

ISSUE 30 | MARCH 2014



for PHOTOGRAPHERS
AND AFICIONADOS

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RICHARD WOLDENDORP
Out of the Blue

NOEL KERNS
Nightwatch

JEFF D. WELKER
Fascination with flight



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Welcome to *f11* Magazine

Welcome to our thirtieth issue of the magazine, hard to believe we're only three issues away from celebrating three years in production. This issue is another small demonstration that hope can indeed prevail over adversity in these difficult and challenging times.

First up, we feature critically acclaimed Australian photographer Richard Woldendorp, with aerial images from his latest book, 'Out of the Blue – Australia'. Born in the Netherlands, Richard has made Australia his home since 1951 and has authored more than 20 books. That's one of Richard's stunning images on our cover.

Two American photographers complete the talent line-up in this issue:

Noel Kerns hails from Dallas, Texas and his forte is capturing abandoned spaces, like ghost towns, industrial complexes and roadside spots. He differs from many who shoot similar subjects by capturing his images in the dead of night. Kerns paints his subjects with light, using a combination of long exposures, portable electronic flash and an LED flashlight. That's a torch to some of our readers...

Jeff D. Welker is based in Mesa, Arizona and has had a fascination with flight since growing up around the sights and sounds of a US airbase. Today he is a fine art photographer specialising in creating static and dynamic aviation images. Although he also shoots civilian aircraft, we've chosen to feature his graphic representations of US military airpower – past and present.

Tony Bridge reviews the new X-T1 from Fujifilm, a mirrorless camera that has set the internet alight with speculation and interest, before even becoming available in most countries. See if this self-confessed Fujiphile declares the X-T1 zero or hero on page 12.

Finally, Malcolm Somerville has been thinking about the state of black and white photography, and Ian Poole asks, 'why do photographers get snitchy?'

We hope you enjoy this issue... ■

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Issue 30 | March 2014

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THE NEW F 800 GS ADVENTURE UNSTOPPABLE ENDURO.



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 sheer 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 121** of this issue.



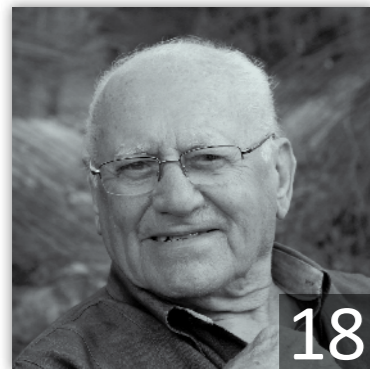
Product REVIEW

Fujifilm X-T1 camera

12



© Fujifilm



Richard WOLDENDORP

Out of the Blue

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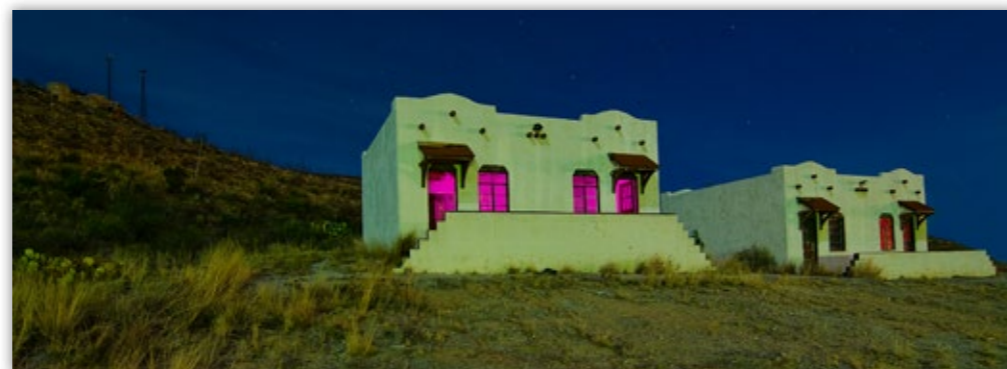
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Noel KERNS

Nightwatch

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© Noel Kerns



Jeff D. WELKER

Fascination with flight

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© Jeff D. Welker



COVER IMAGE © Richard Woldendorp
www.richardwoldendorp.com

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In plain sight

THE FIAT 500 ABARTH – ‘MADE OF PURE MUSCLE’

This Fiat campaign, shot last year for ESPN Magazine’s The Body Issue, featured 15 circus performers, artists, and contortionists forming a Fiat 500c Abarth. Shot over 5 days by photographer RJ Muna and crafted by body paint artist, Craig Tracy, the concept needed a team of 30-40 people. No Photoshop was used.

Source: SLR Lounge via YouTube

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



GRAVITY – IMAX BEHIND THE FRAME

In this IMAX Behind the Frame, director Alfonso Cuarón and NASA astronauts discuss the intense and raw cinematic experience of Gravity and the preparation that went into delivering a true-to-life space exploration.

Source: IMAX Behind the Frame via YouTube

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



LIGHT SHAPING – HOW TO LIGHT A MUSCLE CAR

Lighting a car is not easy. Cars are big, they are reflective and they have almost no flat surfaces. In this video for Profoto, renowned British car photographer Tim Wallace is happy to reveal some of the step by step techniques he uses to create the images that have made him a household name in the industry.

Source: Profoto via YouTube

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

*‘I open the window and take everything on infinity’
– Richard Woldendorp, Page 18*



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Perspective - and the need for persistence

I've written before about the trials and tribulations being faced by both the manufacturers and the middlemen in the imaging industry. Sadly, if some of these folk are to be believed, photography has suddenly become a sunset industry and many at the supply end of the value chain are speaking of a market half empty. While staring at the bottom of this glass of seemingly diminishing returns, many seem to be paralysed by fear, rendered immobile by their circumstances, bereft of ideas and unable to move forward for fear of getting it wrong.

Businesses really need to be better than this. And some are, but right now they're in the minority.

Whether you're an importer, distributor or reseller of product in the imaging industry, at this point you need to be out front, upfront and engaging with potential clients - and potential facilitators of new client relationships. This is no time to be huddled around Excel trying to plan your way through a present day crisis of confidence and into unknown and unpredictable future scenarios. There are no customers, stakeholders, conversations or solutions in that spreadsheet, and those formulas simply don't work when the cells are unpopulated.

So industry insiders, how about you get outside and talk to people?

Bounce back, evolve, adapt, interact, maybe even start marketing again, negotiate, make deals, engage. Try something.

This is a time for decisive action. Time for a healthy dose of courage, more than a little entrepreneurship, and perhaps some robustly honest dialogue with the people who share your circumstances and are therefore your friends. Add a splash of realism, two of pragmatism, shake and stir. Drink deeply, and repeat.

Here's the scoop. On my barometer, and in spite of supply industry pessimism, the pressure is rising - not falling - in the world of photography. In my thirty plus years of experience I have never seen as much keen interest in photography as I'm observing right now. It's not at the bottom end, that's gone. Get over it. It's at the middle and top end and these people are not afraid to invest in what they love. They're discriminating, knowledgeable and don't suffer fools. They're consuming myriad content streams from digital media sources, scouring the web and digesting information and ideas in great big gulps. They're fuelling their passion with new high-end cameras and updated pro grade lenses, expensive filters and top shelf accessories. They're either updating regularly, or changing camps for smaller systems. They're even scouring the pre-loved equipment market for the old treasures they always wanted - buying now, while they still can and before everyone else catches on that growing scarcity will eventually drive prices up.

Better to show up late than to miss the show. So photo industry, where the hell are you? ■

TS

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ADAM BARKER
Joshua Tree NP, CA 6:17 am
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Manfrotto
Imagine More

All troubadors we

Telling small stories in court

Photography is a form of storytelling, and we photographers are rather like the mediaeval troubadors of old, who would travel from town to town and castle to castle, making their living from the stories they told, and the adventures of the heroes of old.

Of course, the lord of the castle would want to hear a mixture of old favourites and new work, rather like going to a Leonard Cohen or a Neil Diamond concert. Play the old favourites, but show me something new. Interestingly, the troubadors, realising the free food and board lasted as long as their repertoire, soon added more and more verses until they could safely get a week or two's employment before they had to move on. And if they had run out of truth, well, why let the facts get in the way of a good story? They embroidered their stories to extend them. As many digital photographers do.

In many ways this is the conundrum of photography. All the topics have been covered many times, all the subject matter visited again and again. Why bother, the cynic will say? It has

all been said before. Ah yes, you sagely reply. That may be so, but it is in the telling of the story that the difference lies. My version will always be different to yours.

And this is as it should be.

Where you differ from the photographer beside you is in your approach, and that arises from what interests you and why you are doing it, and that is combination of all the things that you are, combined with your life experiences. Nobody can ever replicate you. You are unique, a one-off. And if it feels right for you, then you are in the right place when you make that photograph. So make it. If it is an old favourite, then what is the problem? Great songs are durable.

The art of grand landscape photography is rather like writing one of those mediaeval sagas or a great novel. There are stories within stories, and the trick is being able to weave them into a coherent narrative so you have one story containing many others, assembled in a way that allows your reader to dwell upon each



individually, then return to the framework which binds them.

From time to time, however, it is necessary to visit the micro and focus on the small stories, for they are the subset of the whole. The Greats all did it. Think of Edward Weston's peppers and cabbage, or Ansel Adams' leaves and grasses. In the small lies the key to the large. A macro lens (really a lens for the micro) can be a real friend at times like these. Explore with it until it is time to return to the grand story.

I walked outside my front door and, as I am wont to do first thing in the morning, I take the time to listen to the wind and the birdsong, and observe the weather. I usually ignore my garden, for its lack of care makes me feel guilty. Not this morning, however. During the night a cold front had passed through and coated all the plants in a delicate raiment of water droplets. The light was soft and the air clear. As I was absorbing the glory of nature, a small movement on one of the red hot poker which line my drive caught my eye.

A bumble bee was sheltering on one of the stems. It was bedraggled, sodden and looked rather miserable. Since bumblebees make their nests in the ground, I wondered why it hadn't gone there for the night. Perhaps it had been caught out. I took out my camera and made several photographs of it. It was in no hurry to leave, so it put up with my intrusion. After a few minutes the sun came up and as the rays warmed it, it began to move more energetically. Just then a wasp crawled out of the same shelter and went about its business.

And it occurred to me that all creatures need shelter, food and a purpose. ■

TB

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Fujifilm

X-T1 camera

The wheel comes full circle

As soon as the X-T1 was announced, a friend emailed me rather grumpily. I suppose, he said, you are going to do a rave review of it. It would be nice if you could point out a few shortcomings.

Well, dear reader, let me put you out of your misery. This is a rave review. And yes, I do have a few niggles, but you will have to read on to see them. However, they are minor.

Background

In the two years since Fujifilm first introduced the X-series interchangeable lens mirrorless cameras, they have built it from a single model (the X-Pro 1) into a fully-fledged system with a range of cameras from entry-level to fully professional, along with a glittering array of lenses to fit almost any purpose. And the lenses are still coming, with new ones to be released this year. The X-T1 is the latest in the range, and notable simply by following the DSLR form factor, a major departure (or perhaps evolution) from previous models, which have all followed the rangefinder gestalt. Now, for the first time, we have the option to use existing X-series lenses on a DSLR style body. So what is it?

I had the use of New Zealand's only preproduction model for about a week. It came with a charger and a spare battery, but there was no manual or software. It was really a case of taking it out of the box and getting to know it. And that did not take long. The camera has the same ergonomics and functionality as its X series brethren. In so many ways it can be summed up as an X-E2 with a centrally-placed prism style viewfinder. It is in fact almost exactly the same size, and the weight is very close. However it is only when you lift the hood and look into the menu system that you realise how much extra functionality has been built-in.

How do I love the X-T1? Let me count the ways...

The camera is small, about the same size as the Olympus OM1 which got me interested in photography a long time ago. And, like that legendary camera, it is in many ways a game changer. When the OM-1 was released it was competing with large 'professional' SLRs from companies like Nikon, Canon, Pentax and Minolta. Its small form factor made sense for people concerned about size, wanting something



which delivered the same results as the Big Boys without the bulk and weight. The OM-series was incredibly popular and Olympus sold hordes of them. Now, half a century later, the same thing is happening again.

The camera design continues Fujifilm's back-to-the-future philosophy with engraved knobs instead of buttons to be pushed. The ISO button lies left of the viewfinder, and shutter speed and exposure compensation dials are on the top deck to the right. And this tried-and-true design really works, especially the compensation dial. Because the X-T1 has an 'in-viewfinder' histogram, it is easy to adjust exposure without taking the camera away from your eye. Likewise, setting shutter controls and metering is done by rings below the large dials. This at-a-glance functionality makes setting up the camera for a shoot easy and intuitive – even sans manual as I was.

One small button got me really excited. Labelled Wi-Fi, it enables you to connect to a smartphone or tablet. By downloading a free app for iOS or Android, it is possible to control the camera

from your phone or tablet. You sync the camera with your device and all the major controls can be manipulated remotely. A techie fungi photographer is going to love this. No more lying on the cold, wet forest floor as you attempt to capture that tiny natural masterpiece. You can also use the app to transfer files from camera to device. How cool is that? I found releasing the shutter from my Galaxy SIII was at least as quick as the shutter button, if not more so. There is no lag whatsoever in the Wi-Fi shutter.

The camera is weather-sealed, although the lenses are not. Apparently the 24-70mm and 70-200mm f2.8 FF equivalent lenses to be released later this year will offer weather-sealing. Fujifilm have used O-rings and seals in the camera and because of that, it is no longer possible to use a screw-in cable release. You must either use Fujifilm's proprietary electronic release or one of the many third-party offerings available.

The X-T1 comes with a flip-out screen, a massive 3" in fact, and because of that, the familiar ▶

buttons for AF and drive have either gone onto the top deck or disappeared into the menu. The card slot has been moved from the base of the camera to the right side, a la most DSLRs. The camera will also take the new SDXC (UHS-II) memory cards. My test-drive unit came with one, and there was no delay in writing, even when I shot on continuous high 8 fps.

The camera feels solid and purposeful and built for years of abuse – sorry, careful use. A battery grip will be available shortly which will take a second battery, and I suspect those of us who are prolific shooters or have big hands will want to get one for comfort or convenience.

The viewfinder

Let me put it simply. This is the best EVF I have ever used, so good in fact that it gives the Texas optical viewfinder on my D800 a run for its money. It is large and glorious, and very clear. There is no lag when panning, a result of the increased frame rate, and it is bright and contrasty. A suggestion? To get a better sense of the dynamic range which the raw files offer, set the OLED viewfinder to standard or Astia mode and turn the shadow and highlight buttons to -2 (very soft), and the image comes closer to the reality of an optical viewfinder.

But wait. There is more.

The viewfinder offer three modes. You can have a regular viewfinder with as much or as little fruit as you chose in the setup menu – grid, horizon lines, histogram etc; and you also have the option to have the full 100% without any peripheral information – perfect for the purist.

However it was when I tired of fiddling and poking around and took the X-T1 into the field that I discovered some really cool stuff, and the third viewfinder option.

I am not that interested in pixel-peeping. A camera should do what I want it to do, and without fuss. And the best way to test one is to use it.

With several days of bad weather, my window of opportunity had shrunk. After a particularly wet storm had retreated, I headed out down into the forest near my home in Hanmer Springs. It is a lovely forest with a vast array of exotic species, planted in the early 1900s to see what European, Asian and American species would provide the best basis for a forestry industry here in New Zealand.

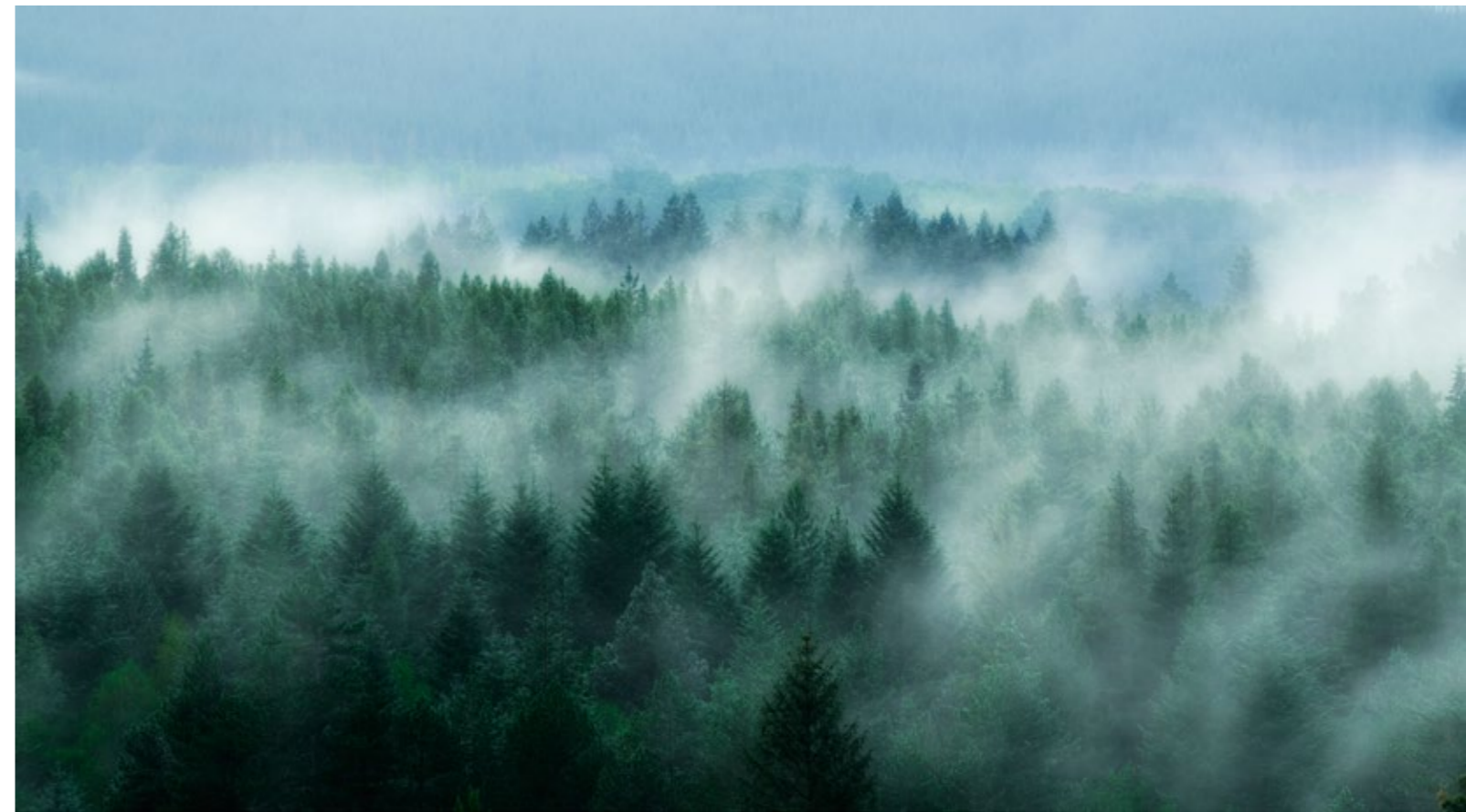
I drove down to Dog Stream, a small creek that runs through the forest. I do not normally do nature writ small, but this seemed a perfect opportunity to put both myself and the camera under pressure. I restricted myself to the 60 mm f2.4 prime and set out to see what the camera would do.

And I opened the lid on a cabinet of infinite wonders.

Close-up photography is very dependent on critical focus and depth of field. When I switched the camera to manual focus, I discovered the third of the viewfinder options; available only in manual focus. Here you have the option to select a split-screen mode. In the viewfinder (or on the LCD) you get two screens. On the left is a larger one which displays the image in its entirety, and on the right is a smaller screen which gives you a magnified (hundred percent) view for critical focusing. This makes precise focusing a breeze. It is such a stroke of genius, albeit a small one, that I cannot believe somebody has not thought of it before.

However, things get better. The peak focusing mode has now caught up with Sony, and you have the option of a tricolore of colours, blue, white and red, each with a normal or high value. This makes establishing the plane of focus really easy.

What really blew me away, however, was when I half-depressed the shutter before making the exposure. To my absolute amazement it stopped down to the selected aperture ▶



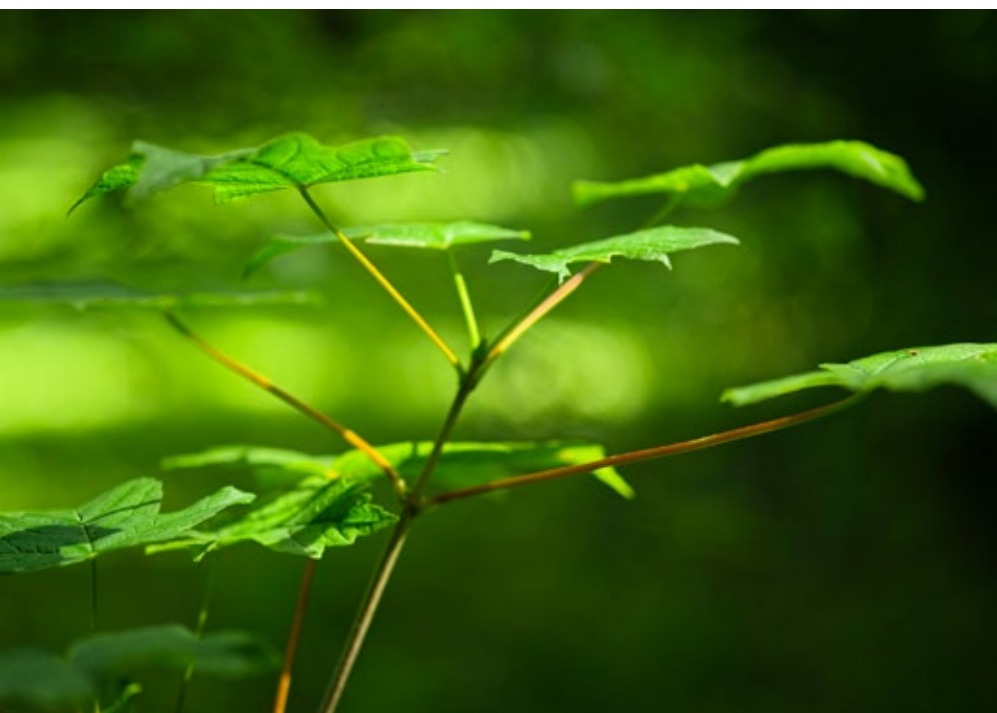
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without darkening the viewfinder. Unlike a conventional DSLR with an optical viewfinder, which dims horribly when you are trying to establish depth of field at, say, f11, this one shows you the depth of field, but does so at full aperture! This makes it really easy to establish the plane of focus and use creative depth of field techniques. Mr Fujifilm, you have seriously hit a home run.

I took a break and had some more fiddling with the menu, finding that they have built an interval timer function into the camera. You can specify a start time, interval and number of shots. Just think of it – you point the camera at the South (or North) Pole, tell it when to start, how many shots to take, and then you go to bed. No more freezing to death in the middle of the night on some lonely mountain top.

I had a play with the multiple exposure function, unfortunately limited to only two exposures. What it does do however is allow you to see the second exposure transparently overlaid on the first in real time before you make the final exposure. This allows you to change focus or focal length, or simply align framing before you commit. Brilliant, and perfect for impressionist photographers.

It was when I saw the files coming out of the camera that I became really excited. Back in the day, as a film shooter, I became accustomed to transparencies which had a beautiful luminosity and three-dimensionality, a sense of light emanating from within the image. No digital camera I have ever used has been able to create that sense of inner light which is one of the great gifts of film. Until now. Fujifilm apparently spend an enormous amount of their R&D on recreating the feel of their great films – Provia, Velvia et al. And it shows. The photograph of the leaf gives a response akin to film, and in fact improves upon the reality, a leaf which was somewhat duller in both hue and tonality than the file would indicate.



Niggles? I do have a few.

The battery grip contacts are hidden under a soft rubber plate, which comes off rather easily. The first thing to do on attaching the grip will be to put the cover somewhere safe – never to be seen again.

The shutter release is still, to my mind, not as hair-trigger as I would like. The Sony A7/R and Olympus OMD-EM-1 are quicker. The button has a considerable distance to travel, relatively speaking, before it trips the shutter. It would be nice if it could be made more instantaneous.

The four-way menu button is awkward to use. It has been recessed, and people who chew their fingernails are going to find it difficult to use. My preproduction model came with no markings, so I had to fiddle with the controls to work out what each one did. Sony's joystick system is much better.

Battery life is not that flash. Using all of the electronic bells and whistles (and why wouldn't you?) I got perhaps 240 shots per charge. Double that if you are using a battery grip, and you have perhaps 600 shots. A big wedding or editorial shoot will mean carrying several spare batteries, and hoping it does not run out just as they are about to take their vows.

▶▶ Continued on page 127...

Richard WOLDENDORP

Out of the Blue

Richard Woldendorp was born in the city of Utrecht, in the Netherlands. From an early age he showed an interest in painting and drawing and finally studied commercial art. After spending three years in Indonesia he decided to emigrate to the warmer climate of Australia, arriving in Western Australia in January 1951.

In 1955, he planned a holiday back to Holland and bought a camera, which was the beginning of his long association with photography. He became fascinated with the camera as a creative tool and consequently joined a camera club to improve and broaden his range of skills as in those days there were no courses in photography. By 1961 he had amassed both the confidence and a sufficient range of photographs to enter and win first and third prize in the Craven-A National Portrait competition. That was the same year in which he embarked on the journey of establishing himself as a professional photographer. More intrigued by the unusualness of the Australian landscape, he became a landscape photographer with a strong bias for aerial photography, ▶



*Northern coastal seascape at low tide, Western Australia.
Canon EOS 5D MkII with 24-105mm f4 L lens.
© Richard Woldendorp*

which he feels captures the vastness of the outback best. Since then his aspirations have included, equally, the personal development of his work and the maintenance of a successful photography business. In 1991 he was made a Fellow of the Australian Institute of Professional Photography, in 1998 an Honorary Life Member and in 2002 he was admitted into the ACMP Hall of Fame. Then in December 2004 he was honoured as a State Living Treasure for his outstanding contribution to the visual arts, his skill, talent and intensity as a photographer and his original and awe-inspiring vision of the Australian landscape. In the Queen's Birthday Honours list in June 2012 he was appointed the Order of Australia 'For service to the arts as an Australian landscape photographer.'

Over this time he has had 46 solo shows, and contributed to many more, and is the author of over 20 books, publishing many of these himself.

We're featuring images from his latest book, *Out of the Blue*, in this issue of the magazine. Through the power and narrative of aerial photography, the book explores Australia's natural landscape in a personal and semi-abstract manner. From the weathering winds of time to human design, the stunning patterns, colour and vibrancy of the land come to life in Woldendorp's amazing images.

This is Richard's introduction to the book:

Out of the Blue

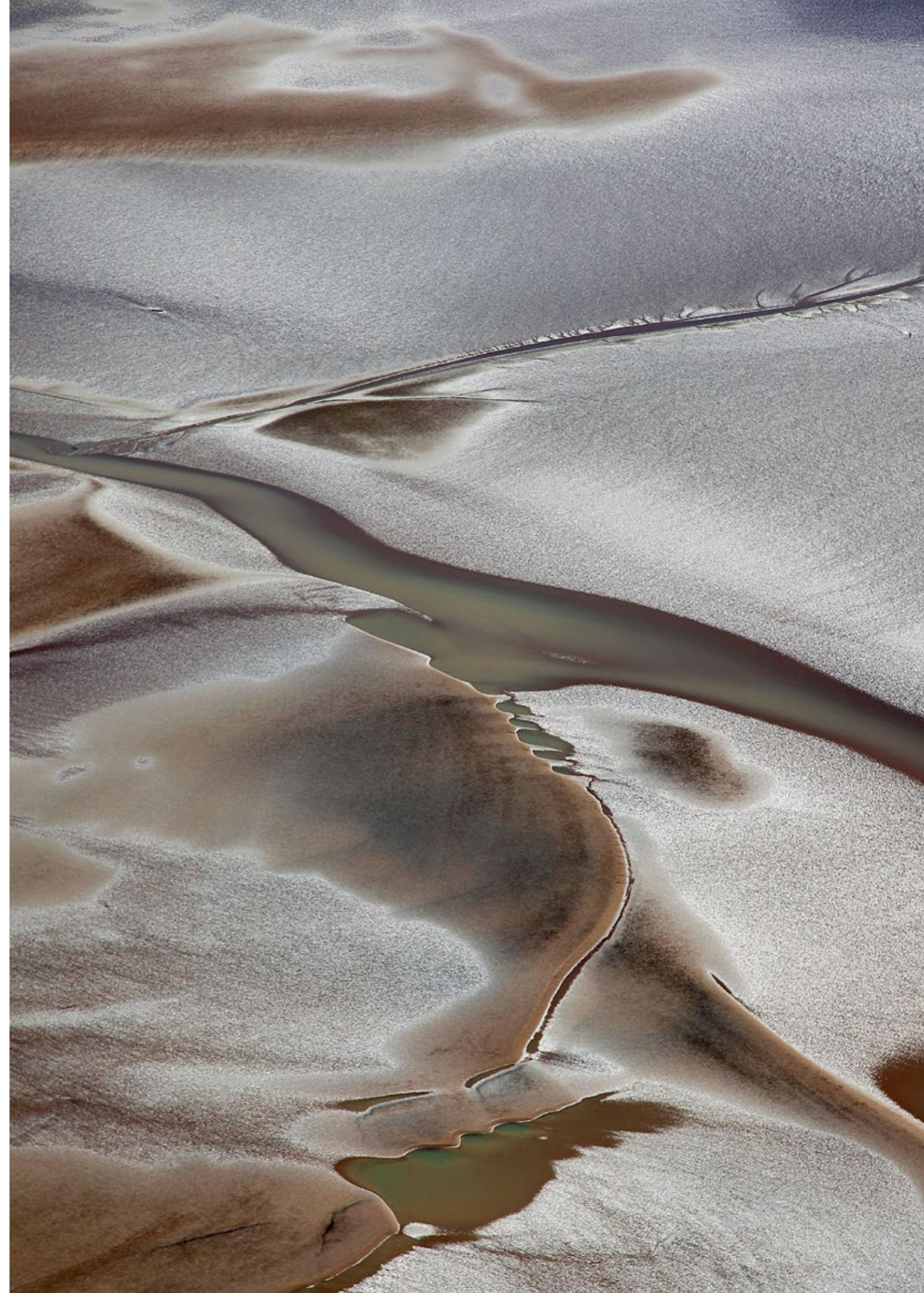
There is a great diversity within photography and, like any art form, each photographer chooses the avenue that best suits them. For me it is the aerial view. Landscapes have fascinated me ever since I arrived in Australia from Holland in 1951. The landscape was new to me and seemed endless. My first flight was in the 50s flying from Perth to Derby in a DC3 Dakota aircraft. It took all day and we had to fly low as the plane was not pressurised. This gave me my first aerial impressions of the outback.

I enjoy the way I can perceive the land from above, and am endlessly surprised by the subject matter. I guess my background studying commercial art has contributed to my style. I like to show nature in its true form because I feel that by manipulating the photograph, the natural world's real identity, which has been there for millions of years, can be lost. The aerial point of view has compounded my appreciation of Australia's landscape's diversity. I do not use any enhancement, digital or otherwise, as there are millions of images before me already. I go with no preconceived ideas and it becomes a flight of discovery as the countryside below tells something about its natural history and evolution. The challenge is how to interpret the complexity of information, and this is where selective observation is required.

The varied and diverse images that photographers produce – from micro to macro – benefit us all by showing what is around us. Documentary filmmaking extends this. I believe we should use our creative spirit to gain wisdom and a better understanding of our world. I'm pleased that I can still work in my chosen profession and at the same time make a contribution to our knowledge of the Australian landscape.

To some people flying is a way of getting from A to B, but for me it is an opportunity to observe the landscape from a different perspective. It is quite surprising how revealing the landscape can be, even from a commercial jet. The photograph on the front cover of this book was taken at 10,000 metres travelling between Sydney and Perth on such a flight. Commercial flights introduce me to the overall view and I make mental notes of certain areas that I ▶

*Low tide variation, west of Derby, Western Australia.
Canon EOS 5D MkII with 24-105mm f4 L lens.
© Richard Woldendorp*



later want to fly over in a smaller aircraft. It is then at between 500 and 1,000 metres that I can observe the country in detail and photograph its unique characteristics.

There is quite a difference in the landscapes of Australia and those of the northern hemisphere, from where I came. At first this age-old worn-down landscape does not appear to lend itself to the spectacular photography that can take place in the northern hemisphere, or in Africa with its obvious diversity and dramatic wildlife. But Australia has its own strong identity, which has evolved over millions of years and requires careful observation.

Everything – rivers, coasts, mountains, plains and deserts – changes with the seasons and with the light at different times of the day. As much as possible, I like to be inspired by what I see: this is where I experience a sense of wonderment of a world so complex, varied and beautiful. I emphasise the highlights by pointing the camera down and focusing on the subject, excluding the horizon so one loses a point of reference and reality often takes on an abstract form. At all times I take great care to retain the reality of what is there.

– Richard Woldendorp, AM

Richard kindly provided us with some additional detail.

'Out of the Blue is a culmination of my approach to the Australian landscape completely from an aerial point of view. I am fascinated with this approach for several reasons – Australia is the flattest continent so the aerial approach is quite logical and it also gives me greater freedom to interpret all subject matter. To appreciate Australia fully the aerial aspect best shows the beauty and unique character of the landscape which I like to make people aware of. I prefer natural landscapes which portray millions of years of evolution.

The photography for the book was done over about 6 years in order to cover the whole of

Australia at different times of the year. I plan certain trips because of seasons and weather conditions. 2 or 3 longer trips are done during the year and other times I drive and then hire a plane when available.

I tried to cover everything that I feel could be of interest. By looking at maps and on commercial flights across Australia I get an idea of what the landscape would look like closer up. There are moments that I don't get any results because of turbulence. I don't take a picture if I'm not inspired by what I see.

A lot of the photographs are unexpected because I have no pre-conceived idea of what I am going to see. For me it is a flight of discovery. Some of the highlights occurred at different times of the year, such as the flooding of Lake Eyre – they become highlights worth considering.

My transition from film to digital took place over the same 6 year period and often I took the same photographs on both film and digital to make a comparison and to gradually feel comfortable with the change over. From the aerial position, I find the high quality zoom of the Canon useful to zoom in and out as required. The great advantage with the digital system is that I don't have to change film all the time as I did with the Pentax system. Most of the photographs are captured as RAW files, at between 100 and 200 ISO.

The plane is a Cessna 180, very suitable for this kind of work. I have access from behind the pilot to both windows, which I open up as required. Most of the photographs were made with the same plane and pilot, which builds up team ▶

*Coast, Merimbula Lake, New South Wales, Australia.
Canon EOS 5D MkII with 24-105mm f4 L lens.
© Richard Woldendorp*



work. I direct the pilot to position the plane over the subject, and a slight left or right turn in order to get the oblique angle for the shot. I open the window and take everything on infinity.

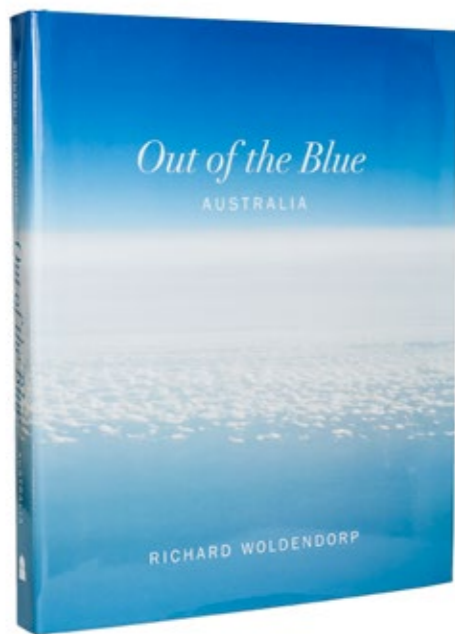
Something always inspires me and eventually consolidates, but at the moment, I don't know what my next project might be.'

It's a beautiful book, and we're proud to showcase it, and Richard's very accomplished aerial photography, in this magazine. ■

TS

<http://www.richardwoldendorp.com>

<http://www.fremantlepress.com.au/books/newreleases/1377>



Out of the Blue, Australia
Published: November 2013
Publisher: Fremantle Press
ISBN: 9781922089519
Format: 340 x 270 mm HB

► *Near mouth of the South Alligator River, Northern Territory, Australia. Canon EOS 5D MkII with 70-200mm L lens. © Richard Woldendorp*

For a chance to win your very own copy of *Out of the Blue, Australia* email us at admin@f11magazine.com with the words *Out of the Blue* in the subject line of the email.

Ensure that your full contact details including name, postal address and daytime contact telephone number are included in the body of the email.

There is one copy to be won and the winner will be announced in our April issue.

Entries close 26 March 2014.

THANKS TO OUR FRIENDS AT FREMANTLE PRESS FOR THEIR GENEROSITY AS PRIZE SUPPLIER.



▶ Lake Dumbleyung, Western Australia.
Pentax 6x7 with 105mm lens, Fuji 100 ISO film.
© Richard Woldendorp

'There is a great diversity within photography and, like any art form, each photographer chooses the avenue that best suits them. For me it is the aerial view.'

▶▶ Following double page spread: Estuary, Whitsunday Island, Queensland, Australia. Canon EOS 5D MkII with 24-105mm f4 L lens. © Richard Woldendorp





▶ *Simpson Desert, South Australia. Pentax 6x7 with 105mm lens, Fuji 100 ISO film. © Richard Woldendorp*

‘Everything – rivers, coasts, mountains, plains and deserts – changes with the seasons and with the light at different times of the day. As much as possible, I like to be inspired by what I see: this is where I experience a sense of wonderment of a world so complex, varied and beautiful.’

▶▶ *Following double page spread: Tidal river, Gulf of Carpentaria, Northern Territory, Australia. Pentax 6x7 with 105mm lens, Fuji 100 ISO film. © Richard Woldendorp*

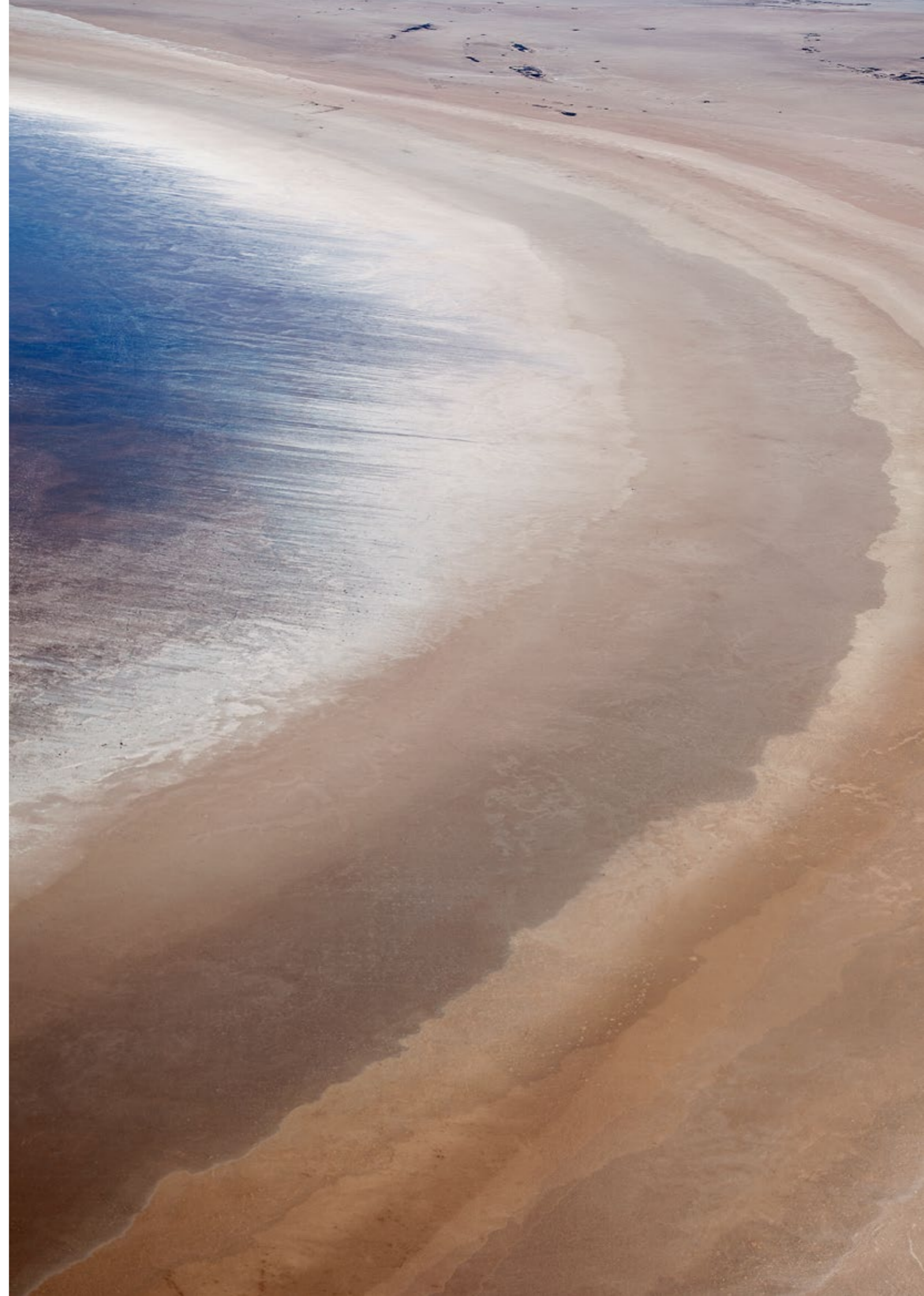




▶ Salt lake, north of Wyndham, Western Australia.
Canon EOS 5D MkII with 24-105mm f4 L lens.
© Richard Woldendorp

'To appreciate Australia fully the aerial aspect best shows the beauty and unique character of the landscape which I like to make people aware of. I prefer natural landscapes which portray millions of years of evolution.'

▶▶ Following double page spread: Wildlife corridor,
Southern Cross, Western Australia. Canon EOS 5D MkII
with 24-105mm f4 L lens. © Richard Woldendorp





► *Montomery Reef, Western Australia. Canon EOS 5D MkII with 70-200mm L lens. © Richard Woldendorp*

'A lot of the photographs are unexpected because I have no pre-conceived idea of what I am going to see. For me it is a flight of discovery.'



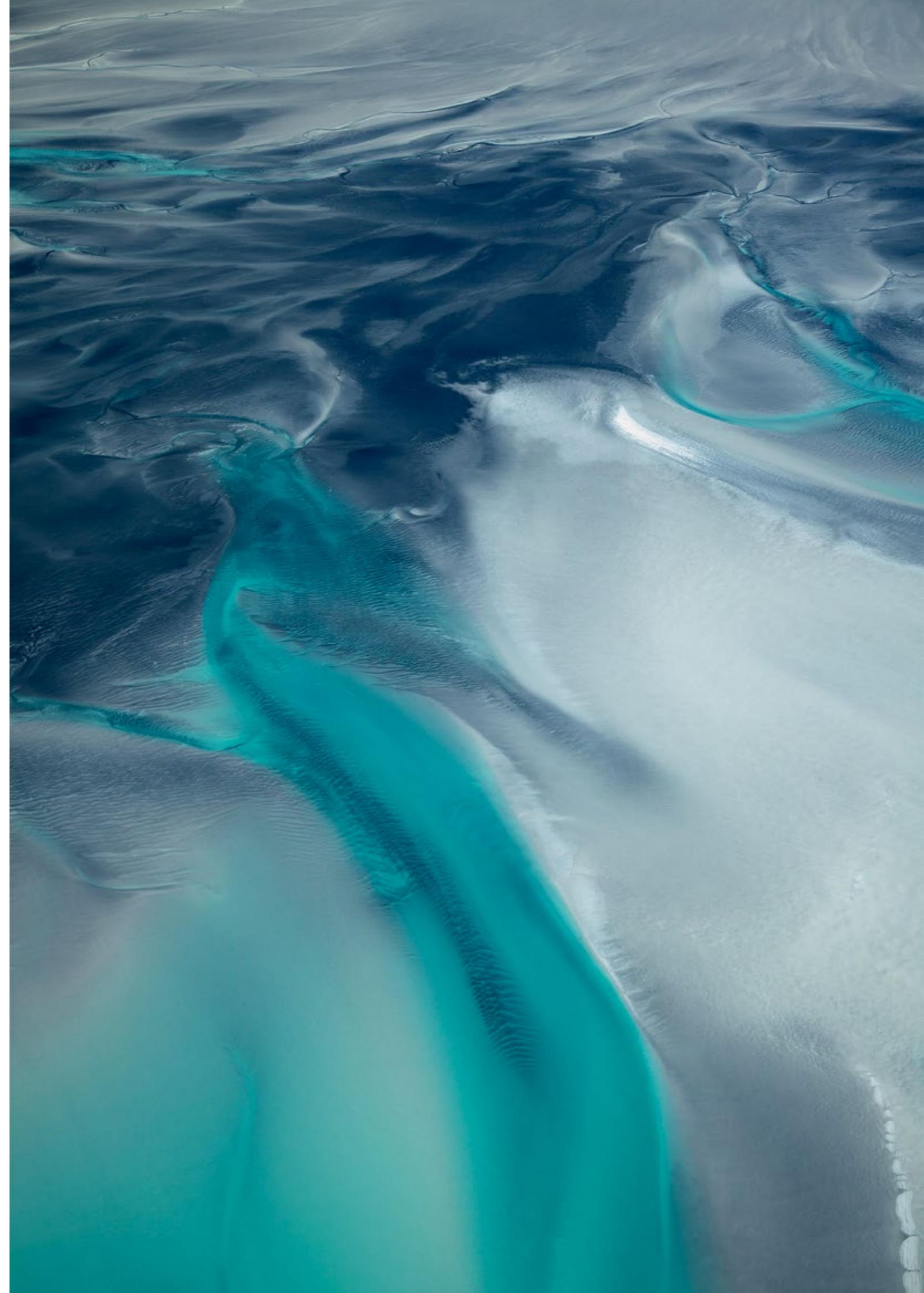
▶ *Diamantina overflow, Queensland, Australia. Canon
EOS 5D MkII with 24-105mm f4 L lens.
© Richard Woldendorp*

'The plane is a Cessna 180, very suitable for this kind of work. I have access from behind the pilot to both windows, which I open up as required. Most of the photographs were made with the same plane and pilot, which builds up team work.'



▶ Low tide, Kimberley coast, Western Australia.
Canon EOS 5D MkII with 24-105mm f4 L lens.
© Richard Woldendorp

'I direct the pilot to position the plane over the subject, and a slight left or right turn in order to get the oblique angle for the shot. I open the window and take everything on infinity.'



Noel KERNS

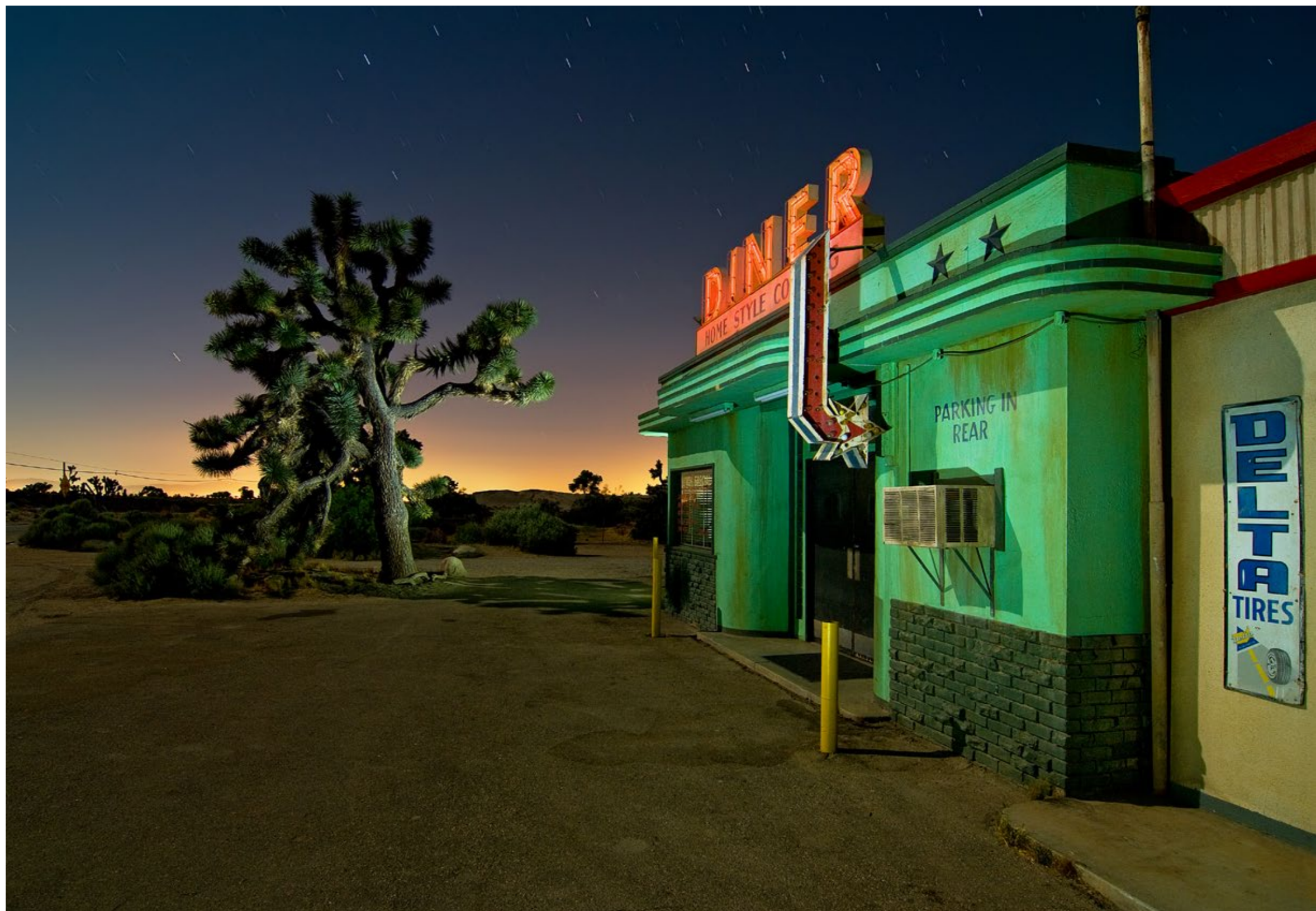
Nightwatch

Noel Kerns is a photographer from Dallas, Texas, USA who specializes in capturing abandoned spaces, places like ghost towns, roadside spots, industrial complexes and decommissioned military bases. He does this exclusively at night, the cover of darkness allowing him total control of lighting and effects and creating striking and evocative images of structures, vehicles and places lost to time.

Using an assortment of flashlights and photographic strobes, Noel uses a technique known as 'light-painting' to add supplemental light to many of his photos, creating a dramatic and surreal effect. His new book, 'Nightwatch: Painting with Light' is available now through Amazon and at other fine booksellers.

Noel talks about the book:

'When people look at these images for the first time, they're often simultaneously compelled and confused by what they see. They're drawn to the mysterious, sometimes spooky quality the images often exude, but they're also usually curious about how the effects in the photographs are achieved. It's fun to explain the process ▶



*Diner – Movie set near Lake Los Angeles, California, USA 2011.
© Noel Kerns*

to both photographers and non-photographers alike, and to watch them as they try to comprehend the technical and physical processes associated with this style of photography. I enjoy exploring and photographing these old places. I'd like to think that I'm taking these once bustling but now discarded locations and dressing them up for one last night...making them look their best for a final portrait, if you will, one by which we may remember them forever after they've collapsed or been demolished to make way for the future.'

Noel describes his influences, equipment and this series:

'As a kid getting into photography, I was inspired by photographic artists such as Ansel Adams, Joel Meyerowitz, Edward Weston and Minor White. I think my sense of composition was primarily influenced by these photographers. Later, as I began to explore night photography and light-painting, the work of Troy Paiva was most influential on my transition to nocturnal work.

I shoot with a Nikon D300 camera, and almost always use an ultra-wide Tokina 12-24mm zoom lens. Not only do I prefer the broad perspective of a wider lens, but the shorter focal length also helps to solve several of the technical challenges associated with night photography. The light-painting is done using both flashlights and photographic strobes – always used handheld and fired manually – and sometimes with theatrical gels covering the light source to create the colored lighting effects in many of my photos.

The images in this collection span the breadth of my career, including some of my earliest shots from cold nights spent in the west Texas desert in 2007-08, to my most recent visit to the Mojave Desert in November of 2013. If you look carefully at the images, you can see how the light-painting technique became more and more refined over time.'

Noel is teaching a night photography and light-painting workshop in Texas on March 15th & 16th. Visit The Spot Studio website for more information.

In our typical long-distance interview we chatted to the man himself.

f11: Welcome to f11 Noel, tell us about the experience of being in the places you shoot at night, and are you usually alone or with company?

NK: For the first year or so, it was an entirely solo venture. Then, as my work began to gain momentum on the internet, I began to meet guys who wanted to learn the technique, so I began shooting with others on a fairly regular basis. These days it's about 50/50, though in general, I find that I'm much more productive – and creative – when I shoot solo.

f11: In the pursuit of these images, have you had any hair-raising experiences, or brushes with danger?

NK: Oh sure...you don't spend as much time in ghost towns and abandoned buildings as I do without some interesting experiences...like the time a stairwell landing started to crack and collapse underneath me at an abandoned resort hotel in San Antonio, Texas, or a very similar event in an abandoned apartment building in Detroit, Michigan. Unexplained, incredibly loud noises in the attic of an abandoned house in Poetry, Texas where there was nothing there to make any noise. There are plenty of stories, and I share several of them in my new book. ▶

BLDG #10 Revisited – Abandoned building, Globe Aircraft Factory, Blue Mound, Texas, USA 2008.
© Noel Kerns



f11: Do you ever attract attention from passers by when you're working, and how do you handle this?

NK: Surprisingly, not too often. The general modus operandi is to ask forgiveness rather than permission when it comes to shooting abandoned places, so I have been approached by concerned property owners a few times, but once they see that you're simply photographing the place, they usually just chat a while and let you go about your business.

f11: Is there any shortage of subject matter, or are there locations aplenty?

NK: Well, as you might expect, I've pretty well shot everything I find interesting anywhere near where I live! That's kind of the nature of the game though; you wind up having to travel further and further to find new, more interesting places to shoot. Which of course adds to the time and expense associated with the job.

f11: Is a great deal of walking involved or can you generally get your vehicle reasonably close to these subjects?

NK: It's both. Most roadside spots you can drive right up to, park across the highway and go about your business, while some locations are MUCH more challenging to access. I recently shot some abandoned jets on the fringes of Edwards Air Force Base in the Mojave Desert of Southern California, and I had to hike two miles each way through the desert in the middle of the night to get to them. And of course, once you get there, there's still quite a bit of running around to do with the light-painting, so it can be a bit of a workout sometimes.

f11: What are your dream locations, the ones you visit again and again in your head, the bucket list locations?

NK: Hmm, there are certainly some amazing, historically significant spots out there... Chernobyl, Hashima, Voz Island, any number of

European castles and manors...there's no shortage of interesting places I'd love to visit.

f11: Were you a convert to digital or did you begin digital? Any film use in your background?

NK: Well, in my past photographic life, it was all film because that was back in the 70's and 80's and that was all there was. But after a 15-year hiatus from photography, I went straight to digital and never looked back. I'm honestly kind of amused with all the rage over shooting film these days. Back in the day, we longed for the kind of quality and technology we enjoy today with digital SLRs, but now that we have that, there's this perceived cachet to shooting film, mostly it seems among folks too young to have been around to shoot it when there was no other choice!

f11: Do you travel heavy or light? Apart from the D300 and 12-24mm, what's in the camera bag? Any secret weapons?

NK: Other than the D300 and the 12-24mm, I carry an 18-200mm lens, but almost never, ever use it. Of course I carry an assortment of flashlights, but now I use the X2000 zoomable Cree 9 LED almost exclusively.

f11: What strobes do you favour and why? Do you sometimes employ multiple strobes and do you ever use flash triggers?

NK: I primarily use a Vivitar 285, and I also sometimes carry a Yong Nuo YN460-II. Both of these strobes have several things in common that make them perfect for the way I use them; they're powerful, they have manual control modes, and they're cheap, so that if they get ▶

Fina Moonlight – Abandoned gas station, Mineral Wells, Texas, USA 2012. © Noel Kerns



dropped, broken or lost, I haven't lost a \$500 Nikon Speedlight! I also use a late 70's Vivitar 285 strobe, and of course theatrical gels in a variety of colors, to create the colored lighting effects in many of my shots. And no, I never use triggers or multiple strobes at the same time. All the flash work in my shots is done handheld, with me firing the strobe manually, often from within the frame of the shot.

f11: Anything on the wish-list at the moment, equipment wise?

NK: I sell a lot of larger prints – 20 x 30 inches and up – and as such, a camera like the Nikon D800 with its 36-megapixel sensor would be wonderful. I wouldn't have to do much, if any, upsampling to produce proper large prints.

f11: The right tripod and head must be crucial, have you been through a few of these and what do you prefer at the moment?

NK: Actually, I researched these very carefully when I bought one back in 2007, and I couldn't be happier with what I selected. I use the Manfrotto 3021BN legs with the 322RC2 Pistol Grip Head, also by Manfrotto. The whole setup ran about \$300 and it is rock solid, easy to compose with and has been everything I could ask for in a tripod.

f11: Is a typical exposure measured in minutes or seconds, and how many times would you fire the strobe to layer the lighting effect that's building across the image?

NK: Typical exposure times are between 90 seconds and 3 minutes. Strobe hits vary widely, based on color of the gel, color and texture of the surface to be illuminated, and of course the desired effect.

f11: Do you ever mix flashlight and strobe in one exposure, or generally use one or the other?

NK: Oh yeah, I use both in the same shot all the time. On my Flickr stream I detail the lighting ▶



Christian Church – Abandoned church in a toxic, condemned town, Picher, Oklahoma, USA 2009. © Noel Kerns

techniques and tools at the end of the description on every image I post.

f11: Apart from the multiple flash layering in a single exposure, do you ever use any multiple exposure techniques in-camera?

NK: Nope, never tried that. I've never really been a fan of the multiple exposure thing so it doesn't really cross my mind as a shot option.

f11: Tell us about your application of post-processing – is your approach minimal or heavy?

NK: I try to keep post-processing to a minimum. That's one of the things most better light-painters pride themselves on, that the lighting effects in the shots are captured by the camera in the field in real-time, not through Photoshop treachery after the fact. I generally limit the post-processing I do to things that could be done in an 'old-school' wet darkroom. Contrast, exposure, dodging, burning and cropping. Beyond that, sometimes I'll do a bit of perspective correction, and usually some noise reduction, since I don't use the in-camera long-exposure noise reduction. I usually don't need to do anything more than that to the images. No filters, no HDR, no crazy, over-contrasted clouds...I like my final product to look like the image the camera captured in the field, not something that's been so heavily manipulated that it abandons the integrity of the true photographic process.

f11: Thanks for joining us and sharing not only these images, but your thought processes as well.

NK: Thank you, it was my pleasure! I appreciate the opportunity to share my work with your readers at *f11* Magazine. ■

TS

<http://www.noelkernsphotography.com>
www.flickr.com/photos/nkerns
www.facebook.com/noelkernsphotography



El Super Servicio de Santo Nino – Abandoned filling station near Stanley, New Mexico, USA 2013. © Noel Kerns

'I enjoy exploring and photographing these old places. I'd like to think that I'm taking these once bustling but now discarded locations and dressing them up for one last night... making them look their best for a final portrait...'



Alta Vista – Sign for an abandoned neighborhood, Mojave Desert, California, USA 2013. © Noel Kerns

'I shoot with a Nikon D300 camera, and almost always use an ultra-wide Tokina 12-24mm zoom lens. Not only do I prefer the broad perspective of a wider lens, but the shorter focal length also helps to solve several of the technical challenges associated with night photography.'



Bungalows – Abandoned rental cottages, White's City, New Mexico, USA 2009. © Noel Kerns

▶▶ *Following double page spread: Fuel Fossil Abandoned gas station in the ghost town of Orla, Texas, USA 2009. © Noel Kerns*



'The images in this collection span the breadth of my career, including some of my earliest shots from cold nights spent in the west Texas desert in 2007-08, to my most recent visit to the Mojave Desert in November of 2013.'



Bloody Tourists – Abandoned 'tourist court', Salt Flat, Texas, USA 2008. © Noel Kerns

▶▶ Following double page spread: 66 Ruins – Abandoned building on Route 66, near Daggett, California, USA 2011. © Noel Kerns





Castaways – Abandoned rail cars, Galveston, Texas, USA 2009. © Noel Kerns

▶▶ *Following double page spread: Reflections of Sona – Abandoned meat-packing plant / movie set, Fort Worth, Texas, USA 2008. © Noel Kerns*





*Burning Bush – Abandoned Air Force Base Hangar,
Pyote, Texas, USA 2008. © Noel Kerns*

▶▶ *Following double page spread: Pollard House –
Abandoned farm house on the prairie, near Lyons,
Kansas, USA 2009. © Noel Kerns*



'I never use triggers or multiple strobes at the same time. All the flash work in my shots is done handheld, with me firing the strobe manually, often from within the frame of the shot.'



General Store – Abandoned old west tourist attraction, near Dallas, Texas, USA 2009. © Noel Kerns



◀◀ Previous double page spread: PUMP pump PUMP –
Old gas pumps, Salado, Texas, USA 2009.
© Noel Kerns



*Salton Seating – Decaying furniture, Salton Sea
Beach, California, USA 2011. © Noel Kerns*



◀◀ Previous double page spread:

Van – Abandoned delivery van, Route 66, Mojave Desert, California, USA 2011. © Noel Kerns

'I try to keep post-processing to a minimum. That's one of the things most better light-painters pride themselves on, that the lighting effects in the shots are captured by the camera in the field in real-time, not through Photoshop treachery after the fact.'



Carney's – Abandoned hot dog stand, Shreveport, Louisiana, USA 2008. © Noel Kerns

▶▶ Following double page spread: Torii – Abandoned bus station, Palo Pinto County, Texas, USA 2008. © Noel Kerns



Jeff D. WELKER

Fascination with flight

Jeff D. Welker is based in Mesa, Arizona, USA and describes himself as a fine art photographer who specialises in static and dynamic aviation work. He lives with his wife in the home they built together over 30 years ago, now surrounded by their children and grandchildren.

After retirement from a long career in government, Jeff was finally able to fully pursue his photographic interests. This coincided with the rise of digital cameras and the period where film, a medium he understood well, was fading into the background. At about this time he became acquainted with the Arizona Aviation Photographers (AzAP) group and his youthful interest in aviation was rekindled. He now serves on the executive committee for that group.

Jeff's fascination with flight began in childhood, as the son of an air force serviceman who was in charge of the photography department of the 197th Fighter Squadron of the Arizona National Guard. Jeff spent much of his youth on the squadron's flight ramp, dreaming about flying the fast fighter jets of the period, aircraft like the Republic F-84 Thunderjet, F-86 Sabre and the F-104 Starfighter. ▶



*Sniper Moon, Northrop F-5N, Naval Air Facility, El Centro (NAFEC), El Centro, California, USA. Canon EOS 5D MkIII with Canon EF 100-400 f4.5/5.6L IS USM lens.
© Jeff D. Welker*

Later, in his teens, he flew with his father shooting aerals from their Cessna 206.

Jeff talks about that early introduction to photography:

'My father made his living working long hours as a commercial photographer. It was his profession, his employment, not his vocation. His assignments often involved mundane or uninteresting subjects – certainly not the stuff of Ansel Adams or Edward Weston. During my formative years I spent considerable time in dad's darkroom where the smell of hypo and the faint glow of the safelight were my only contrasts to a near-black world of image making. Beginning as a teen, I often carried a camera as I explored both the popular vistas and obscure locales of Arizona and the desert southwest. Forty years later, I continue to explore, camera in hand, looking to create that next compelling photograph.

I began accompanying my father on commercial assignments as his youthful assistant in 1963. Between weddings, aerals, portraiture, newspaper, architectural and other commercial assignments, I was exposed to a wide range of photographic experiences. Periodically I'd work for him, including a two year stretch shooting weddings and portraits. While the opportunity to pursue photography as my profession was always there, it was not to be.

Instead, I spent over three decades working in local government involving residential and commercial development. Nevertheless, photography always had a place in my life; however small.

Large format, medium format, and 35mm film cameras came and went as I experimented with landscape, and what is now known as urban or street photography.

I've always considered image making an artistic, rather than commercial, pursuit. Form, composition, subtle tonalities, calm hues, all

attract my eye – regardless of subject. While aviation-related photography is the primary substance of my image making, nearly all genres of photography influence my work. Whether it be the soft, unique, additive Cibachrome landscapes of Joseph Holmes, the monochrome panoramic vistas of Brian Kosoff, the aerial vision of George Steinmetz, Peter Vincent's visual record of automotive speed and beauty, or Yousuf Karsh's iconic portraits, those and many others have effected the way I approach making art with a camera.

Photographing airplanes has always held a special place in my heart and expressing that passion through fine art photography has been very satisfying and compelling work. Amelia Earhart probably explained it best, 'I have often said that the lure of flying is the lure of beauty. The reason flyers fly, whether they know it or not, is the aesthetic appeal of flying.'

For me, aviation photography is the medium through which I strive to capture 'the aesthetic appeal of flying'. My images attempt to show the form, function, dynamic nature, environment, light, darkness and magic that are all, for me, components of airplanes and flying.

I make photographs. I want to show others how I interpret what my eyes see and my heart feels. I work to hone the tools of my craft so that my passion and my vision are realised. I use a camera and lens in the process of bringing my art into existence – but the brand or technology is irrelevant. Whether emulsion or megapixels, it is the image that has the power to influence the hearts and minds of others. I chase light, I seek inspiration, and I marvel at the creativity that springs from finding my work.' ▶

*Watch Your Six, Boeing B-17 Flying Fortress, Falcon Field Airport (KFFZ), Mesa, Arizona, USA. Canon EOS 7D with Canon EF100-400mm f/4.5-5.6L IS USM lens.
© Jeff D. Welker*



So with that as background, we quizzed Jeff in the hunt for additional insights.

f11: Welcome Jeff, I'm sure your father must have been a hugely influential figure for you, and you've already referenced others in the preamble here. Are there other strong influences that spring to mind?

JW: Yes, an eclectic group, Albert Watson, Austin Granger, Scott Youmans, Alexey Titarenko, John Slempe, Shannon Richardson, and Joseph Holmes.

f11: You seem able to access 'up close and personal' locations to capture images of some exotic aircraft like the fighters featured here. In many countries these are hidden behind fences and in secure places very much off limits to the public. Is this access one of the keys to your success?

JW: Yes, access is extremely important to making the majority of my military photographs. Gratefully, the southwestern United States and especially Arizona has a rich aviation heritage, both military and civilian, so I enjoy many photo-ops that are not available in other regions or countries. Through my own efforts and those of AzAP, relationships have been forged which help facilitate this unique access.

f11: Beyond access, I guess that lighting, camera angles, shooting positions and perspectives are all great differentiators between a mundane shot and one that really pops off the page or screen. Do you pre-visualise a lot of this based on your knowledge of the subject and the location, or is it a case of working with whatever conditions and opportunities manifest themselves on the day?

JW: It is liberal doses of both pre-visualisation and reactive photography. As much as possible, I attempt to achieve my vision by using a learned understanding of the particular aircraft involved and the anticipated environmental conditions. The early morning and late afternoon/evening light in Arizona create ▶



*Boeing EB-47E Stratojet, Pima Air & Space Museum, Tucson, Arizona, USA. Canon EOS 5D MkIII with Canon EF24-70mm f/2.8L IS USM lens.
© Jeff D. Welker*

'I've always considered image making an artistic, rather than commercial, pursuit. Form, composition, subtle tonalities, calm hues, all attract my eye...'

unrivaled opportunities for me to make photographs that hopefully go beyond historic documentation to fine art. Like fine art landscape photographers, I try to work in that magical light. All that being said, I rarely if ever control when certain aircraft are flying, when they will be available to photograph, and in what conditions or light. Accordingly, I have learned to be prepared to make the most of the 'surprise' that often reveals itself.

f11: You work with Canon cameras, the EOS 1D MkIV, 5D MkIII and 7D, and zoom lenses seem to be the order of the day as we explore the detail in your captions. Are you content with the present arsenal or is one piece of equipment just out of reach and on the permanent wish list for future acquisition?

JW: While my current cache of equipment is excellent, I would love to add Canon's EF 500mm f/4L IS II USM. It is a magical prime telephoto lens that is lightning fast, razor sharp, and has image stabilization that is second to none. While it may not have some of the flexibility of a zoom lens, you can add Canon's EF 1.4X or 2X Extenders that will increase the reach from 500mm to 1000mm with hardly any degradation in image quality.

f11: Is everything handheld or do you work with a tripod or monopod for some images?

JW: I would say it is 75% handheld and 25% tripod. That is actually changing slightly and I explore the nocturnal side of aviation photography, where the use of my tripod allows me to use low ISO settings and avoid dealing with excessive noise.

f11: Which single piece of equipment in your camera bag is this aviation photographer's secret weapon?

JW: While I'm not sure there are any equipment secrets anymore, I will say my Canon 5D MkIII camera body is the cornerstone of my fine art work. Its full-frame sensor produces extremely

fine image quality. I guess the secret would be that most photographers associate the 5D3 with wedding, portrait, and landscape work. They may not realise that the focusing system is nearly identical to Canon's professional action camera, the 1DX, and that the frame burst rate is more than sufficient to capture the dynamic action of aircraft in flight.

f11: Tell us about your post-production work. What's your usual workflow after capture?

JW: I generally use Adobe Lightroom, Adobe Photoshop, and the Nik Collection of plug-in software tools. I import, catalog and make basic adjustments to my RAW files in Lightroom. Once I'm happy with the 'adjusted' RAW file, I export it from Lightroom to Photoshop where I make the ultimate refinements to the image – including the use of Nik's plug-ins.

f11: What aircraft would you most like to photograph, the one that so far eludes you?

JW: On the military side, some of the US strategic bombers continue to elude me and are on my bucket list: the B-1 Lancer and B-2 Spirit. On the commercial side of things, I'm still working to make a solid photograph of the Boeing 787 Dreamliner. ▶

RWY 24R Approach, Asiana Airlines Boeing 777-200, Los Angeles International Airport (KLAX), Los Angeles, California, USA. Canon EOS 5D MkIII with Canon EF14mm f/2.8L IS II USM lens. © Jeff D. Welker



f11: Are you equally interested in photographing military and civilian aircraft, or do you have a preference?

JW: While military aircraft are certainly dynamic and compelling subjects, I'm drawn to all types of aircraft as it is ultimately their unique forms, textures, and tones that inspire my work. For example, I've recently begun a personal project to make photographs of abandoned, derelict, or forgotten aircraft. All the images will be taken at night during a full moon. Some 'light-painting' will be involved. This project has been greatly influenced by Texas-based photographer Noel Kerns (who I note with interest that you're also featuring in this issue) and one of the founding members of AzAP, Joe Copalman.

f11: Do you generally work alone, or team up with other photographers?

JW: I frequently work with other photographers and enjoy the camaraderie and inspiration derived from those experiences. However, I feel most creative and successful in finding my work when I am alone. I enjoy both companionship and solitude.

f11: Some of the veteran aircraft you shoot look to be on permanent display, or in museums. Have you shot aircraft images in the scrapyards, or boneyards like the ones around you in Arizona? AMARG at Davis-Monthan AFB springs to mind?

JW: Absolutely. The Pima Air & Space Museum in Tucson, Arizona is one of the finest aviation museums in the world. They support and allow serious photography during optimal conditions.

f11: I've heard that there is quite a community among aviation photographers in the US. Is this true and do you enjoy the fellowship this offers?

JW: While sometimes there can be a competitive element to aviation photography, generally I enjoy rubbing shoulders with like minded ▶



Angel Head-On, McDonnell Douglas F/A-18A Hornet, Naval Air Facility El Centro (NAFEC), El Centro, California, USA. Canon EOS 1D MkIV with Canon EF300mm f/2.8L IS USM lens. © Jeff D. Welker

'Photographing airplanes has always held a special place in my heart and expressing that passion through fine art photography has been very satisfying and compelling work.'

photographers. Both expert and neophyte have inspired me. Without this mutual support I would not enjoy pursuing my work with the level of satisfaction as I do now.

f11: Are your images primarily in demand for publication, or more so for fine art prints for aviation enthusiasts?

JW: While I think most artists, regardless of genre, are seeking greater recognition of their work; I have enjoyed a modicum of success in both publication and fine art prints.

I am particularly proud that several of my images were chosen to be included in a book titled: 'The Out-of-Towners: NAF El Centro Through the Lenses of the Arizona Aviation Photographers.' 100% of the sales of this book are used to directly benefit the charities and sailors at NAF El Centro. Just to give it a shameless plug, it can be purchased through Blurb via this link here.

f11: When was the last time you shot a roll of film – and do you remember the circumstances?

JW: Interestingly, I recently bought a used Hasselblad 500CM and have begun taking it with me on my photography sorties. While it is not a platform I'd use for dynamic work, I am excitedly looking forward to using it in static situations where I believe black and white film would produce an image that would be unique compared to digital. ▶

Talon Training, Northrop T-38A Talon, Phoenix-Mesa Gateway Airport (KIWA), Mesa, Arizona, USA. Canon EOS 1D MkIV with Canon EF100-400mm f/4.5-5.6L IS USM lens. © Jeff D. Welker





f11: What's the best thing about being a photographer in 2014?

JW: I am definitely excited about making photographs in 2014. Beyond the advances in digital technology, for me it is the expanding opportunities and venues available for photographers to display their art that has me excited about the future. *f11* Magazine is just such a venue.

f11: Thanks Jeff, it's been a blast.

JW: Thank you Tim. I am indeed grateful for this wonderful opportunity to share some of my work in such a fine publication. ■

TS

www.jeffdwelker.com



◀◀ *Previous double page spread: Cobra Sunset, Bell AH-1W SuperCobra, Naval Air Facility El Centro (NAFEC), El Centro, California, USA. Canon EOS 5D MkIII with Canon EF24-70mm f/2.8L IS USM lens. © Jeff D. Welker*

▶ *Sunset Reflection, Convair B-58 Hustler, Pima Air & Space Museum, Tucson, Arizona, USA. Canon EOS 5D MkIII with Canon EF24-70mm f/2.8L IS USM lens. © Jeff D. Welker*



◀◀ Previous double page spread: Viper Offset, General Dynamics F-16 Fighting Falcon, Luke AFB, Glendale, Arizona, USA. Canon EOS 5D MkIII with Canon EF100-400mm f/4.5-5.6L IS USM lens. © Jeff D. Welker

'I make photographs. I want to show others how I interpret what my eyes see and my heart feels. I work to hone the tools of my craft so that my passion and my vision are realised.'

▶ Ghosts in the Machine v.1, Sikorsky CH-53E Super Stallion, Marine Air Station Yuma (MCAS Yuma), Yuma, Arizona, USA. Canon EOS 5D MkIII with Canon EF70-200mm f/2.8L IS II USM lens. © Jeff D. Welker

▶▶ Following double page spread: Red Dawn, McDonnell Douglas F-A-18A Hornet, Naval Air Facility El Centro (NAFEC), El Centro, California, USA. Canon EOS 5D MkIII with Canon EF24-70mm f/2.8L IS USM lens. © Jeff D. Welker







Angel Vapor, McDonnell Douglas F/A-18A Hornets, Blue Angels, Naval Air Facility El Centro (NAFEC), El Centro, California, USA. Canon EOS 1D Mark IV with Canon EF300mm f12.8L IS USM lens. © Jeff D. Welker



◀◀ Previous double page spread: All Business, Bell AH-1W SeaCobra, Phoenix-Mesa Gateway Airport (KIWA), Mesa, Arizona, USA. Canon EOS 1D MkIV with Canon EF100-400mm f/4.5-5.6L IS USM lens. © Jeff D. Welker

▶ Morning Glow, McDonnell Douglas F/A-18A Hornet, Naval Air Facility El Centro (NAFEC), El Centro, California, USA. Canon EOS 5D MkIII with Canon EF24-70mm f/2.8L IS USM lens. © Jeff D. Welker

▶▶ Following double page spread: Gladiator Mid-Field Break, Boeing F/A-18F Super Hornet, Naval Air Facility El Centro (NAFEC), El Centro- California, USA. Canon EOS 5D MkIII with Canon EF100-400mm f/4.5-5.6L IS USM lens. © Jeff D. Welker

▶▶▶ Final double page spread (pg 112-113): Angle of Attack, General Dynamics F-16C Fighting Falcon, Luke AFB, Glendale, Arizona, USA. Canon EOS 5D MkIII with Canon EF100-400mm f/4.5-5.6L IS USM lens. © Jeff D. Welker







RESCUE

1. PUSH BUTTON TO OPEN DOOR
2. PULL RING OUT & FEET TO EJECTOR CANOPY

8472

88472

*A new weather front was rolling in. I love to shoot at this time as it offers great cloud patterns. Moai have a fascinating history and are the key photo subject to shoot on the island. 16-35mm lens, 400 ISO, hand held.
© Darran Leal*

On location

EASTER ISLAND

The mysteries of Easter Island conjure up all sorts of myths and legends. My second visit to the island was as good as my first. Short, but it offered stunning new photo opportunities.

Several hundred years ago, seafaring people from the Pacific region, ventured to the most isolated island on the planet. It is thousands of kilometers from anywhere and just a speck in a vast sea.

Rapa Nui does not offer a diverse range of shooting options. What it does offer is the amazing Moai. Huge statues cut out of volcanic rock, beautiful coastal scenery and a unique culture that was on the turn of total oblivion just over 120 years ago. At one point, the number of native people fell to just 111. Internal wars, combined with the hardships of very limited

resources over centuries, started their demise. This was followed by the arrival of the Europeans bringing unfamiliar diseases and finally, ships arriving to 'steal' its people for use as slave labour on the mainland of South America. Challenging circumstances to say the very least.

The great news is that like many Polynesian cultures, they have again grown strong and now demonstrate a great passion for their heritage. Step off the track, or walk in the wrong location and a traditional local will soon let you know that you are acting 'without respect'. And guess which race of people have the closest cultural link with these islanders? No, it's not Tahiti, nor the Pacific islands, but the Māori of New Zealand.

I love Easter Island for its typical small island, laid back lifestyle. It reminds me of my time

living on Norfolk Island. Next time I will need to add some fishing to my itinerary!

It takes just 30 minutes to drive across the island from the main town of Hanga Roa where nearly all of Easter Island's 5,000 people are based. Accommodation is offered from very basic hostel style, to around 4 star quality. We stayed at a lovely 'by the sea' hotel that was the perfect base to walk and explore. The town offers a lot of good restaurants. Be prepared for higher prices – it is more expensive than mainland Chile.

After a guided day of information, we self drove the rest of our stay, this optimising our early and late photo interests. As the group's photo guides, Pearce and I had to be motivated to get up early. Stars disappear once the sun is up... and we were seeking stars.

We shot everything from star images of the Moai, using a torch to paint the statues, to two spectacular sunrises. I also shot a couple of time lapse sequences. Around 400 images shot, at 10 second intervals. I then batch processed them, dropped them into Photoshop and exported them as a video sequence. A lot of fun, a bit different and I can still pick out the odd single RAW file to use as a 'stand alone' image. Our website offers examples of this – see the link below this article.

A standard camera outfit will work fine for most of the image opportunities available on Easter Island. My first visit included the use of a fisheye lens. I had a lot of fun with that lens around the Moai and the crater at Rano Kau. I decided to try different lenses and angles for my second visit. ▶



The longest focal length you need is around 200mm, although we did take a couple of shots at 400mm. Don't expect any wildlife – virtually nothing is available as the ancient people either ate it, or the birds disappeared through habitat loss. Two bird species are trying to make a comeback, decades later.

We also organised a cultural portrait shoot. This was fabulous and a real highlight to our short stay. I mainly used my 70-200mm f2.8 lens, but the 16-35mm was terrific with a special water shoot conceived by my son Pearce. We love to shoot candid images when possible, but a planned and organised shoot can offer you so much more.

Taking a flight from Santiago, Chile is the main way to arrive on Easter Island, around a five hour flight. Yes – it is that far from a major landmass. Another option is to fly via Tahiti, but this is usually more expensive and has its complexities.

Easter Island is one of those locations that will cost you a little more in flights and on the ground expenses such as food and beverage, but the reward is unique images that people will find fascinating. After all, how many travelers are lucky enough to reach Easter Island? I can't wait to go back to shoot and enjoy this beautiful location again.

Enjoy shooting ... ■

Darran Leal

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www.worldphotoadventures.com.au

Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.



▲ We organised a shoot with locals, this proving to be a lot of fun. Although it was a bit chilly, the early light was perfect for the traditionally dressed warrior and princess. 70-200mm lens, 400 ISO, hand held.
© Darran Leal

▶ Son Pearce enjoying a sunrise shoot with our group at one of the key Moai sites. 16-35mm lens, 400 ISO, hand held. © Darran Leal



▲ I set up my camera for a time-lapse sequence. This allowed me to shoot around 500 images for conversion to a video and pick out an image that I liked as a stand alone still as well. 24-70mm lens, 800 ISO, using my Manfrotto tripod.
© Darran Leal





LPSNZ, APSNZ, FPSNZ – what do they mean?

Have you ever wondered what the string of letters trailing a photographer's name stand for?

PSNZ indicates the photographer is a member of the Photographic Society of New Zealand (PSNZ), while the L, A or F prefixing it acknowledges they have attained a specific level of artistry and proficiency in photography.

Achieving a PSNZ Honours status is not achieved merely by submitting a number of good images but by submitting a portfolio of images in which the total has greater value than the individual parts.

There are three levels of Honours: Licentiate, Associateship and Fellowship and applicants must meet specific criteria relevant to each level of Honours. Naturally the level of demonstrated proficiency increases significantly between Licentiate and Fellowship.

Going for an Honours award is an excellent way for photographers to increase their competency and practical skills, says Honours Board Chairman, Graham Dainty FPSNZ.

'If you look at the Honours process you know a photographer has made the commitment to improving their skill level,' says Graham.

He says one of the best ways someone can improve their photography is to set themselves a challenge like shooting a photo-a-day or a project based around a specific theme.

'It's also a good idea to rub shoulders with senior members or find a mentor to give you constructive criticism along your journey,' said Graham.

'We're a very collegial bunch and most mentoring is all about caring and sharing our knowledge in order to get the photographers through.

The opportunity for us to mentor any level of photographer is really exciting. Even mentors share thoughts and ideas amongst themselves because for them, it's important to have a good success rate and get the team over the line,' explained Graham.

Completing a portfolio demands a lot of preparation and PSNZ recommends allowing a 12-month lead-time in order to complete. At the Licentiate level the portfolio should show diversity in skill, a portfolio for Associateship should also show diversity of skill but moving towards a theme base. It should have the look of a one-person exhibition, and a successful Fellowship allocation will illustrate a freshness of approach.

'A themed portfolio is the best way to demonstrate one's individuality, style, artistry and mastery of the photographic craft,' says Graham.

He also strongly recommends getting an objective preview of your intended submission from someone who has already achieved PSNZ photographic Honours.

'Work with someone whose judgment you respect and have confidence in. And if you are not successful the first time it's not the end of the world'.

Submissions for a PSNZ Honours award are held once a year. For more information about the PSNZ Honours Awards [click here](#).

Moira Blincoe,
PSNZ Councillor for Communication

**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN *f11* MAGAZINE

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

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

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

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

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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The absence of colour

‘Peace is not merely the absence of war, but the presence of justice.’

A simple concept, often quoted, probably originating with Albert Einstein but attributed to many others. However, conceptually it is how I feel when confronted with a lot of awful use of black and white photography.

Black and white should not merely be the absence of colour. Black and white is a distortion, interpretation, an expression of something different – bringing a power, signaling something of note.

As I flick through magazines and newspapers the stand-out, well thought out, well crafted black and white photos do bring a quality and interest to what they are saying.

In the relatively short history of photography we have progressed from ‘soot and whitewash’ through to the most saturated and detailed colour imagery – the lifelike capture and display.

Yet for most of the first hundred years of photography it was a black and white medium, polished and perfected by better science, better printing. Limited by not having the technology but the funds and business case to implement.

In publishing, National Geographic pioneered a lot of the move from as early as 1910 but not full colour editions until 1962. A lot of that justified by the needs of advertisers and the keen reader demand.

The finest practitioners of black and white photography were recognised as true ‘Masters’ of the craft and the art, much of it so powerful and compelling as to create their own genre.

Thankfully there is still recognition of this art and craft and sympathy for the creative difficulties, the challenge of placement and lighting and that sets the best of black and white apart.

The generation who were trained in exposure, film processing, printing and print processing techniques is rapidly passing on. In the last 30 years, few have started in studios, newspapers, photo-labs or the military who will have actually served a full apprenticeship in these techniques. Mostly it became the hobbyist and the photo school who stretched the practice out for the disciplines it offered and the experience it provided. Now most photo schools have relegated ‘wet’ printing and processing to an almost ‘antiquity’ interest.

To most only the language of black and white remains as we fiddle with Photoshop or Nik and other image adjustment software.

I guess my beef with a lot of what I see is that it’s pure corn. Sometimes the underlying image, no matter how well converted, would not have made a good colour image either. Particularly when to complement the corny insult, they add injury by blowing it up as huge roadside billboards – not to mention virtually unrecognisable images presented as double page magazine spreads!

The message screams that these are big budget campaigns, with matching high media placement costs but somewhere, a creative shortcut has been taken. In these cases, not so much a case of ‘...I’ll fix it in Photoshop’ but more a case of ‘just get the shot, we’ll distress it in Photoshop’. Distress indeed.

Somehow there is a disconnect; perhaps not enough empathy with, or knowledge of, the craft of great image making, and certainly nowhere near enough respect for the targeted consumer or end user. Perhaps it’s the joy of blissful, mutual ignorance?

Great black and white was founded on film, perfected on film, managed to overcome the

limits of film. Ultimately however, it was not dependent on film.

The digital realm is an opportunity to take it even further, to extend the craft, not just take the easiest conversion option on offer via button or slider.

The key difference is that with film you always knew when capturing the image that you would end up with a black and white result. It was a planned process of infinite and subtle variation highly dependent on the skill of the practitioner. A deliberate, considered and carefully orchestrated dance with silver and chemistry, light and darkness with an anticipated outcome – one usually realised.

With digital this is generally not the case, and that is a fundamental handicap in the quest for imagery of impeccable quality demonstrating clear intent.

Black and white – really?

The final result should be much more than the simple absence of colour. ■

MS

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Splash © Krystle Wright



ACMP tears into the New Year with Business Practicals and extreme sports!

ACMP is well and truly back in the stride of things with a bevy of events over the next two months.

Up first is Sharon Givoni, copyright and IP guru, in both Sydney on March 6 and Brisbane on March 24. After 12 years of running her own Melbourne based legal practice, Sharon has been invited to speak at over 50 industry conferences Australia-wide on IP related topics and has developed a reputation for bringing the law alive in language people can understand. Having previously been employed in the intellectual property section at one of Australia's leading law firms, Sharon has a strong focus on copyright and related areas and advises photographers and creatives regularly in all matters including copyright, model releases, ownership and licensing, privacy and related areas. Sharon is a committee member of the Intellectual Property Society of Australia and New Zealand Inc (IPSANZ) and a member of the Intellectual Property Trade Practices and Information Technology Committee of the Law Institute of Victoria. She is also the general editor of the prestigious Australian Intellectual Property Bulletin and Internet Law Bulletins published by LexisNexis and a self-confessed chocolate addict. In this interactive and value-packed session Sharon will talk about day-to-day legal issues that impact directly on photographers and their businesses. For more information click here.

Lisa Saad, ACMP president will also be heading out to 2 venues in Melbourne to talk through a step by step process on everything you need to know about quoting a job and then following through with invoicing using real life quotes and invoices that she has prepared for clients in the last year. This includes pricing, usage, props, models and locations, terms and conditions and how to chase up a late payment from a client. Catch Lisa at PhotoImage college in South Melbourne and NMIT in Melbourne, again you can get more information click here.

Now that we have addressed the business side of photography, we thought we'd add the ying and yang of extreme sports and insurance for pro photographers on one night! Join Krystle Wright, extreme sports photographer and Stewart Maher from PPIB insurance, discuss the dos and don'ts of flinging yourself and your equipment off a precipice, what's covered, and what's not, and how to get those great shots and live to tell the tale! March 11 see Krystle Wright and Stewart Maher at CATC in Sydney, book online here.

Sacha Walters, ACMP Administrator
admin@acmp.com.au



L: Sharon Givoni, R: ACMP President Lisa Saad



Experienced long-term exhibitor, or nervously waiting to hang your very first show?

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Ranken



Langford

COUPLED - a major joint exhibition by noted New Zealand photographers **Jackie Ranken** and **Mike Langford** will open on **Friday 4 April** at 6:30pm

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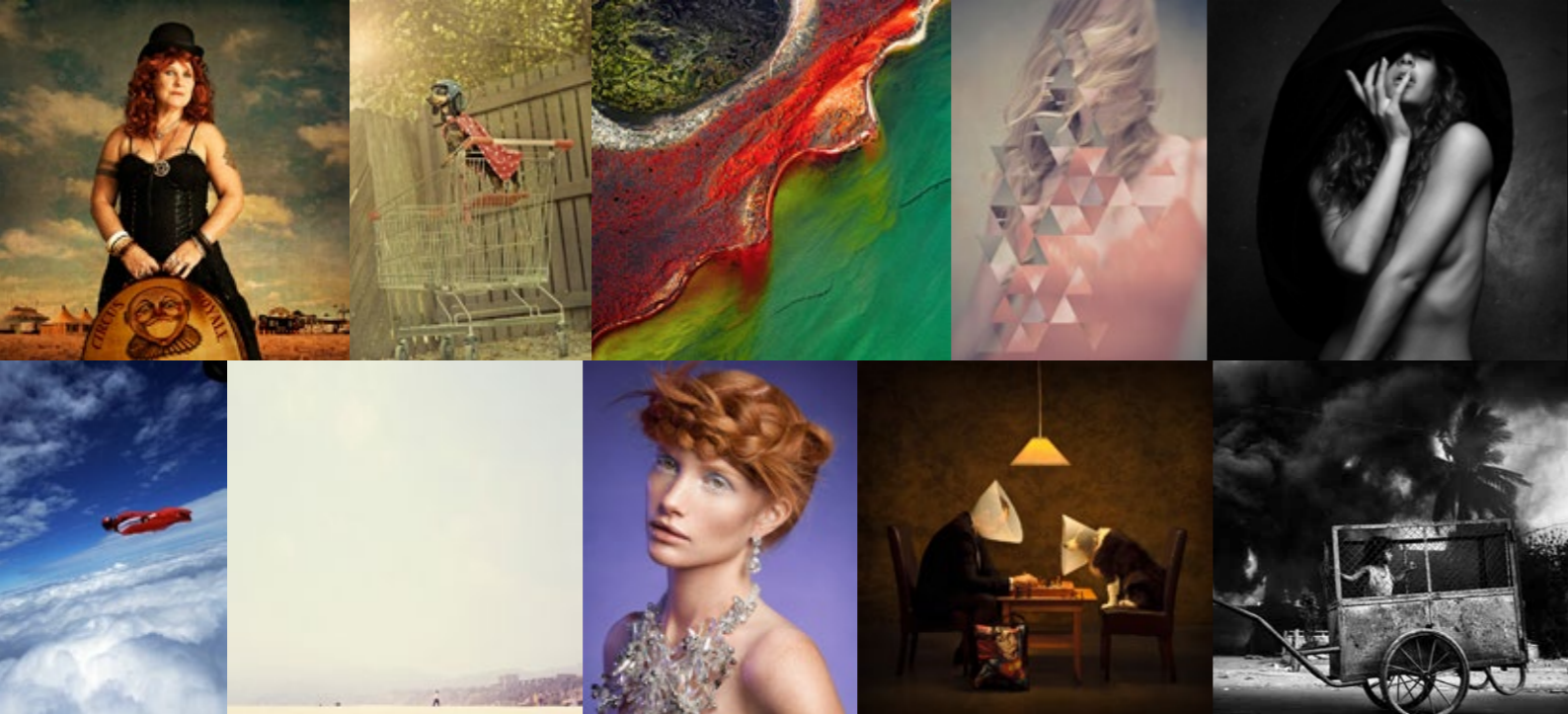
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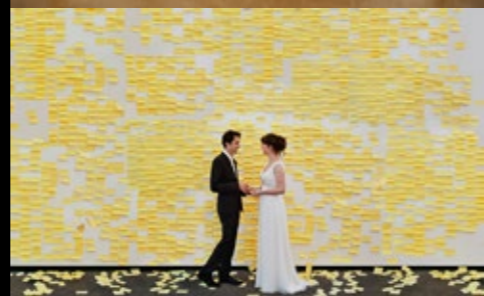
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This AIPP page sponsored by *f11* Magazine.



◀ Continued from page 17...

So who is it for?

Wedding photographers. Unless you are Arnold Schwarzenegger, after a long day of full coverage with traditional DSLR rigs your arms are going to be dropping off as you stagger home from the cutting-of-the-cake. Carrying smaller cameras like the X-T1 will be a revelation, even a pair of them and a bag of lenses. The jpegs from the camera are so good that you can confidently shoot that wedding as jpegs in Astia mode and save a lot of time in post. Good for the bottom line and your muscles.

Travel photographers. Again the quality is so good that you can use this for travel or assignments for clients. No more battles with the check-in counter over those unwelcome kilos.

Sports and editorial photographers on assignment. If you can overcome the shutter latency issue, the focus tracking is so good that you can confidently shoot for your editor or agency. They don't need to know that you are using a little camera.

Anyone who appreciates exquisite design and a camera made by a company which understands photography and what photographers need.

Conclusion

Over the last few months I have had a lot of telephone and email conversations with people looking to dump their huge full-frame DSLR outfits, either because they are over the weight factor, or they have some physical reason to need to downsize, such as a bad back. However, almost all of them are concerned that by switching to a small system like the X-series, they are going to have to concede image quality. After all, the reasoning goes, to make big pictures you need a big camera. That certainly seems to be the case in the US, where mirrorless has not made the inroads it might have, a result perhaps, of this mistaken belief. Wrong.

Fujifilm's philosophy of better pixels, not more pixels, appears to be paying off. While it uses a 16.3Mp X-Trans II APS-C size sensor, properly captured and post-produced files are capable of generating high quality A1 prints with exquisite resolution and micro-detail. Subtle mid-tone separation is still no match for the creamy tonalities from a D800 or Phase 1, but it comes close. Damned close.

The Fujifilm X-T1, it seems to me, is truly a case of back to the future, a small camera with an enormous amount of functionality built into it, with flashes of design genius which are destined, I believe, to make it a classic. I happened to call in on a friend whom I am helping to make the transition from film, and he showed me his collection of antique Minolta cameras. It was when I put the two side by side, that I realised just how much they had in common, principally in size and form factor. The ancient Minolta was a limited edition clad in faux lizard skin.

The wheel has come full circle, and digital cameras have finally begun to mature.

But I do really like the faux-lizard skin. Truly tacky, but rather wonderful.

Can I have mine in lizard skin, Mr Fujifilm? ■

Tony Bridge



"I've been a member of the AIPA since my early days as an assistant, and although I haven't always been an active participant, I knew that I belonged to an organisation of like-minded individuals that held the same passion for photography that I do."

Whether you're looking for a strong sense of community, exclusive business resources and promotional opportunities, or just the reassurance of knowing that you have the support of your peers if you're ever in a bind – joining the AIPA is a no-brainer if you want to make a living as a commercial photographer in New Zealand."

Tony Drayton
www.tonydrayton.com

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

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

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

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Our 2014 event schedule:

March 21 - 24	Landscape Otago-Gold fields, NZ FULL
April 17 - 20	Autumn Colours 1 Queenstown, NZ
April 25 - 28	Autumn Colours 2 Queenstown, NZ
May 16 - 19	Landscape Kinloch Queenstown, NZ
June 12 - 19	Bali-Ubud Travel Photography
July 17-21	Winter Landscape Mount Cook, NZ
August 3 - 5	NZIPP Awards Wellington, NZ
August 22-25	Winter Landscape Mount Cook, NZ
Sept 25-29	Landscape West Coast, NZ
October 16-20	Landscape Fiordland, NZ
December 3-10	Luminous-Landscape Queenstown, NZ



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The 2014 year has taken on strength and form after our February Policy and Planning meeting in Christchurch where our regional chairs met with the board of directors to look at ways to achieve our mission statement 'To Champion, Embrace and Communicate Excellence and Professionalism in Photography'.

Our membership is the strongest it has ever been, testimony in itself that photographers feel a need to protect our industry by the support of a membership system that fosters growth and success through education and professionalism. If you would like to attend one of our meetings you are most welcome. Here are the dates for meetings in March:

Wellington Region

Tuesday 4th March : An introduction into DSLR film making with Jono Tucker

Time: 6pm / Where: Wellington Photo Supplies, Vivian St, Wellington

Cost: \$15 members, \$25 non members and \$20 students(includes pizza and sushi.)

Waikato BOP

Tuesday 11 March : AGM meeting and movie

Time: 6.30pm Pre-Dinner & Drinks (own cost) at Flying Burrito Brothers, 107 Grey Street, Tauranga / Afterwards AGM Meeting and movie with ice-cream at Bay City Cinemas private theatre (Movie Cost \$20 Waikato BOP NZIPP members / \$25 non members or guests)

Canterbury Region

Monday 17th March : 'The Great Speed Date'
Several experienced photographers will take 20 minute sessions with small groups at a time, pick their brains and learn something new. / Time: 6.00pm / Where: Elizas Manor, Christchurch. This is free to NZIPP (members only for this meeting)

Auckland Region

Wednesday 19th March : Queensberry tour and pricing discussion with

Ian Baugh / Time: 4.30pm / Where : Queensberry, 13 Waikaukau Rd, Glenn Eden, Auckland / Cost: NZIPP members free, \$20 non members.

This includes nibbles and drinks.

Central Region

Thursday 27th March : An introduction into DSLR film making with Jono Tucker

Time: 6pm / Where: Palmerston North Library (George st entrance) / Cost: \$15 members, \$25 non-members and \$20 students. This includes pizza and drinks.

For more information on the NZIPP visit our website or contact our executive director Megan Jones.

Terry Wreford Hann, FNZIPP
Commercial Director NZIPP

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The year ahead

How am I going to make the most of my down-time?

Did I just admit to having down-time? No one admits to that, right? But unless we work in some kind of photographic sausage factory it just comes with the territory. Some more than others, but we all have it. I always squirm when asked either professionally or personally how much I charge an hour. Most people when confronted with this information (even from the most modest end of my pricing scale) start doing the mental arithmetic based on a forty hour week and imagine I must have gold plated taps and an Olympic pool in the backyard. Sadly not.

As far as I'm concerned, downtime is a luxury that I am privileged to have. Along with making a half decent income doing something I (mostly) love I get to do other things as well. Last year I turned a perfectly good road car into a racecar and supervised a major home renovation in between keeping my clients and bank manager happy.

This downtime is not all fun and games though. Discipline is required to spend enough time on the business in order to continue to have a business. Client contact, prospecting and

marketing still require a lot of time and energy and with increasingly short lead times becoming the norm it pays to have one's ducks in a row and be ready to roll at fairly short notice.

As I write this, it's already the second month of the year and my regular clients are waking one by one from their holiday slumber. I was spoiled last year by having a sensational January. January isn't usually sensational, as this one just passed has firmly reminded me. Not that I've been sitting around though. No sir, I've got all of the tedious tasks well under control. I've cleaned out all the folders, archived last year's files, added storage to the server, updated on and offsite backups, cleaned and checked all the gear, got Xero up to date - and already spectacularly failed most of my new year's resolutions...

(Like the one about getting your columns in before deadline? - ED)

OK, so I feel ready for what lies ahead. But what does lie ahead? I have a fair idea of what I'll be dealing with in the next couple of months and that is usually how it goes here at The Shooter, but this year I want more. Ideally I'd like to know what I'll be doing in six months time - but try

as I might I can't find a reasonably priced crystal ball anywhere.

(Have I got a deal for you... - ED)

What I can do, however, is keep close to my clients, and when meeting to discuss the next assignment grill them on the marketing plan as far ahead as they will indulge me. You'd be surprised how much information is readily given if you simply ask. Some times there are commercial sensitivities, and other times they may have material to be shot - but they don't plan on using me to shoot it. A slightly-thicker-than-normal skin is a useful thing to have as a photographer. I have several clients who I 'share' with other photographers. Some of them I know, some I don't, but I do respect that the client uses each of us for our particular expertise. It's better to have a percentage of a client's work than none at all, right?

So that's my plan for 2014, now where did I put Madame Salami the fortuneteller's telephone number? ■

Buzz

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▶▶ Continued from page 136...

although a rehash of a previous spread in another journal is unlikely to attract attention – no matter how powerful. A dramatic change in direction by an established photographer is always interesting when looking to populate these pages. Having a powerful story, strongly illustrated and supported by a clear thought process will equally attract attention.

However wonderful, 20 pictures from 20 genres is not the formula, I often hear the word 'collection' described as a key attribute. Being more of a photographer and less of a wordsmith is never a problem, because TDL has his little ways of extracting information from you via the question and answer process.

Whispered snitchiness achieves nothing. Consistently doing great work will eventually bring it's rewards – it's hardly rocket science. It applies to most things in life, so why shouldn't it apply equally to photography?

Yes, I still dream of my own double page spread, supported by text as eloquently expressed as that of a Tony Bridge and showing photographs as subtle and sophisticated as those featured in this very issue – but sadly there is some work to be done before that little fantasy is realised. ■

Ian Poole

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(It all starts with a submission Ian, so come on, what are you waiting for? – ED)

Why was that guy featured, and how come the editor doesn't recognise my brilliant photography?

I am certain that our long-suffering publisher must cop this flak from time to time. I see it in other areas of our photographic profession. So-and-so gets to judge at local, national and international events – I can't get a gig at the local camera club.

As the director of a capital city based photographic gallery, I am constantly torn between the desire to ensure the walls are continuously hung with photographs, seeking the best and sometimes newest photographers around, and trying to aid and encourage new exhibitors to realise their dream. To receive, or over-hear, a snitchy comment upsets me, discourages me and on occasions sends me off into a ranting rage. I sense The Dark Lord who presides over this erstwhile journal gets more than his fair share of such remarks.

Good grief, he personally and clearly spelt it out to me when we were doing the initial courting dance prior to my commencing to write here. It was made abundantly clear that this gig was not a short cut to see my photography laid out for all the world to see each issue. I was being asked to produce a certain number of words per issue, to deliver them on time and to be aware of what was happening in the photographic world. Tony Bridge would get a supporting photograph, because these are germane to the

articles; Darren Leal does all the stories on exotic locations; and a rolling guest cast of fine photographers from around the world would get the double page spreads, the extended interviews, the kudos and the attribution of pithy yet succinct quotes.

How do you, and by default yours truly, grace the pages of *f11* Magazine; hang on the walls of Gallery Frenzy; or get to judge in the national awards program?

Quite simply, produce consistently great – not merely good – work, network it amongst your peers, become part of the conversation – and don't snipe or snitch from the sidelines. Sometimes becoming an overnight success can take as long as a decade or two...

Become aware of the formula behind the stage on which you wish to play. It is not difficult to understand what *f11* Magazine is looking for. The careful analysis of a few issues will provide that. Whilst having a track record is helpful in being noticed, it's certainly not essential as our spies are everywhere and the internet is our happy hunting ground. Being able to supply photographs that have had no existing exposure is somewhat more difficult, but again, not a prerequisite –

◀◀ Continued on page 135...



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