the lens. Something as simple as a human hair across the O-ring seal can cause your housing to leak. As for underwater housing technology, I don't think it's really changed that much, it depends on the manufacturer, the bayonet lens ports are much easier to use than the screw thread ports from older housings, and some manufacturers have better controls. Unfortunately, you can still very easily flood your housing – with disastrous results!

f11: In the transition to digital capture, what were the new issues which arose – and some of the specific benefits over film capture?

DT: For underwater photography, it was a real big benefit having more capacity than 36 exposures with film. I had got around this with film by housing a Canon F1 with a 250 exposure back system. When running this camera I found that I mostly shot about 100 frames per dive and the best pictures were always around the 60 frame mark, this was when I was shooting one very specific subject.

Digital technology has certainly delivered a better way of capturing underwater images, I can now shoot up to 400 images on a dive, no fear of running out of flashcard space. With digital there is the chance to review what you have captured before you leave the water, with the opportunity to re-shoot some images.

The downside is that there is no longer that element of surprise when you see your pictures for the first time on their return from the lab, which I do miss. It's great that I can shoot so many pictures in a dive, but sometimes I become a bit snappy, taking too many pictures where in the past each frame was carefully considered before pushing the shutter button, due to the very finite supply of frames. However, shooting too many images means more image processing...

But the big down side is that with the very rapid pace of technology, where a film camera may

have lasted 10 years or more, a digital camera's life cycle is about 2 to 3 years, and every time the camera suppliers put out a new camera they change the position of some of the controls or make subtle changes in camera body shape. So the Nikon D3 camera will not fit the D2x housing, or the Nikon D800 will not fit the D700 housing – which means a new underwater housing is also required to upgrade each camera. The cost for a half decent aluminum housing starts at about NZ\$4500 for the body plus lens port costs, boosting the upgrade cost immensely.

f11: What is your working camera system today, and how much additional care and maintenance is required for the type of work you're doing?

DT: Underwater camera housings do need maintenance, like the rest of the dive gear. There are always several hours of dive gear and underwater camera prep before a day of diving, and then there is an hour or more of work after a dive. Today my underwater camera system is a Nikon D2x in an Aquatica housing, which is really way past it's use by date, but I am not an avid upgrader, always using things until they break! I do not really believe in upgrading at the speed which the manufacturers and software providers would like us to. For me ▶

continued on page 96...

*Two snorkellers explore the clear waters off a tropical island, from their charter yacht. Vava'u island, Tonga.
Nikon F90 with 16mm f2.8 fisheye lens.
© Darryl Torckler / Getty Images*





Bull Kelp (Nereocystis luetkeana) at sunrise. Waipapa Point, Catlins, New Zealand. Nikon F90 with 17-35mm f2.8 lens, set at 17mm. © Darryl Torckler / photonewzealand

'Bitey things, yes the sea is full of bitey things...'

it's more about our care of the planet and an awareness of the resources we are consuming, which is another topic I could talk a lot about! I also have a Nikon D700 which I currently use above water. I do have plans for building an underwater housing for it, well more of a universal underwater housing, a housing that will fit any kind of Nikon camera, like the D700, D600, D800, or any future like-sized camera. This upgrading of camera housings with every new camera really bugs me. A good underwater camera housing should last 10 years or more so it's replacement should not be forced by a change of camera body.

f11: In general, do your cameras last long as long as ours, or do they have a short and brutal life ending with an early retirement?

DT: My first digital camera was a Nikon D2x which I purchased in 2006, and I am still using this camera for my underwater photography, it had a new shutter a couple of years ago, and although it's still going strong, in some ways it's no longer competitive, hence needing to house my D700 for it's low light capability. The D2x will be relegated to a dedicated underwater macro camera. So I do not thrash my cameras, it's about capital cost really with the market place now paying so little for photography, we cannot afford to upgrade as frequently.

f11: Seems like you're a devotee of the wide angle lens, any particular favourites over the years?

DT: Yes I do love wide angle a bit too much! My favourite lens above water was a 20mm, this was replaced with the 18mm lens, but now I use the Nikon 17-35mm f2.8 zoom for most work. Underwater it's currently the 10.5mm fisheye lens. ▶



Two girls playing underwater in Vava'u islands. Tonga. Image shot on black and white film and hand coloured in Photoshop. Nikon F90 with 16mm f2.8 fisheye lens. © Darryl Torckler / Getty Images

f11: I'm interested in the images where there is a split screen effect, with a topside and an underwater portion, yet both are rendered sharp and clear. How do you achieve that, and is it a hit and miss process?

DT: The split-level images are something I have been developing for years, trying many ideas to achieve successful images in variable conditions. In the past it was very hit and miss, so I eventually built special lens ports to get around all of the optical and environmental problems associated with achieving consistent split level images. The main problems being, that the lens has a different focus point underwater than above water; the exposure required is always 1 to 3 stops more underwater than above water; and even the smallest of waves completely wash over standard underwater lens ports. So traditionally, most images that were split-level were shot in calm water. With my custom built split-level ports my creativity is no longer cramped by the rigid conditions that were required to take successful images of this type.

f11: How about post production techniques, work flow, image archiving and the like? What are your processes for everything after the capture?

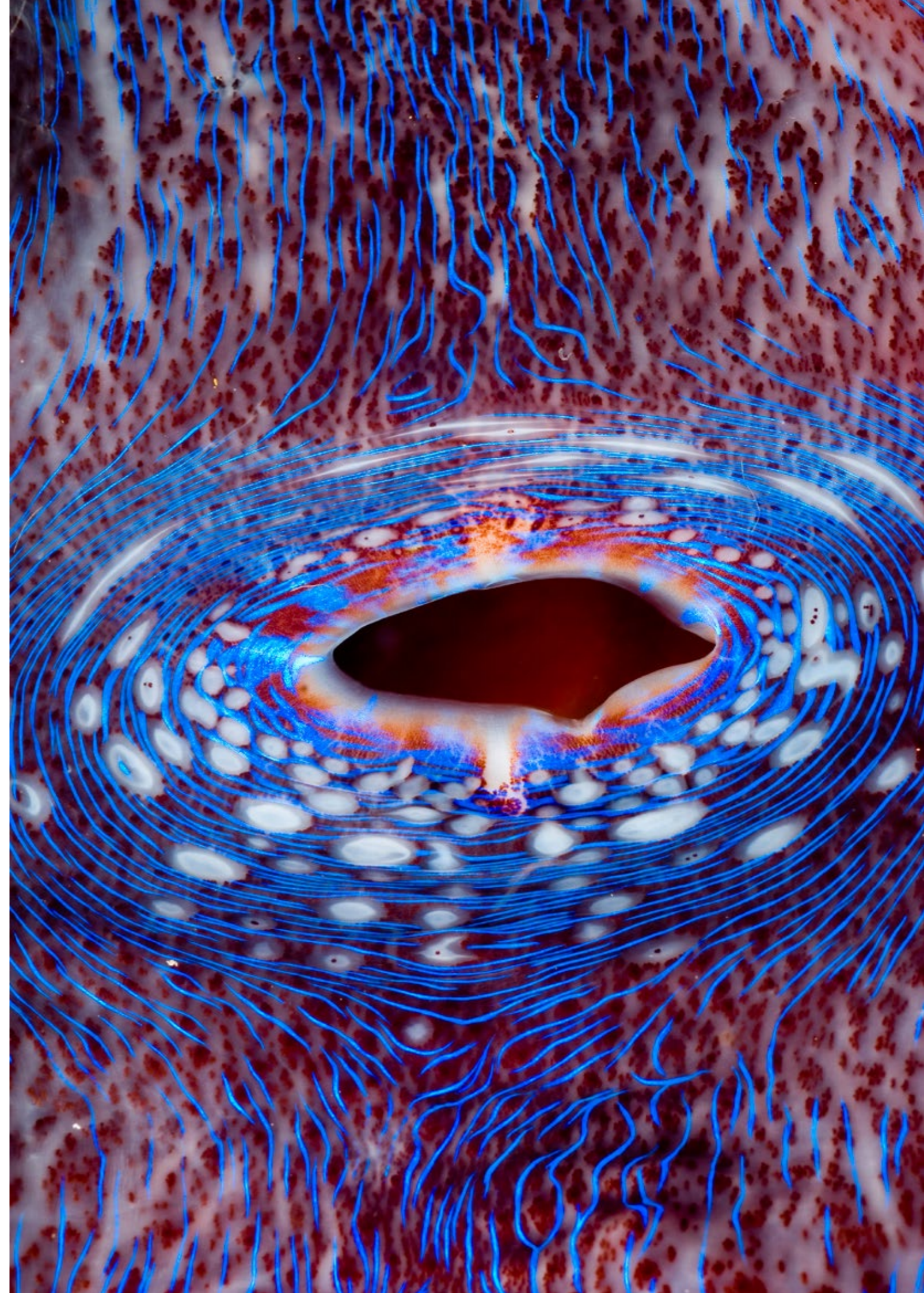
DT: Crikey, where does one start. Like many photographers, I use Lightroom. A great program but it takes a lot of time to process the images. I can spend days on the computer going through my images in LR4. I am tens of thousands of images behind in my processing and final output process for my libraries. I upgrade my computer to the fastest possible, (well, within a budget) and it's really fast and a few months later I upgrade my Lightroom version and my computer becomes dog slow again. I went back to an old version, but no longer liked the way it handled noise and sharpening, so returned to the new version, resigning myself that it's going to be slow until I do another computer upgrade.

My raw files are downloaded onto a fixed hard drive on my desktop computer in LR4 into their own folder with the date of the photography, then location, plus basic meta data keywords on the subject. Then I back up to two removable hard drives, so I have the images on three separate hard drives. One is kept in storage, one in a fireproof safe in another building and the third in my office. Then, when time permits, I review the images in LR4 marking those that I want to look at again, rejecting others for deletion, and going through the editing process of selecting images for consideration by my libraries. When this is complete, I go through the process of doing any correction, cropping or dust removal needed, eventually outputting as low res files for submission to my libraries. For a few images, further work may also need to be done in Photoshop, like doing panorama stitches or playing around with HDR.

f11: You maintain a working relationship with two image libraries, how does that work?

DT: I have a fantastic relationship with photonewzealand. They are great to work with, they really work hard for photographers, and I have regular meetings with them. The other library I work with is Getty Images. I had a great relationship with them in the past, and I really miss it. For some years now I've felt that Getty Images don't seem to think that personal contact with their photographers is either important or beneficial. ▶

Clam shell patterns on the Great Barrier Reef, Australia. Nikon D2x with 60mm f2.8 Micro lens in an Aquatica housing with two Ikelite Sub200 underwater strobes. © Darryl Torckler



f11: Is your work neatly compartmentalised and separated from your family life, or do you sometimes manage to combine the two?

DT: My family life is not really separated, it's merged into my photography work.

f11: What has been the single greatest advance in dive technology since you started, the improvement that makes life easier, safer or more pleasurable for you?

DT: Well, as I started diving 40 years ago, the biggest advance for me is the dive computer and developments in both dry-suit and wetsuit technology.

Keeping warm is very important for good photography and having a computer allows me to work on my photography rather than using dive tables as I did in the old days. As I rely fairly heavily on the dive computer I normally carry two on each dive.

f11: Same question, but this time relating to camera equipment or peripherals?

DT: For me, underwater photography has been advanced by the ability of the new cameras to auto focus in very dim light, and to capture hundreds of images in one dive.

I still use underwater flash equipment in manual mode, TTL does not work for wide angle work underwater – apart from when I'm doing close-up photography.

f11: How competitive is the field you're in, and do you have a network of fellow professionals in the same area that you feel a part of?

DT: It's fairly competitive, not that one really sees it very much other than when entering photo competitions.

Yes, I do have a network of fellow professionals who also engage in underwater photography, which is good as it provides the opportunity to chat about common issues.

f11: What parts of the world would you still most like to photograph?

DT: New Zealand's sub-Antarctic islands, the Kermadec Islands, Minerva Reefs, the South Pacific and there are still many more parts of New Zealand that I would like to go to or revisit.

f11: Thanks Darryl, an interesting insight into your watery world.

DT: Thanks for giving me the opportunity to talk about my photography and show some of my work. ■

TS

www.darryltorckler.co.nz

www.facebook.com/DarrylTorckler

Two Spotted Dolphins play together in the Grand Bahamas. Canon F1 with 15mm f2.8 lens and a 250 exposure film back in custom made housing. © Darryl Torckler / Getty Images





▲ Photographer Darryl Torckler at Orewa Beach, Auckland, New Zealand. © Lauren Hahn

► Young boy exploring the dancing sands in the spring fed Green Lake, Te Urewera National Park, New Zealand. Nikon D2x with 10.5mm f2.8 fisheye lens in Aquatica housing. © Darryl Torckler



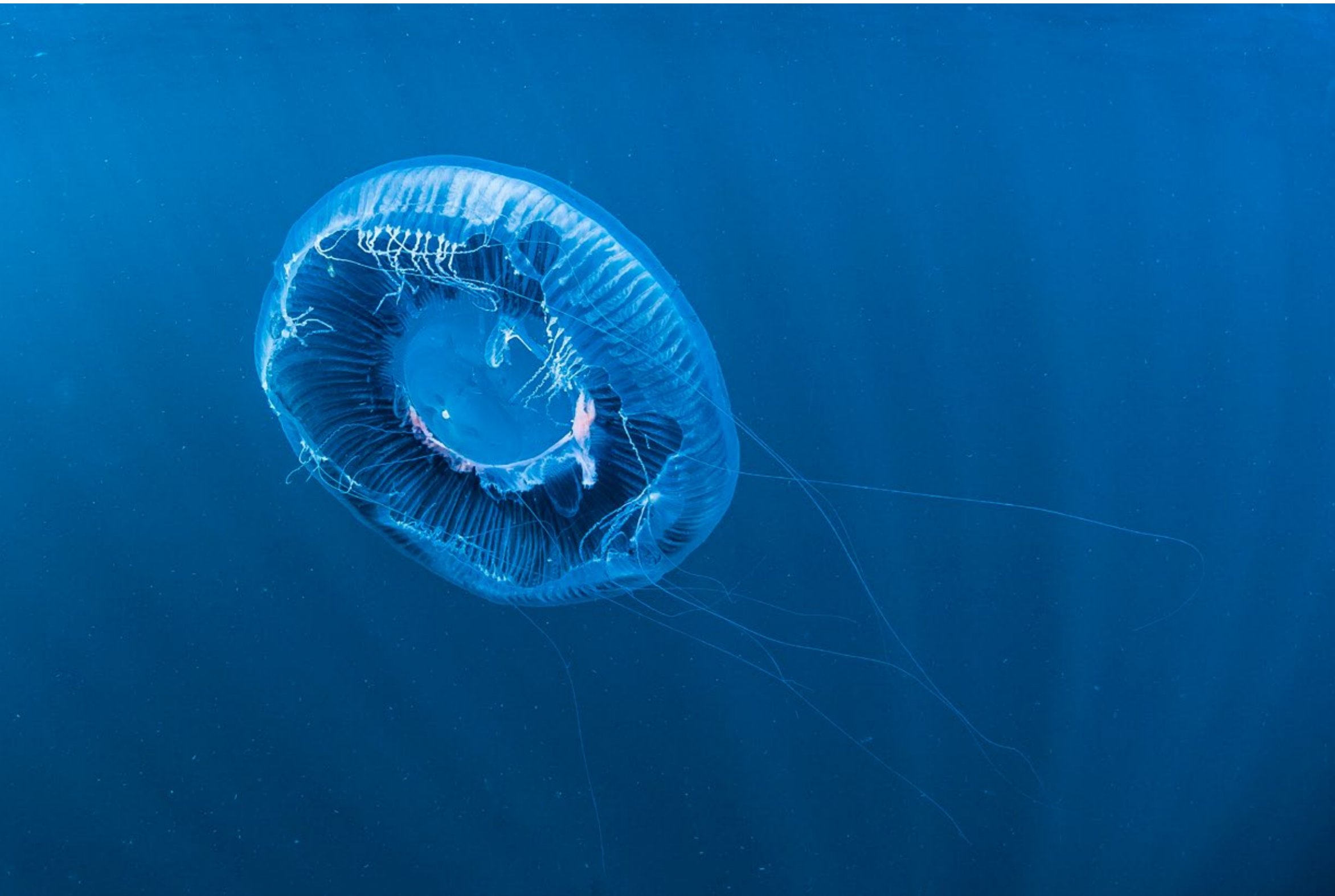


*Snapper at Goat Island Marine Reserve, New Zealand.
Nikon D2x with 12-24mm f4 lens set at 12mm in an
Aquatica housing and a custom port. © Darryl Torckler*

Large school of Diagonal Sweetlips on the Great Barrier Reef, Australia. Nikon D2x with 10.5mm fisheye lens in a Aquatica housing and shot with two Ikelite Sub200 underwater strobes.
© Darryl Torckler / Getty Images



'I've seen many sharks underwater, but no big nasty sharks.'



Oceanic nomad. A large Jellyfish floats past as I do a safety stop during my dive. Simpson Rock, Mokohinau Islands, New Zealand. Nikon D2x with 10.5mm f2.8 fisheye lens in Aquatica housing. © Darryl Torckler

'Something as simple as a human hair across the O-ring seal can cause your housing to leak.'



▲ Swimmer enjoying the magic of Swallows Cave, Vava'u islands, Tonga. Canon F1 with 15mm f2.8 lens, 250 exposure film back in custom made housing.
© Darryl Torckler / Getty Images

► Floating Pohutukawa flower on the Omaha side of the Whangateau Estuary, New Zealand. Nikon D2x with 10.5mm f2.8 fisheye lens in Aquatica housing.
© Darryl Torckler / photonewzealand



*Dusky Dolphins. Kaikoura, South Island, New Zealand.
Canon F1 with 15mm f2.8 lens and 250 exposure film
back in custom made housing.
© Darryl Torckler / photonewzealand*



► *Two lions after mating. They mate every 30 to 40 minutes over a few days. Canon 5D MkIII with Sigma 50-500mm lens @ 500mm, f5.6 at 1/750 sec, 400 ISO.*
© Darran Leal

On location

Tanzania

It would take a lifetime to explore all of the stunning photo locations in Africa. Not just for the big game and nature, but for the incredibly diverse cultural opportunities as well. 2013 is my 10th year of offering adventures to Africa and after over 40 tours, I can still be surprised. This occurred with our visit to Tanzania in March. What a diverse photographic location!

Tanzania offers everything from the more 'touristy' Zanzibar Archipelago, to the cradle of humanity, the Rift Valley. It has no modern cities as we know them, rather bustling 'big towns' packed with people and with a mixture of a few modern buildings, basic shops and small villages. Dar Es Salaam is big town that is striving to leave it's traditional ways and become a modern business hub. Tanzania is a large country, offering widely different environments, so in two weeks we cannot see it all. Recognising this, we targeted a few of the best locations in the country's north.

We landed in Arusha and the first thing that catches your eye is, Mt Kilimanjaro at 5895m above sea level. Arusha is inland from the coast and near the Kenya border, it is a very busy large town and the hub for tourism in the northern

part of Tanzania. There are two main seasons to visit this part of the world. I selected March as I was keen to shoot rolling storms over the Serengeti. We were not let down with stunning rain fronts and very green conditions throughout. Alternatively, a visit at the more traditional, and much busier, season around August/September, will deliver much drier conditions. The seasons are starkly different, as in Australia's far north with very defined wet and dry seasons. Shades of brown in the dry, and green in the wet. Worried about rain and possible floods? The extra water only enhanced our photo adventures. The image opportunities in March were outstanding! Both seasons are great times to shoot. However, as touched on above, be careful if you arrive during peak seasons. At times, you will be fighting with dozens of other game vehicles for a look at either big game or popular locations. This will limit your photo options.

Within a couple of hours of landing, it's quite feasible to be shooting big game. Tarangire National Park, just south of Arusha, has one of the highest population densities of elephants anywhere in Tanzania. It is strewn with baobab and acacia trees, making it a beautiful and ►



distinct location. The elephants of this park are fantastic. They have little concern about vehicles, this provides the opportunity for special encounters. Wherever available in Africa, we always use pop-top vehicles, as this allows for 360 degree shooting. We also limit numbers and in this specific case, 3 photographers per vehicle. Again, this offers greater space and freedom to move those big (or little) lenses. I often have two kits ready in this situation, a long lens, either my Sigma 50-500mm, or an exotic long lens like my Canon 500mm f4 (with 1.4X converter handy) is set on one camera. The other camera, often left on a seat, will have a 24-70mm. Can you use a 24mm focal length? You bet, as many animals will come right up to vehicles. I know that, for some, this sounds alarming! All I can say is that with the right local guides and information from your photo guide, this is not dangerous and will offer some of the greatest highlights of your life, with or without a camera.

Tarangire not only offered top elephant, but also our first lions, excellent birdlife and many other species through to the cute dwarf mongoose. Ngorongoro has been a location that I have wanted to explore for many years. Our accommodation was perched on the lush rainforest rim. Driving into the ancient crater was like driving into Jurassic Park – the movie. We were quickly shooting zebra, Thompson's gazelles, wildebeest and elephant. This was a lush green environment with open paddocks. When around 30 hyena ran across our path, we suspected that lions could not be far away. Sure enough, just a kilometre ahead, we could see several vehicles, a telltale sign of something exciting ahead. That day, we shot around 20 lions, and on the tour, 64 lions in total. Such amazing animals!

While wildlife is perhaps the biggest drawcard to Tanzania, a different highlight can be to visit the Maasai for a unique cultural experience. These people have been herding cattle for thousands of years and have a fearsome

reputation for their traditional life style. We had a couple of magic interactions with a medicine walk, and a village visit. As always, their 'life story' and the children were great subjects for our cameras. However, I really enjoyed shooting the older members of the tribe. While they wear brightly coloured robes, I found some monochrome opportunities caught my attention immediately. Speaking of locals, we met the president of Tanzania, Mr Jakaya Kikwete, at one of our hotels. He greeted our tour personally, something we will not soon forget.

Our final locations were Ndutu and just past this, the famed Sarengeti plains. Each afternoon, dark storms would sweep the plains – quite spectacular! The tracks were awash with water, and in the middle of this were thousands of animals on migration. We shot cheetah hunting and catching prey. The cheetah even joined us on top of one of the vehicles. We also shot several lion kills, unusual as generally if you see one kill, you are very lucky. The elephants were superb as they offered older females with several very young babies, and large healthy males. With stormy clouds overhead, I feel I shot some of my best elephant images ever. The tiny babies walking around the adult legs opened up opportunities for incredible imagery.

While hardly inexpensive, we added an optional balloon experience. As in the past, this was later described as 'worth every dollar'. I can't recommend Tanzania highly enough as a 'must do' photo location.

Enjoy shooting ... ■

Darran Leal

darran@f11magazine.com
www.worldadventures.com.au

*Tanzania offers vast plains, with solid large trees. The lions use this to their advantage and perch high to search for food. Canon 5D MkIII with Sigma 50-500mm lens @ 500mm, f5.6 at 1/1000 sec, 400 ISO - EV plus 1.
© Darran Leal*





Colour, composition and conversation . . . under Southern Skies

All this, and more, is yours for the taking at the Photographic Society of New Zealand's (PSNZ) Southern Regional Convention coming up in one of New Zealand's most scenic destinations – Tekapo – from 4 to 6 October 2013.

Hosted by Focus Aorangi Photographic Society Inc. in Timaru, the organisers have assembled a line up of outstanding presenters who will deliver a variety of presentations and workshops guaranteed to appeal to everyone under the banner theme of 'A Touch of Country.' According to the organising committee's chair person Norma Bartrum LPSNZ, 'Tekapo is one of New Zealand's most incredible places for photography and we guarantee guests will have an amazing experience.'

'The landscapes go as far as the eye can see and there's an image waiting to be photographed every where you point your camera,' said Norma.

Keynote speaker is Antonia Steeg – a vibrant young woman who knows the Southern high country like the back of her hand as she covered the thousands of kilometres to capture the material for her recent book 'High Country NZ'. Originally from Germany, Antonia learnt her craft following in the footsteps of her father, himself a professional photographer. After his death Antonia took over his dark room and taught herself everything she knows. Antonia says she is 'at one with the animals and high country people'. On Saturday morning she will share highlights of her career and her work, while in the afternoon she will share her

knowledge and give advice during the field trip to Balmoral Station.

Other presenters include New Zealand's iconic photographer Simon Woolf who will 'Take confusion out of Fusion' in his presentation about the latest trend of combining still photography with video to make compelling AVs.

Tekapo has a 'dark, gold star ranking' in the astronomers world, one of only four destinations in the world, so professional photographers and expert amateur astronomers Peter Aldous and Robert McTague are keen to share their expertise and give hands on guidance in photographing the amazing Tekapo stars and skies.

Combine these two great photographers with local astronomy guide Freidl Hale and even if you haven't photographed starry nights or made long exposures before, they will present you with some exceptional photographic opportunities.

Regional Conventions are a key component on the annual PSNZ calendar and are a time for photographers to come together with old and new friends to learn and expand their technical skills in a warm, fun and friendly environment.

Registration is open to all photographers – you don't have to be a PSNZ member – and is a very low \$180 for the full weekend. For more information and registration click here.

**Moira Blincoe is the PSNZ Councillor
for Publicity**

**BUT WAIT –
THERE'S MORE...**



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

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

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

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

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TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hurunui Experience tours:

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

Bridge on his photography workshops:

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

Bridge on mentoring photographers:

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

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

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Global Matters

It's winter. I sit here in my heavy 100% cotton Timberland pants – made in Bangladesh; my 100% cotton Kirkland t-shirt – made in Vietnam; my 100% merino MacPac sweater – made in China; and my 100% synthetic Eddie Bauer (Est 1920) all weather jacket – also from Bangladesh.

Socks and underwear and my heavy, leather upper, Colorado boots all made in China too. I type this on a MacBook Air – assembled in China. My cameras by Canon – made in Japan. My car, from France.

What an instant and wonderful testament to global trade. What a perfect balance of the stuff we export as a country and the stuff we buy.

So with all this obvious and experienced trade – timely and appropriate delivery in places we frequent, quality that is adequate for purpose – and we enjoy competitive prices.

Why then do we expect our own 'photography value chain' to remain frozen in time?

What can we do to deliver a very good product to a moving target of an end user, in a highly competitive market. 4K origination is not

appropriate when the end use is a smart phone, but it may be the differential enhancement if other collateral purposes are part of the equation. When you imagine one of the client choice axes being capability - on a straight line beginning at a one being from a client originated iPhone image and maybe five being a client's Nikon D600 image.

The D600 will capture 24mp, and 1080p full HD video – and is priced low enough to sit in everyone's top drawer. Of course your client will also own, or have access to, all the post production software that you have.

So what can you do at six to ten on the axis that tilts the capability balance back in your favor?

Big artillery – say a PhaseOne IQ180 or Canon C500, clever lighting, better lenses can be impressive and expensive credentials that take you to ten on our capability axis, but in your clients viewpoint that will generally not be the 'killer app' that gets you the job.

The argument is more commonly going to be to stay in-house at very low perceived cost or

commission. They also have the bonus of no rights/license issues to consider. At that point, unless the client has a value on what an experienced and creative and innovative and talented photographer can bring to a project, there is not a strong argument.

To return to how I began, the clothing I purchased is commonly made in low production cost countries but the difference is in the supply chain. They are made under the supervision of a reputable brand, using materials selected and specified by the brand, with designs unique to the brand.

I have faith in the brands based on a number of experiences over a number of years.

To a large extent my brand faith has to be earned by those brands, in much the same way your clients will build their own value judgment of you and be able to factor that in.

The other reality is that commonly the client, say an ad agency or design firm, has to represent us in turn to their client and somehow argue on our behalf as to why our price is worth paying

as part of a project. As you get further away from your part of the process – namely the technical execution and creative awareness, the value decision shifts based on the weight of the required expenditure.

Often these are the financial people who would want to know why sales reps drive a Toyota Camry when a Corolla would do the job equally well?

So the tools that you or your immediate client take to the table need to be quite emphatic and comfortably positioned as representative of your brand.

Your brand needs to be as robust as Timberland, or Eddie Bauer (Est 1920)!

Importantly, your client must know that. ■

MS

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Copyright: Who owns what and why?

ACMP has a host of resources available to members, and some of these are great tools to share with your clients. We have the fantastic link [Copyright4Clients](#), which will help your client understand their rights and obligations with Copyright and licencing, as well as making the terms and conditions supplied by the Photographer seem less confronting. We also worked with The Copyright Council and The Australian Architects Institute a short while ago, to establish a code of conduct regarding Copyright in the design and architecture realms, this can be accessed on our website: [ACMP Guide to Copyright for Architects](#); but here's a quick round up below.

f11 Magazine is read all over the world, so bear in mind that this pertains only to Australia.

Who owns copyright?

Unless there's an agreement to the contrary, a photographer will own copyright in a commissioned photo except when:

- the photo is taken for a private or domestic purpose or,
- the photo is taken by an employed photographer rather than a freelancer (in this case the employer owns the rights, but note that in the case of photographers employed by newspapers and magazines, the copyright is generally shared with the employer)
- a Commonwealth, State or Territory (but not local) government 'directs or controls' the taking of photo (for example, a government commissions a photographer) or,

- a Commonwealth, State or Territory (but not local) government 'directs or controls' the first publication of a photo (for example, a photographer licenses a government to use an image from his or her stock library).'

If a photographer's stated terms specify that they retain ownership in any works they produce, and a client, including Commonwealth, State or Territory government accepts these terms then the above exceptions will no longer apply.

How do Architectural photographers license their work?

The photographer will usually stipulate what usage rights are associated with the specified fees when submitting their quotation. Usages often included in a commissioning fee are material produced by the commissioning party for self promotion e.g. Architects Website, Awards Submissions, Internal Presentations, Monographs and Brochures. In the absence of an express agreement, a license may sometimes be implied from the circumstances. Often the scope of such a license may be unclear; hence it is always best to have an agreement in writing.

The photographer may charge an additional license fee for usages outside their standard license terms. For example an additional license fee may be charged where more than one commercial enterprise will have use of the images or where a client requests rights for publication in magazines and books. The broader the conditions of usage, the more you can expect to pay.

Sacha Walters, ACMP Administrator



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- APPA AWARDS PRESENTATION DINNER 16th September 2013

For more details visit www.appa.aippblog.com



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AIPA

I'm writing this the day after the 2013 Image Nation Professional Photography Conference and, to be perfectly honest, my brain is pretty fried, so please excuse me if the following column is slightly incoherent.

Last night, as I was dropping the newly elected AIPA secretary/treasurer Melanie Tollemache home after the conference, we got into a discussion about what it takes to become a truly exceptional photographer – i.e. the type of photographer who stands out in our increasingly crowded market – for whatever reason.

I've attended quite a few photography conferences over the past 15 years, and organised a handful myself, so I've probably heard presentations from over 70 incredible image makers. Looking back I'd have to say that the diversity of the photographers giving those lectures has been astounding – ranging from the supremely confident, technically astounding, advertising industry legends to the incredibly timid, technically inept, artistic geniuses. Given this remarkable diversity it's difficult to define what specific characteristics or actions might increase an individual's chances of becoming an exceptional photographer – because as soon as you start to make comparisons between two presentations by distinctly different practitioners you inevitably discover major contradictions.

What I love about events like the annual Semi-Permanent and Image Nation conferences is that you get to experience a dozen unique

presentations from a wide variety of creators in a very short space of time – and as a result I believe you can begin to gain a better understanding of the less obvious, but far more important, underlying traits that drive certain people to be the super achievers in their chosen vocation. I'm not even going to attempt to define what I think these traits might be – not in my current state of mental and physical exhaustion.

Moving on...

Later this month the association will be launching the CLIQ Photography Compendium; a high quality, perfect bound, 240 page volume that showcases the work of 79 AIPA members. Two thousand copies of this sourcebook will be printed and distributed to local and international advertising agencies, graphic design firms, publishing houses, and various other media related businesses that hire commercial photographers. There will also be a CLIQ website with an accompanying email newsletter to attract the attention of photo buyers on a regular basis. The aim of this new CLIQ initiative is fairly obvious – we want to help our members get more work by providing engaging and affordable promotional tools that target the top photography clients.

Aaron K
AIPA Executive Director

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If you are not aware yet, our national awards and conference kicks off with the Epson/NZIPP Iris Professional Photography Awards, to be held at the Pullman Auckland Hotel from Thursday 1 August to Saturday 3 August 2013.

This will be an opportunity to see the top Judges in Australasia articulate their opinions, where the best creative photographic spirits in the country present their work.

This is a not to be missed event, where you can learn from the best and see the best photography in NZ.

On Saturday 3 August, as part of the 75th celebrations, the NZIPP will be holding a public event – an evening with ‘world renowned’ NZ photographer Rachael Hale McKenna.

Tickets are available online at our website www.nzipp.org.nz.

Our two day conference this year starts on Sunday 3 August with an impressive line up of international speakers.

This year we have a wide range of high calibre photographers visiting NZ – which is no small feat.

Look out for presentations from Greg Heisler, Tony Hewitt and Rachael Hale McKenna. On top of that we have inspirational presentations from a range of NZ locals including Trey Ratcliff.

We also have local photographer Karyn Flett who has acquired quite a reputation in NZ as a baby and portrait photographer.

You do not need to be an NZIPP member to register for our conference, if you would like to do so please go to our website www.nzipp.org.nz

Hope you can make it to one or more of these events, or perhaps come along to the Pullman hotel and have a look at this year’s award winners, prints will be displayed from early on Friday 2 August.

TERRY WREFORD HANN
Commercial director New Zealand Institute of Professional Photography

INFOCUS 2013 AUCKLAND



Images by Rachael Hale McKenna ©

Public Open Day SATURDAY 03 AUGUST, 9.00am – 7.00pm PULLMAN AUCKLAND HOTEL

An Industry Exhibition, with leading photographic suppliers all in the one room, it is the perfect opportunity to see new products and services. There is no cost to attend the Public Open Day.

This is a unique opportunity to view judging, award winning images and an industry exhibition all under the one roof.

Rachael Hale McKenna, From Then to Now! SATURDAY 03 AUGUST, 7.00pm – 8.30pm PULLMAN AUCKLAND HOTEL

NZIPP presents a public seminar with kiwi born photographer Rachael Hale McKenna. Showcasing her journey from New Zealand to France, and the 14 books published along the way.

\$45.00 per person

FOR MORE INFORMATION
and to purchase tickets for Rachael Hale McKenna function, visit:
www.nzipp.org.nz

I don't subscribe to that!

Well not right now anyway, but I soon will – here's why...

Adobe has dropped another clanger. Not unusual in these times, as the tide is turning faster by the day and companies such as this have to be not one, not two but three or four steps ahead if they are to survive and continue to live in the manner to which they (and their shareholders) have become accustomed.

Like 95% of you reading this, I am somewhat reliant on the big A's products to conduct my business. So when I heard that my spanky new(ish) CS6 suite was now a legacy item with a definitive end date – when it would no longer be supported or meaningfully updated – stamped on it I was initially more than a little annoyed (Terminology toned down considerably – Ed).

Adobe wants us to rent our software now, as opposed to buying it, and on first hearing that sounded like a sure fire way for them to take more money off us poor impoverished (Bollocks – Ed) 'professional image makers'. Does that sound pretentious? I decided to embrace that description after someone informed me that, by definition, any fool with a camera in their hands is a 'photographer', hence I'm no longer enamored with the term. Anyway, I stray from

the point, being my initial, very firm impression that Adobe wanted us to individually adopt a software 'habit' that we would be required to support for the rest of our natural lives.

Still with my blood up, I decided to take a look at the propaganda (sorry, marketing material) and see just how dire the situation really was. One thing I didn't waste any time on was looking for so called Adobe alternatives because they simply don't exist as a suite. Sure there are plenty of third party picture editors and page layout programs out there but if you work in commercial photography, design or publishing there is but once conclusion: if you don't have Adobe you don't have any friends at all.

The first thing that I noticed was a great big banner offering a sweet deal for the first 12 months for current CS6 owners. A mere \$20 AUD per month to dip one's toes in the water. A quick mental calculation (Really? – Ed) revealed that it would cost roughly \$720 NZD per year once the honeymoon was over. Not so terribly bad when you compare it with the cost and frequency of the regular suite upgrades – and considering the cool stuff you get.

Image © Gary Baidon



As well as being able to download and use two copies of every single application Adobe makes, thereby covering your desktop and laptop, there are some major value-ads in terms of a (free) premium account with creative collaboration heavyweight Behance, a Prosite portfolio website, web hosting and some fairly serious cloud storage. Then of course, there's the convenience of getting upgrades and new features as soon as they're out of the garage – not having to wait until the next major release. If new tech stuff excites you as much as it does me, it'll be like having a birthday several times a month! (Fanboy! – Ed) Now the purpose of this article is not to advertise the product and so I won't go into any more detail but I would suggest you visit adobe.com and check it out for yourself. My point is that they have gone to great lengths to make the proposition irresistible and by my reckoning they might just have succeeded.

There is still a part of me that doesn't sit well with not having 'ownership' of all of my tools – like I do with cameras, lenses, lighting and so on, but I'm coming to terms with it. After all, is that really an issue anyway, as they now have a far

shorter useful life than they ever did in the past.

These days we think nothing of leasing cars, studios, computers, furniture and office equipment. Would it really be the end of the world to rent software? After the honeymoon period is over it'll still only cost about half of my Sky TV subscription every month. How's that for putting it in perspective? I certainly spend a hell of a lot more time hunched over my computer display than I do semi-recumbent in front of the television – and no Mr Adobe, don't get any ideas there either, as your former friends in Cupertino ostensibly have designs on that space... highly likely subscription based as well.

Perhaps terms like 'ownership', along with 'free to air' are now dinosaurs and we'll rent, lease or hire all of our needs in the reputedly dystopian future coming down the off-ramp.

So, how's my broadband allocation tracking this month? Do I have enough room to download it all in one fell swoop? ■

Buzz

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Tony Bridge

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR.

www.thistonybridge.com

Mentoring is available for photographers and photographic artists who seek to develop and express their own vision, and wish a guide for the journey.



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▶▶ Continued from page 134...

finds that the process does not finish with the click of the shutter, but rather when he has exposed his print and signed it.

Whilst the work of Walking and Otega is in the area of fine art, Mitrovic's work for Cartier-Bresson has a parallel in the oeuvre of Brisbane photographer Darren Jew. Whilst Jew is known for his underwater camera work (Australian Science Photographer of the Year for 2012/11/09), his mainstay endeavour is custom printing for a select group of clients, as well as his high quality on-line sales of personal work. Jew practices the time honoured craft of interpreting the photographer's exposures and placing that onto paper using archival ink. His recent effort of printing over 90 exhibition quality prints for over 20 photographers entered in an industry awards competition, produced over 30 images receiving awards. This is where the collaboration between photographer and printer is best illustrated.

No less a skill than that of the artisans working under the direction of the great classic artists, partnerships recognising without ego that

complimentary skills can realise a vision of perfection; rather than merely achieving a state of workmanlike adequacy.

Somewhat begging the question, why is this traditionally symbiotic relationship so rare these days? Do we increasingly embrace creative DIY for pleasure, for ego or for economy?

And a follow up question, as more applications for imagery move towards display devices rather than surfaces or substrates, why has this enabling 'printing' craft not migrated to the desktop as 'visualising', fostering a new generation of craftsmen and women enabling, enhancing and perfecting imagery for the screen, much as the printer would have done for paper, board or canvas?

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The Printer

One of the most under reported photographic relationships is that of the photographer and their printer.

Other art genres rely heavily on the artisan skill of the printer – the person who transfers the original artwork onto paper. The engravings of Rembrandt and Albrecht Dürer, the aquatints of Goya or the many versions of woodblocks originally created by Hans Holbein the Younger. These artisan craftsmen were prized for their technical skills as these were an integral part of getting the artist's creativity onto the final media, and thereby out to their audience and patrons.

In the photographic world such relationships have existed, even in an industry that has been extensively built around the solo activity of the photographer who processed their own negatives and printed their own photographic images. One of the great documented relationships was that between Henri Cartier-Bresson (1908-2004) and Voja Mitrovic (1937-). Cartier-Bresson was more interested in the creation of a photograph and disdained what we would today call 'post-production', where the image is enhanced during the printing stage.

Voja Mitrovic worked for Picto Labo Photo, the legendary Paris based photographic laboratory; and whilst Cartier-Bresson was one of the big name clients, it is difficult to separate him from names like Sebastio Salgado, Marc Riboud, Robert Doisneau, Helmut Newton, Peter Lindbergh or Edouard Boubat – such are the

authors of negatives that Mitrovic worked with. Mitrovic produced images between 1967 and 1997.

The partnership between the Australian artist Bill Henson and the Melbourne photographic academic Dr Les Walkling was borne from Henson's need to move from analogue based printing to digital editing and printing. Walkling's skills are also shared by Melbourne based artist Polixeni Papapetrou, showing that these particular printing skills are in demand by photographic artists seeking the best possible outcome for their work.

Mexican born Maurice Otega worked for Arnold Newman in New York, before moving to Sydney, where he has printed for, and advised the likes of, Henri Talbot and Tracey Moffatt. It is Otega's definitive skill in working with the palladium process that has stood him apart – a skill that is rare at the best of times, but almost unobtainable in Australia. Of course it may be the trade secrets that Otega learned whilst sweeping the darkroom floor at the atelier of Manuel Álvarez Bravo (1902-2002).

Then we have well recognized practitioners like Landscape photographer Michael Kenna who publicly states that the job of printing (and he is referring to the analogue process) is his and his alone. Kenna is at home in his darkroom and

◀◀ Continued on page 133...

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