

ISSUE 31 | APRIL 2014



for PHOTOGRAPHERS
AND AFICIONADOS

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PAUL HOELEN
Wanderlust

BIANCA DUIMEL
Designer portraits

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Fast fixation



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Welcome to *f11* Magazine

Welcome to issue 31 of the magazine that celebrates all that's good in the world of photography, a profession that is alive and well in spite of predictions to the contrary by naysayers, pessimists and ne'er do wells. So let's stay on the boat, people.

In this issue, we feature a citizen of the world, a man with four passports and a serious case of wanderlust. New Zealand born, but Australian based, photographer Paul Hoelen explores countries, genres, concepts and philosophies with passion and heart. One of Paul's evocative images graces our cover this month.

We also feature the work of two New Zealand based photographers in this issue:

Bianca Duimel is a designer portraitist, her creations are a combination of her myriad skills across every part of the production process, including hair and makeup, and these are well anchored by her early experience as a photo lab technician. Her imaginative images are at once wistful and wonderful.

Bruce Jenkins shoots racecars and other fossil fuelled fast movers for a living. His decades-long fixation for speed and speedsters is illustrated here in words and pictures. Sedans, single seaters, two wheelers or three, Bruce has shot it all and he continues to contract to a major motoring brand creating coverage of their racing series. Our guess is that this man's veins must contain a cocktail of avgas, premium and just a little dash of rocket fuel.

Tony Bridge reviews Perfect Photo Suite 8 from onOne Software, an inexpensive alternative to the software suites and standalone products which have dominated the imaging field for decades. Is this a Photoshop killer, and should Adobe sit up and take notice?

Plus, Gary Baildon talks about the experience of being 'let go' by his photo library and explains why he won't be losing any sleep over the consequences.

We hope you enjoy this issue... ■

Tim

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The *f11* team

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



TONY BRIDGE is a fine artist, photographer, writer and photo educator... 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 119](#) of this issue.



Product REVIEW

onOne Perfect Photo Suite 8



© Tony Bridge

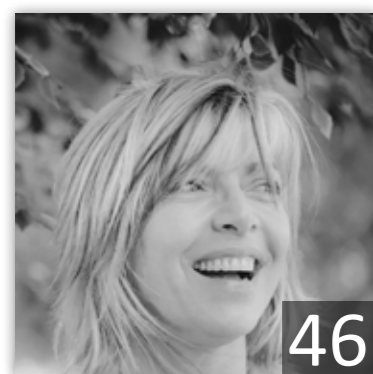


Paul HOELEN

Wanderlust



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Bianca DUIMEL

Designer portraits



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Bruce JENKINS

Fast fixation
– profile by Mark Baker

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Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	114
PSNZ	118
Malcolm Somerville	120
ACMP	122
AIPP	124
AIPA	126
NZIPP	128
Gary Baildon	130
Subscriber Prize Draw	132
The Deep End Ian Poole	134

THE CAPTAIN AND HIS SHIP

A behind the scenes look at the creation of a spectacular photo. Watch Sydney based photographer James Morgan as he captures Captain Kevin Oprey balanced on the bow of the Queen Mary 2. Sadly, we could only find a low res video of this clip...

Source: The Telegraph

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



BONEYARD – HAUNTING TIMELAPSE OF THIS AVIATION TREASURE TROVE

Commonly referred to as the 'Boneyard', the 309th Aerospace Maintenance and Regeneration Group at Davis-Monthan Air Force Base, Arizona contains about 5,000 retired military aircraft spread throughout 2,600 acres.

Source: Andrew Arthur Breese via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



THE TRI-X FACTOR

Not a video this time, but a fascinating article online which looks at why Kodak Tri-X is the film loved by Anton Corbijn, Don McCullin and Sebastiao Salgado.

Source: INTELLIGENT LIFE MAGAZINE via www.moreintelligentlife.com

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The allure of precision

Isn't it funny how attracted some professions are to the best, most tactile, finely crafted and precise tools of their trade, the cream of devices that simply sit afloat above less refined, or less well resolved, objects of desire?

Of course anyone in the photographic field is either extremely, or at least slightly, susceptible to this kind of device comparison, be it a serious case of megapixel envy, bokeh, handling or build quality debate. Everyone has a favorite camera, or lens – or a veritable short list of these - and they're not necessarily current models by any means, often the camera to end all cameras might hark back a year or two. In fact, make that a decade or two.

With cameras, it's not just what they can do, an essential component is how do they feel? How do they fit in our own hands – not someone else's - and how does everything fall under the fingers that will control everything. What does the body cladding say, premium quality tactility or lowest bid irrelevance?

Another important, but less well-recognised element, is how does a camera sound? Do the controls click into place with a lovely mechanical snick, or is it a soulless clunk? What does the shutter sound like? Does it speak of well oiled mechanical precision that makes you want to fire it again and again, or is it a cheap and nasty noise that offends every time from exposure one onwards? In the case of the plastic fantastic models, maybe there are no associated confirming sounds at all. Maybe that sort of

feedback has been engineered out deliberately, stealth over character.

This all transcends how well something works and instead speaks to our perceptions of it's relative precision versus what came before, or what the other camp makes. Hard to define, a bit intangible to the boffins, but very tangible to discerning users.

Collectively, these things are at the center of what constitutes the soul of a camera. Once the mandatory performance criteria are met, they are the touchy-feely elements that will support the initial purchase and later delay, or prevent, the eventual disposal of that device.

I'm pretty sure that builders and tradesmen don't sit around at smoko talking about their favorite hammer of all time, or the chisel to end all chisels or the pry bar that just feels 'right' in their grip. Actually, come to think of it they do, but that sort of passion is usually reserved for their power tools – just get them started on which manufacturer makes the best circular saw, or whose drill carries the highest voltage, and you'll see some pretty serious, but decidedly manly, device love.

In the headlong rush to satisfy the pixel peepers, do you think many manufacturers – apart from one or two that spring straight to mind – even consider these elements as key differentiators?

TS

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NOT ALL MODELS ARE AVAILABLE IN ALL STORES

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A fistful of memories

All of us, at some time, need to return to the source

Of late I have begun to ponder the relationship between memory and photography. In fact I have begun to wonder just what a memory is.

Now that the line between photography and painting has become softened to the point of being translucent and perhaps even non-existent, it is tempting to see it as a tool for painting, as a brush for the person unable to use one or take the time to learn its subtleties.

Therein lies, I believe, one of the points of discomfort facing the medium. When is enough enough, and where do aesthetics fit in? The American Fine art photographer, Will Connell, in his book *About Photography*, puts it this way:

‘Every medium suffers from its own particular handicap. Photography’s greatest handicap is the ease with which the medium...can be learned. As a result, too many budding neophytes learn to speak the language long before they have anything to say.’

We now have the power, and the tools, to take a capture as far as our conceptualisation and skills allow us. The possibilities are only bounded and reined in by our taste and aesthetic sensibilities.

There is another way. To return to the source and consider what the medium’s power actually is.

Photography originally began as a technology to supplant pen/ink/paint/paper, as a way to make more accurate and efficient likenesses of the places, people, flora and fauna being discovered by the 19th-century European explorers. Therein lay its strength, the ability to freeze and mark time on a piece of paper coated with certain chemicals. Because of this technology, we now have vast libraries of stationary moments to inform us of what has passed.

The same cannot be said for digital photography. So many of our memories are locked away on hard drives and cloud storage, easy prey to any passing EMP storm. They are virtual, collections of energies in stasis without any substance.

Like the memories in our head, which are never stationary. Our memories change, from moment to moment and from year to year and they are worked over by such things as the state of our senses, brain chemistry (read: pheromones et al) and our psychological orientation. Notice, for example, how unpleasant memories fade



much faster than happy ones. Memory loves illusion and delusion and detests unbiased reality. The only way we have to lock and objectify our memories is to make pictures of them and then make prints. Then we have put the brakes on our ever-changing thoughts, brought them to a standstill.

This really came home to me last year, when I celebrated a significant-number birthday. My Dearly Beloved had asked the guests to bring any photographs they might have for an album. ‘This is Your Life, Tony Bridge’. Ugh. And the memories flooded in the door with the guests. There I am, at 6 months grinning inanely in a photo booth; there I am, nervous as hell on my first day at school; there I am as a late teenager with hair long enough to qualify me for a role in a glam rock band. Ugh. I had forgotten about how I used to worry about split ends! However the evidence was there and irrefutable. QED, Your Honour.

A couple of weeks ago I returned to an iconic, historic woolshed near my home, one of those places where you can still hear the sounds, and experience the smells, even sense the shearers

whispering in the corners. On one borer-ridden, heavily-stencilled wall a wool sack has hung for a number of years. I first photographed it two years ago, and each time I have brought a guided client here, I have shared it and eyed it fondly.

This time something had changed. Someone had thrown an old tarpaulin over the wall. It hung portentously down, obscuring the wool sack and yet interacting with it.

Through this simple act, perhaps deliberate, maybe careless, my original memory of it had been irrevocably altered.

I made images of this now-altered reality and resolved to make prints of it.

A memory has, after all, no substance until we commit it to a permanent medium. ■

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onOne

Perfect Photo Suite 8

Perfect Photo Suite – the Photoshop killer?



Suite n. a set of rooms designated for one person's or family's use, or for a particular use.

Background

These are interesting times in the wonderful and arcane world of post-production software. And you can blame it on Photoshop, the 800lb gorilla of photo editing software. Maybe...

For over 20 years Adobe Photoshop has been the 'go-to' for editing digital files, whether native files from a digital camera or scans from film. Photoshop came into being as a response to a perceived need, as all technologies do, for a way to edit images for publication using digital technology. After buying out – and burying – the opposition, it has held the high ground ever since. Adobe wisely released SDKs (software development kits) to enable third-party developers to build extra functionality into the application. Companies like Alien Skin have been there ever since. Recently companies like Nik and onOne have come aboard, producing software which enables a user to make some tricky post-production moves without need to dive deep into the more arcane aspects of Photoshop.

But that was then and this is now. Two things have changed the known landscape and terraformed it in a new direction.

The Nik Suite, developed in Germany, used to be the Gold Standard for 'out-there' post production moves. For many people it still is. What kept it out of reach for many photographers was its eye-watering price. Only wealthy amateurs and pros could afford to go there. Then Google brought their bottomless chequebook to the table and snapped the company up. They promptly reduced the price to an affordable USD\$149 and owners of any one of the modules received an automatic upgrade to the full suite. Of course this put pressure on Nik's competitors and prices have tumbled. The power of competition and a free market economy.

The other huge change was the move by Adobe to a subscription model. When CC was released and the world was told they would have to pay on a monthly basis to be able to access the software – and that, like ET, it would phone home monthly to check if the subscription was up-to-date, the world howled with rage.



© Tony Bridge

But there was nowhere else to go, no competitor in the same league. This writer held out as long as possible, but eventually bit the bullet and surrendered up his credit card. My justification? One of the costs of doing business...

However things are moving out there, and now there may be a white knight riding to the rescue.

Enter Perfect Photo Suite 8, a product from onOne Software which has been quietly building for some years, picking up speed, dropping its visor, lowering its lance and moving to the charge.

So what is it?

Basically Perfect Photo Suite 8 is a collection of applications gathered under one banner. In this regard it really resembles its main competitors, Nik Suite and Topaz Labs' eclectic collection of Photoshop and Lightroom plugins. It will function directly from most versions of Lightroom or Photoshop, although I wouldn't recommend it if you are still running PhotoShop 5 – that is PS5, not CS5! Some people still are...

Until Perfect Photo Suite 8, you could be forgiven for seeing the different suites as varying flavours

of ice cream – but ice cream all the same. No more.

The folks at OnOne have gone for the jugular.

You can approach Perfect Photo Suite 8 in a variety of ways. You have the option to work out of CC/CSX or LR, using it as a plugin. Or you can begin with the app by opening it directly from your desktop. You choose.

When you do so, you are presented with a browser window. The left is a typical file explorer, with resizable thumbnails occupying the main part of the screen. While it may do so, there is no option I can find to allow the use of multiple monitors. Along the top is a header bar, with the different modules in the suite. These include Perfect Layers, Perfect Enhance, Perfect Portrait, Perfect Effects, Perfect B&W, Perfect Mask and Perfect Resize. You can work in any or all of the modules.

What immediately sets Perfect Photo Suite 8 apart is that it is now a mostly complete app. While the others require you to do initial processing in either LR or PS, or one of the other

apps like ▶Capture One or Photo Ninja, PPS8 will take your raw files and convert direct, then apply the effects you wish to use. You open a folder, select an image and then move to one of the other modules in the suite. When you do so, it offers you the option to work with the original file, edit a copy or have the original added as a layer beneath the copy for later manipulation. Having your cake and eating it too. You specify whether you want it as a tiff, jpeg or PSD. You can choose bit depth, colour space and ppi.

It then opens the image in Perfect Layers. What it doesn't do is offer the option to correct distortion, chromatic aberration and all the myriad of tools included with a full-power converter or editing app. To my mind the converter is quite opaque, and I would love to be able to have more control over curves, profiles and colour temperature at the entry level. However the raw converter is very good and up-to-date. It even opened files from the new Fujifilm X-T1 I had on test – before Adobe had developed profiles for it. Go figure.

In Perfect Layers you can use a variety of tools, including clone, brush, masking, cropping, red eye removal. It has a tool remarkably similar to Photoshop's Content Aware Fill tool, and it is extremely effective. Removing dust spots is a breeze and quite intuitive. It also offers blending modes and the ability to duplicate, remove or merge layers. A lot of horsepower, for not much money. However I would love to have seen more options on right-click and the ability to zoom with the scroll wheel on my mouse. PPS9 perhaps?

When you are happy with your results, you can either save or close. If the former, you can then take the adjusted image to one of the other modules.

It is when you get to Perfect Enhance that you have the option to work with colour, tone, vignetting and sharpening. The detail slider is very powerful and should be used conservatively. The vibrance control is very good as well. Interestingly there is a tick box to reduce vibrance

on skin, which suggests that this is an app aimed at the working pro, and I can imagine wedding and portrait photographers finding this very useful. The sharpen module enables you to adjust sharpening for screen and print by the use of one button, or you can choose to use unsharp mask, progressive or high pass sharpening.

Again you apply any edits and move on. The app automatically reverts to Perfect Layers. Now you have your choice of the remaining modules. And it is here that you begin to understand where PPS8 is pitched and how it differs from the opposition. All software packages are developed with certain sectors of the photographic market in mind. It seems to me that PPS8 is aimed at the professional market, working photographers who want a more natural look for their clients. Nik is in many ways better for the photographer who wants a more 'out there' and 'edgy' result, who wants to push the envelope. I have been using Perfect Photo Suite since its early days and my sense is that it is ideal for work which is not out on the bleeding edge of conceptualisation. Indeed early advertising suggested that it was intended for pros. Many of the luminaries brought on board were top pros, people like Vincent Versace.

Perfect Portrait is a case in point. When you move to this module, the app automatically searches for faces, identifies them and offers you a variety of very useful tools, including the ability to colour correct skin tone based on ethnicity. There are tools for adjusting blemishes, texture, shine and smoothing of skin. There are also tools to allow you to whiten teeth and eyes. They are simple and intuitive to use and they actually work. Perfect.

People who really want to play will head over to Perfect Effects. This is where the app goes up against Nik and Topaz. There are a huge range of options available, including frames and borders, HDR looks, tone enhancers and more. There are also presets, pre-recorded recipes you can apply which do the work for you. Any effect applied can be modified with blending modes, since it appears on its own layer. You can add masks

and paint these out. You can also protect shadows and/or highlights and skin. Each effect comes with its own context-sensitive menu. A 600lb gorilla and bulking up! Mixing and matching will keep you playing for days.

Perfect B&W takes the same KISS (Keep it Simple Stupid) approach. On the left are a whole range of recipes, from 19th Century Ambrotype, Palladium and tintypes to the latest looks, all of which you can modify by adjusting tonality, adding B&W filters, applying glow and grain, toning and split toning, applying vignettes, borders, sharpening, and of course using blending modes a la Photoshop. Phew! As you become familiar with the app, you will find yourself hopping backwards and forwards through the various modules.

Perfect Mask is for those who need to clear cut for whatever reason. Again it is simple and effective, and points to the orientation of the application towards the professional photographer. But it does take a little getting to know.

The final app is Perfect Resize, formerly known as Genuine Fractals. This is a scaling app, based on the PIFS (partitioned iterated function systems) algorithm, perfect when you want to upsize your image for client or print. It offers the option to add grain, a little known but very effective way to add apparent sharpness to an image, along with final sharpening, and the ability to break it into tiles for HUGE enlargement. There is even the option to create a gallery wrap for those printing and stretching on canvas.

The beautiful thing is that when you have saved and closed, at whatever stage, the files preserves all those layers, assuming you have saved it as a .PSD, which means you can go off to Photoshop for further work. Batch processing is built-in as well.

Conclusion:

There are some shortcomings.

This is an application which will test your system resources. Using Rainmeter, an open-source

app to monitor system usage, I noticed that PPS8 really grabbed my RAM and processor, more so than just the processor. I would suggest a minimum of 12GB of RAM with a current-generation processor and an SSD to avoid long coffee breaks. More would be even better. Note that Mac users will need at least Mac OS 10.7, while Windows users will need to have at least Windows 7 or 8, preferably in 64 bit. I also found that it was easier to start with the app, while using it as a plugin directly from Photoshop CC V 14.2.1 x64 was a trifle troublesome in getting it going. Some work to do here, onOne.

Newbies will take to this quickly, I suspect, while those of us accustomed to the Adobe Way will have some unlearning to do, as the image editing from RAW appears counterintuitive until you get your head around the idea that it is the same, only different. Anyway it is the results which matter.

The beautiful thing is the price. There is always a special on. In fact, for a very short time they were giving it away free. Go figure. Currently, at the time of writing, you can get the premium edition for USD\$149.95, the plugin version for USD\$99.95 or the standard edition for US\$79.95. Even for the full suite, it represents remarkable value. Seven applications for \$149.95 or approx. \$21.50 each. What is even better are all the tutorials you can view on the website, and the presets available. This is a company which really looks after its customers.

Bravo! ■

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If you are interested in buying a copy, then you can find Perfect Photo Suite 8 [here](#).

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Paul HOELEN

Wanderlust

Born in New Zealand of Dutch and American parents, Paul Hoelen has managed to put his four passports to good use. An inveterate traveller, and an explorer by nature – both conceptually and geographically – he eventually chose to settle in the wild and beautiful Tasmania, an island state in the commonwealth of Australia.

Since 1988, Paul has been working and photographing remote areas of the island's wilderness, with regular sojourns overseas to New Zealand, North America, Indonesia and the desert regions of Australia, with his most recent trip being a two month stint through Europe, Asia and the United States.

On this last journey he worked on several projects both professional and personal whilst travelling through Hong Kong, Paris, Amsterdam, the Swiss Alps, Venice, New York, San Francisco, L.A. and Auckland – with some highlights being: a Steam Punk Wedding in the secretive Bohemian Grove Redwood Forest of Northern California; aerial landscape photography over the Yellowstone and Grand Teton National Parks; and band shoots on the roof tops of New York. The trip finished with his participation in a group exhibition of exquisite fine art nudes entitled 'Women in the Lens' in Melbourne amongst works by Helmut Newton, Annie Liebowitz, ▶



Joffrey's Gorge. Nestled deep in the Pilbara, Western Australia, I paddled a small pink blow up boat, with my sandals for paddles, deep up the gorge and having to carry my craft over the rocks to the next body of water. This was as taken right at the point of turning back. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen

'I don't feel like I fit into any box or genre, and that's the way I like it.'

Herb Ritts and Man Ray at the Source Photographica Gallery in Brighton.

In 2013 he was again awarded the title of Tasmanian Professional Photographer of the Year, winning the Landscape Photographer of the Year for the third time running. He also gained the Highest Scoring Print Award with a coveted Gold with Distinction Award. He was a Finalist for Overseas Photographer of the Year in New Zealand, also gaining the esteemed accolade of Fellow of the NZIPP. He also was an Exhibited Finalist in the Head On Photo Festival Landscape Prize in Sydney. This year he was trained and judged at a state level at the Tasmanian and Victorian Professional Photography Awards and nationally at the Australian and New Zealand Professional Photography Awards.

In 2012 he was awarded Runner Up Emerging Landscape Photographer of the Year in the Top Emerging Photographers in Australia Awards, Overseas Photographer of the Year in New Zealand and gained his AIPP Master of Photography in Australia.

He has had numerous group showings and two solo exhibitions in Tasmania, his most recent two being the wilderness based 'Touched By Light' and a mixed genre, collage-based exhibition titled 'Visual Synergy'. In 2009 he completed a 180-piece wilderness photography commission for Tasmania's largest hotel, the Old Woolstore, with plans for a second larger commission in 2014.

Every summer, Paul travels to Gisborne, New Zealand to work as head photographer for NZ's biggest music festival – Rhythm and Vines – and he has just completed his fifth consecutive year capturing the country's largest festival.

He has worked in a diverse range of genres, namely fashion, portraiture, wedding, architectural, nudes and large-scale events photography, but his first love is his wilderness work.

He also has a 13-year body of work photo documenting the Tasmanian Health and Wellbeing Associations Men's Gatherings held every year in Tasmania and a 14-year long body of work covering his intimate, unique and powerful career in Wilderness Adventure Therapy in Tasmania.

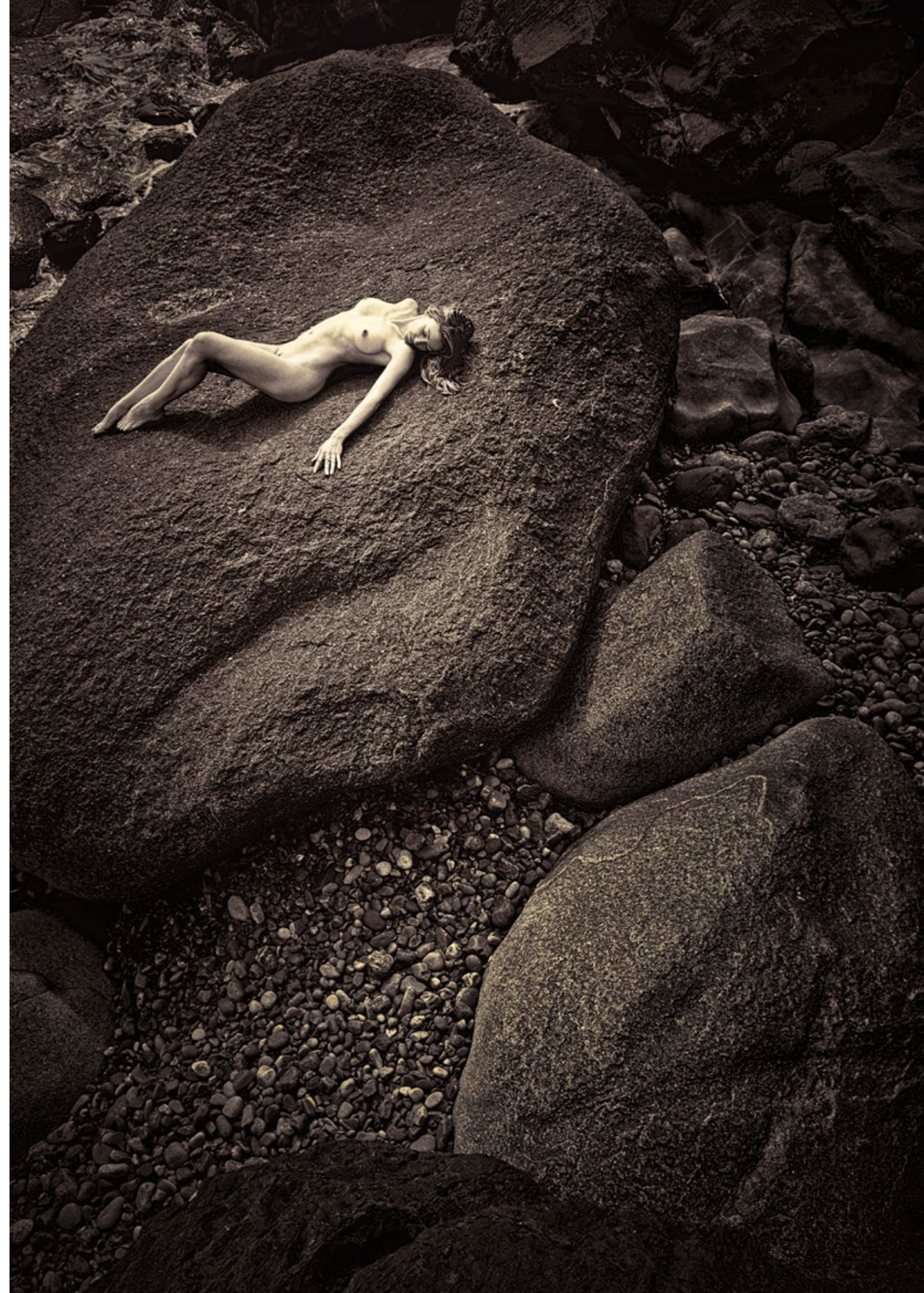
He continues to expand his photographic breadth working mostly on his landscapes, art commissions, event photography, environmental portraiture, boutique weddings and commercial projects.

In this feature, we've curated a series of images, which through treatment rather than subject, present as a collection. We talked to Paul about this collection, his life and his career:

***f11*: Welcome Paul, we've been talking for a while – but you're finally here!**

PH: Yes Tim, and very happy to be, thank you! *f11* Magazine is a wonderfully refined platform which I enjoy exploring given that it showcases image-makers and their work. I'm very happy to be part of it. ▶

Trial Harbour Nude. Trial Harbour is a remote fishing village on the wild west coast of Tasmania. It's easily one of the most special places in the world to me and I never come away without feeling moved somehow, it's a powerful place. I felt the placement here suited how small we felt among the strong forces around us. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens and Nik Silver Efex Pro 2 for toning. © Paul Hoelen



f11: As you've observed me curating this collection from a distance, what do you feel holds these images together?

PH: Removing the potential distraction of colour helps simplify an image and increases the significance of form and shape. The human body, the landscape and architectural structures all lend well to exploring this further. The sepia toning adds a little more range, warmth and depth to the subject in my opinion and lends a real emphasis to texture and tonality. There is a sculptural element to many of the images and a sense of life, tranquility and flow that somehow blends through.

f11: You excel across various genres, but strive to be a generalist photographer. Tell us why?

PH: I love to make images, period. I don't feel like I fit into any box or genre, and that's the way I like it. I don't like fitting into boxes on any level of my life if I'm really honest – I'm a little rebellious by nature! I thrive on variety and the challenge of the new. It keeps me fresh, helps me grow and inspires me to keep looking forward. I am constantly fascinated by the cross pollination of ideas and techniques I gain from working in multiple genres. And in terms of subject matter, whether I'm hanging off a 300 foot sea cliff waiting for a climber to ascend, hunkering down in a desert storm with thousands of naked revelers, sitting on a freezing mountain top waiting for the sun to rise, or waiting for a child to fall asleep in it's mothers arms – all of these scenarios excite me!

f11: But the landscape is your first love, right?

PH: I grew up from an early age adventuring through the wild and remote areas of New Zealand so it was only natural my first love of imagery was landscape photography. Nature will always draw me to its simplicity, honesty and healing power. Spending time in it for me is grounding, clarifying and balancing. 15 years of working as a wilderness adventure therapist has more than confirmed this for me. I began

and forged much of my image making ability around this career path and in this environment. It will always be a focal point in my life and a great love. However as my breadth, scope and experience has expanded, along with my innate curiosity to explore, so have my interests and the genres I now work in photographically. As a side note it has not escaped me, as a professional reality, that there are few photographers in the world making a good living as purist landscape photographers!

f11: Tell us about mentors, influences, the cast of characters that has been a part of your development as a photographer?

PH: I'm largely self-taught, with very few influences from anywhere initially, especially in my earlier years when I never even looked at other people's work. In recent times however – and particularly since my entry into the more publicly professional arenas like the AIPP and NZIPP – I have moved into experiencing and becoming part of a wider photographic community. This has exposed me to a wide range of image-makers, styles, techniques and knowledge that will no doubt be shaping my direction and understanding of what it means to be a photographer.

In terms of who have been my main influences, well there's a few on reflection and characters they certainly are one and all! Richard Harvey is a good friend and life mentor to me, and also was the person to push me into the digital age – albeit kicking and screaming and with a significant loss of hair on his part. Richard ▶

Swiss Alps Nude. While on a world trip, my partner at the time and I were keeping one eye out for opportunities to create some more fine art nudes for an upcoming exhibition entitled 'Women in the Lens'. Here opportunity knocked and we listened – the whole shoot took about 3 mins. We had a train to catch! Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen



has taught me to slow down, get clear on your ultimate purpose and not focus on too many things at once, as I am often prone to do.

Les Walkling represents a limitless resource of technical expertise in terms of print craft, colour management and artistic reference for me. What is in that man's mind is phenomenal, and nothing short of a national treasure. He's an artist and philosopher. I like that. Shireen Hammond inspires me with her courage and heart on the sleeve approach to everything she does. She's just a wonderful, generous hearted person, gifted educator and great photographer rolled into one. Mandarin Montgomery is likely the most talented conceptual portrait photographer I have ever met. The layering, symbolism, complexity and depth to her work is astounding and her focus and determination inspiring. In recent years Tony Hewitt is someone I certainly admire and look up to for his incredibly well rounded abilities and lifestyle. He is a gifted speaker and thoughtful educator, NLP practitioner, can shoot most any genre to a standard with the best, and has established a foothold in the fine art world.

In terms of my wilderness work... There's a long tradition and culture of landscape photography in Tasmania and I've managed to meet and spend time with some of the greatest like Rob Blakers, Grant Dixon and Chris Bell to name a few. All terrific men and fabulous photographers and I definitely feel I've learnt a lot from them. Rob's insurmountable knowledge of weather, Tasmanian flora and fauna and passion for conservation; Grant's worldly expedition experience, thirst for adventure, and phenomenal knowledge of the state; and Chris's incredible preparation, patience and attention to detail have all provided great examples for me.

Currently, in the landscape world, I find Marc Adamus's work to be some of the best out there. It's unique in terms of the technically refined complexity (both pre and post) he uses to produce it. His dedication to work in such

incredibly remote and extreme environments for long periods of time is almost peerless.

f11: You experienced a disaster recently, with the loss of both equipment and a collection of images. Tell us about this, the ongoing effects, and the lessons this experience has delivered?

PH: Well, wow, yes that was quite a shock to the system. I felt like I'd lost an arm or something at first. 200,000 images gone just like that, and my entire working platform as a photographer disappeared in an instant. In a strange way the whole experience gave me permission to let go for a while and refresh my view and motivations towards image making. That was the hidden gift. The lessons? Keep a good eye on your gear when you travel. Split your gear up when it's appropriate. It's worth taking the time and investing in a robust and redundant back up system. Make sure you have a good insurance policy and you are clear about what the fine print of the policy entails.

f11: You're largely self taught, on reflection has that been a positive or a negative?

PH: I don't know if I'd use either of those words. It's just been my path. I enjoy the fact that the basis of my craft has come from an internal place, relatively uninfluenced and developed ▶

Mandy, Sliver of Rock. Trial Harbour, Tasmania. I had just run out of memory cards on this remote shoot, so I pulled out my little G12. I was drawn to highlight the contrast of soft skin on the harsh rock surface, yet the freckling on the skin joins with it somehow by mirroring the rock's texture. The somewhat unconscious placement of the hair and fingers also lend a lovely feel to this capture. Canon Powershot G12 at ISO 80. © Paul Hoelen





'Yes I started in the film world. I still have all my film gear in fact.'

Ohinemuri River, Karangahake Gorge, NZ. This image reminds me to allow myself to do personal work, to spend time with like minded creative artists and find the courage to experiment with new techniques. Here, I am doing all three on a shared day of image making with some of NZ's finest photographers, Mike Hollman, Harry Janssen, Mike Hill, Blair Quax and Craig Robertson. Canon EOS 5D MkIII with 16-35mm lens. © Paul Hoelen

without comparison to others. I feel that has helped me to be grounded and more robust in my long-term motivation and approach, and potentially lends a more original and personal style to my work. That being said, there's been times I have felt a little frustrated by the speed of my development, on both a technical and creative level that may have evolved quicker with some outside influence! Now I feel I have reached a great balance where I am interested in and enjoy being exposed to other visual artists' techniques and style, in order to better refine and further develop my own.

f11: Is there any film use in your background, or did you come straight to digital?

PH: Yes I started in the film world. I still have all my film gear in fact. Some romantic notion has made me hold onto it, as even though it's worth little on the marketplace, it still has some value to me – at least symbolically! There's nothing quite like watching an image come to life in a dark room from a blank page. Magical! Don't get me wrong, I am no darkroom master – that would have taken me many more years – but I did really enjoy the elements of mystery that came with working with film. You had to wait to see, sometimes for long periods of time, whether you had captured the moment you thought you had, in the way you were hoping. Most unlike the instant feedback loop of digital.

I often joke also, that after a big shoot I would just drop my film off at the printers and head out to lunch, pick it up and job's done! Nowadays it's backups, hours and hours of editing and screen time, websites, social media posts, creating galleries, software updates, burning disks and flash drives.... The list goes on. I do enjoy it, but if I had a preference it would likely be to get back outside shooting! I also find I now carry so much more gear than in the film days – such as laptops, chargers, hard drives etc – and I need to have much more regular access to power which sometimes feels restrictive. I also liked the look and feel of film. It's quite interesting

seeing how many products are on the market right now, which work to emulate the look of film in a digital context.

When I decided to go digital, I was all in and I haven't looked back much at all despite my prior words. It still absolutely astounds me with its immediacy and the almost unlimited potential of how and where it can be used in what's become such a global stage. It's an exciting time to be an image maker!

f11: I gather that you're by no means a 'gear head', preferring a pretty minimalist approach to equipment and dodging the camera envy that is so prevalent today. Is that correct or are you straying in the other direction?

PH: I travel a lot so that has a significant influence on my gear choices, that and the fact that I almost exclusively use natural light. I tend not to get too attached to my equipment as I go through a lot of it (just ask my insurance company!) and see it all as tools. That being said, I really appreciate having reliable, robust and high calibre equipment – anything that will give me the best means to create what I'm trying to achieve. And good quality glass, low light capability and fast lenses are often the best vehicles to do so.

f11: So what's in your everyday carry bag – Paul's standard kit?

PH: As they say, the best camera in the world is the one you have with you, and I always have a camera on me, no matter where I am. I haven't embraced phone photography as a viable method of image capture yet, but I almost always have a little Canon Powershot G-series on my person as a first and last resort. I have won plenty of awards through those little cameras just by having one on me at the right moment. I now have two Canon EOS 5D MkIII bodies – the flip side to my recent theft – which I really enjoy as it doesn't matter which one I pick up when I'm heading out. This also limits minor mistakes with settings and helps keep my

colour rendition consistent. I have a tough, unassuming looking daypack with a Crumpler insert sitting by the door at all times, inside is a Canon 24-105 f4 IS, 50mm f1.4 lens and a Gitzo carbon fibre Traveller tripod. Next to it is a Lowepro Inverse 200 waist pack with 70-200mm f2.8 IS, 16-35mm f2.8 and 100mm IS Macro lenses, spare batteries, filters, cable release and cards. The first two lenses and tripod I find I can do almost anything with at a pinch, the next lot I delve into for more specialist purposes. On the shelf nearby is an 85mm f1.8, 580EX II and 430EX II flash, Gary Fong Lightsphere, wireless flash trigger, 4 sizes of '5 in 1' reflectors (rarely used), fluid video head, Rode Shotgun mike, Really Right Stuff Pano kit, rain shield and umbrella, spare lens cases and older camera bodies for back up or more environmentally challenging work.

f11: Is there a secret weapon in there, something that's unique to you and invaluable?

PH: Ahhh...me? Hahaha, I'm not trying to be flippant there Tim, just reminding myself that hands down the most important elements for creating wonderful images are to be found in the qualities of the image makers themselves. Their creative thought process, observation skills, relationship building ability, technical understanding of their craft filtered through their combined life experiences are the true foundation of any great image coming into being.

f11: I'm told that you're not a big fan of extensive post production?

PH: Not generally. To me, there's nothing more significant you can do to create a great image than what you do before you press the shutter. You will always end up with a better image regardless of what postproduction skills you apply afterwards, and time spent learning and refining camera craft is time extremely well spent. However, I certainly appreciate it as a skillset needed to stand beyond the amateur realm, that it can take your creative potential to another

level in refining your images and that it's an increasingly required skill for more commercial work in particular. To be honest I have found my attitudes are evolving as the digital realm of image making progresses and I am influenced by the industry trends and creative possibilities of using all the tools available to strengthen an image's final expression. I appreciate the ability to further shape someone's interaction with the image, by directing where their eye is led – through subtle dodging and burning, reducing distracting highlights, pulling subtle detail out of shadows and emphasising colour. All of these are long honoured traditions and darkroom techniques from the days of film, just applied with different tools. Beyond that, largely in my role as a judge, I have learned to recognise and appreciate when post production has been applied with skill and purpose to augment an image's atmosphere and storytelling potential.

f11: What part does the finished print play in your photography? Do you print your own work, sell fine art prints at exhibition or simply enjoy the print in your own environment?

PH: All of the above, I largely print my own work, particularly my awards images and I'm looking up at some favourite work as I write. I just sold 12 fine art prints last week at a group exhibition and I am represented by Philip Kulpa at Source Photographica Gallery in Melbourne. Teaching myself to print has taken a long time and a lot of training, research and trial and error (aka blood, sweat and tears) to be able to print to the standard, caliber and accuracy I feel is necessary. For larger scale work, and when I am away travelling, I use my local fine art printer Simon Olding. I have calibrated custom paper and screen profiles to match his – and he has a lot of my files stored away. Simon has very close to the exacting standards that I have, is extremely trustworthy and reliable and knows his craft well. A good relationship with a printer is a wonderful and valuable resource as a photographer, and well worth investing time in establishing. ▶

f11: Where do you find inspiration, do you ever experience a black hole and how do you deal with this?

PH: Whatever moves me – and makes my heart sing and my blood rumble at the time. It could be a breaking wave, the way the light shines through a waving leaf in the wind, the explosion of a crowd of 30,000 people booming their celebration of a new year, the commitment of activists to put themselves on the line for what they believe in, the play of light on the edge of a building, the deep bonds between family, or the majestic power of nature. Beauty, passion, openhearted expression, love. There's no shortage of inspiration in the world for me. In fact, sometimes I wish I shot less rather than more! Right now I am editing over 30,000 images from the last 8 weeks of shooting in New Zealand where I photographed three of the country's biggest music festivals, an Olympic sailing regatta and several boutique weddings, some of which I'd planned and some I hadn't.

I make quite conscious choices about what jobs and projects I become involved in. By mixing in a good variety, sticking to more meaningful types of work and to what I feel passionate about, factoring in regular breaks and allowing room for personal work – it seems to keep the balance for me and the well of creative juices flowing. If I ever have trouble, I'll put the cameras down, switch the computer off and head out into the wilderness for an adventure, which almost always helps me feel refreshed and back on track.

f11: Are you a solitary shooter, or shoot with others? If you do both, what's your sneaky preference?

PH: I'm probably a little solitary by nature as I like to take my time and have the freedom to follow my instincts to wherever they lead me – the full extent of which is often not possible or practical in a group environment. However I have certainly discovered the joys and ▶



▲ *Misty Trees, Karangahake Gorge, NZ. This was captured on a gorgeous misty morning at the beginning of a wonderful day exploring the richly historic Gorge, carved out by the beautiful Ohinemuri River. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen*

▶▶ *Following double page spread: Warzone. I took a five hour return boat trip out to a remote but very active marine volcano in NZ this summer. It's one of the eeriest and harshest places I've ever been, exuding an ominous, Armageddon like feel. Nothing lives here and nature's power rules here. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen*



growth opportunity that can come from working collaboratively with others or spending time with like-minded visual artists. And it's becoming something I really look forward to, and am looking to create in my life more and more.

f11: What is your approach towards professional associations?

PH: I've joined the AIPP and NZIPP, which really helps me keep connected and expand my networks. The support, mentoring and inspiration I've gained from being a part of those organisations is something I simply couldn't put a price on – they are invaluable. I am passionate about supporting a collaborative attitude and approach in the industry, rather than a competitive one. It can be a tough ask at times but I believe we have far more to gain by supporting each other and getting together than by isolating ourselves.

f11: What's the most challenging thing about being a photographer?

PH: Balancing my natural desire to use my photography as an outlet for artistic self-expression with the need to manage, create and maintain a commercially viable approach. The two are certainly not mutually exclusive for much of what I do, but sometimes don't connect as well as I'd like. My aim is to be creative in my strategies, think outside the box when I need to, and merge the two more and more as it's an incredibly inspiring experience when they are one and the same! ▶

Escher Building. Downtown Hong Kong has an incredible array of architecture, but it's hard not to be drawn to the Escher like qualities of the Lippo Centre Twin Towers. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen



f11: You've always struck me as being values based, and someone who thinks deeply about life, the universe and everything. Tell us about your approach, your mantra and your philosophy?

PH: Well, where to start and where to end with that sort of question! I have deliberately created a lifestyle where I have a lot of freedom and choose to live in a very simple, beautiful and down to earth place. I know I could be busier and would likely have a higher profile somewhere else, but the flip side would be exactly that – being so busy and having to work more with much less time for what I would suggest are, the more important things in life. Examples being – space and time to reflect, room for creative pursuits, time with loved ones and plenty of room for spontaneity and adventure! I made a commitment very early on to always work towards doing what I loved, taking on a more holistic approach to my life and well-being and trying to keep in mind how what I do and how I am can add meaning, value and purpose to the world.

Photography is a powerful medium and can be used as a means to elicit joy, empowerment and awareness depending on what context and intention it is used. I always hope to do some or all, even if it's just in a small way, whenever I'm shooting. I have seen the transformative power of imagery in 15 years of photo documenting recovering addicts, street kids, aboriginal families, and mentally and physically challenged groups in my wilderness therapy work. It can be life changing. I regularly volunteer my image making abilities around my paid work, when I can, to causes I believe in or am inspired by. Often these shoots can be more satisfying and have a refreshingly different atmosphere to work in than your traditional commercial environments! I thoroughly recommend it from time to time, when you have the chance. ▶



Skywards. In my year living in San Francisco I had often been drawn to the unique pyramid structure of the Trans America Building, the tallest in the city's skyline. I only had my little Canon Powershot G12 on me at the time, but it was enough to capture the graphical angular skyward sweep, offset by the vertical pillars in the centre of each face. © Paul Hoelen



▲ *Moonscape. Maria Island National Park, Tasmania, Australia. The full moon was dancing patterns of light along the sea stretching towards the horizon as it broke through the dappled cloud cover. I felt that a 30 second exposure would lend a feel like brush strokes along the surface. Canon EOS 5D MkII with EF 70-200mm f2.8 IS lens. © Paul Hoelen*



▲ *Swiss Alps Panorama. I took 5 vertical frames hand held from left to right just moments before running down the hill to catch up with my parasailing instructor. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen*

My philosophy around the actual process of shooting? Listening to your subject with your heart and mind, not just your eyes and ears, taking the time to 'join' with your subject by showing a genuine respect and creating a collaborative dynamic, all set the scene for allowing the key, authentic moments to reveal themselves. That's where the magic is...

f11: You've lived a life of travel and adventure, where are you off to next?

PH: I have always enjoyed movement, and I'm a deep believer in the place travel has in expanding your understanding of the world, dissolving boundaries, clarifying and challenging your beliefs and values and helping you grow as a person. I'm very lucky to be in a position to do so much! That being said, very shortly I'm heading off to Brisbane to judge the Queensland Professional Photography Awards. Then I'm straight off to the Pilbara desert to run a landscape photography workshop in the stunning Karijini National Park with Tom Putt, followed by a couple of weeks exploring, videoing and shooting in SW Australia. Next it's back across to judge the Victorian State Photography Awards, a month in Tasmania running a youth at risk community arts photography project, a surf trip to Indonesia (I hope!), a wedding at the Burning Man Festival in Nevada then a month long rafting trip down the Grand Canyon, hopefully judging the Australian and NZ Photography Awards somewhere in between... so not much couch time in there it'd be fair to say!

f11: In terms of what you'd most like to shoot, what is your own personal photographic holy grail?

PH: That's an excellent question Tim. And to be honest, no one example comes to mind. I love the old adage – the best photo in the world is the one you're about to take – meaning I am always striving to better myself. I'm most drawn to shoot what I feel I can grow from the most

as an image-maker or contribute positively to somebody's life, business or a bigger cause. Some broader aspirations would be to create imagery that honours the subject with an honest and meaningful interpretation or story; inspires or perhaps challenges us; brings joy, insight or connection to a subject or idea; or allows room for reflection and a potential transformation of someone's relationship with the subject or themselves.

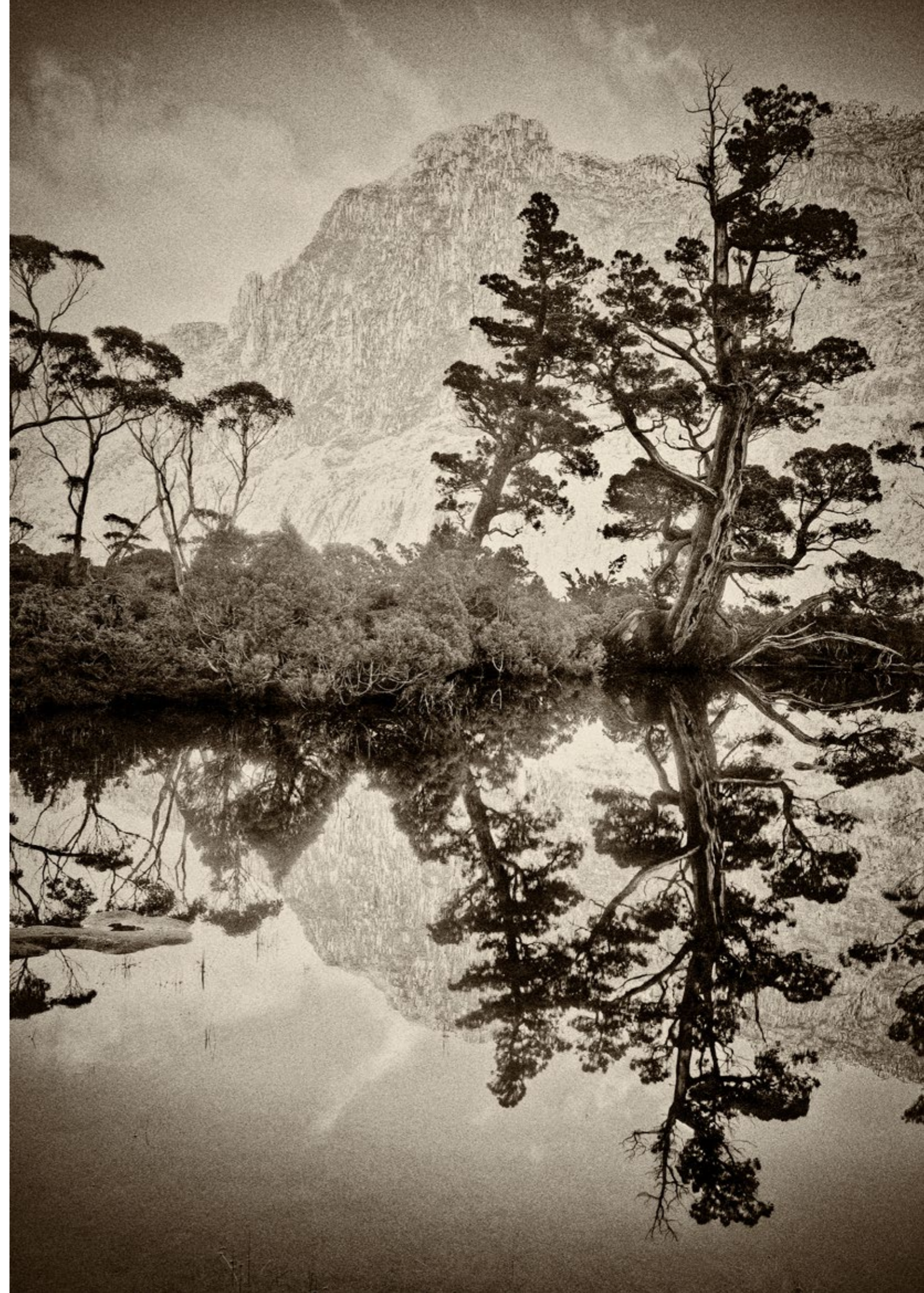
f11: Thanks Paul, it's been great to finally host your work on our virtual pages!

PH: Thank you, I have been looking forward to working with you for some time now. I have admired the depth and thoughtfulness with which you approach your subjects and the breathing room you allow for their image making to be reflected upon. My privilege Tim. ■

TS

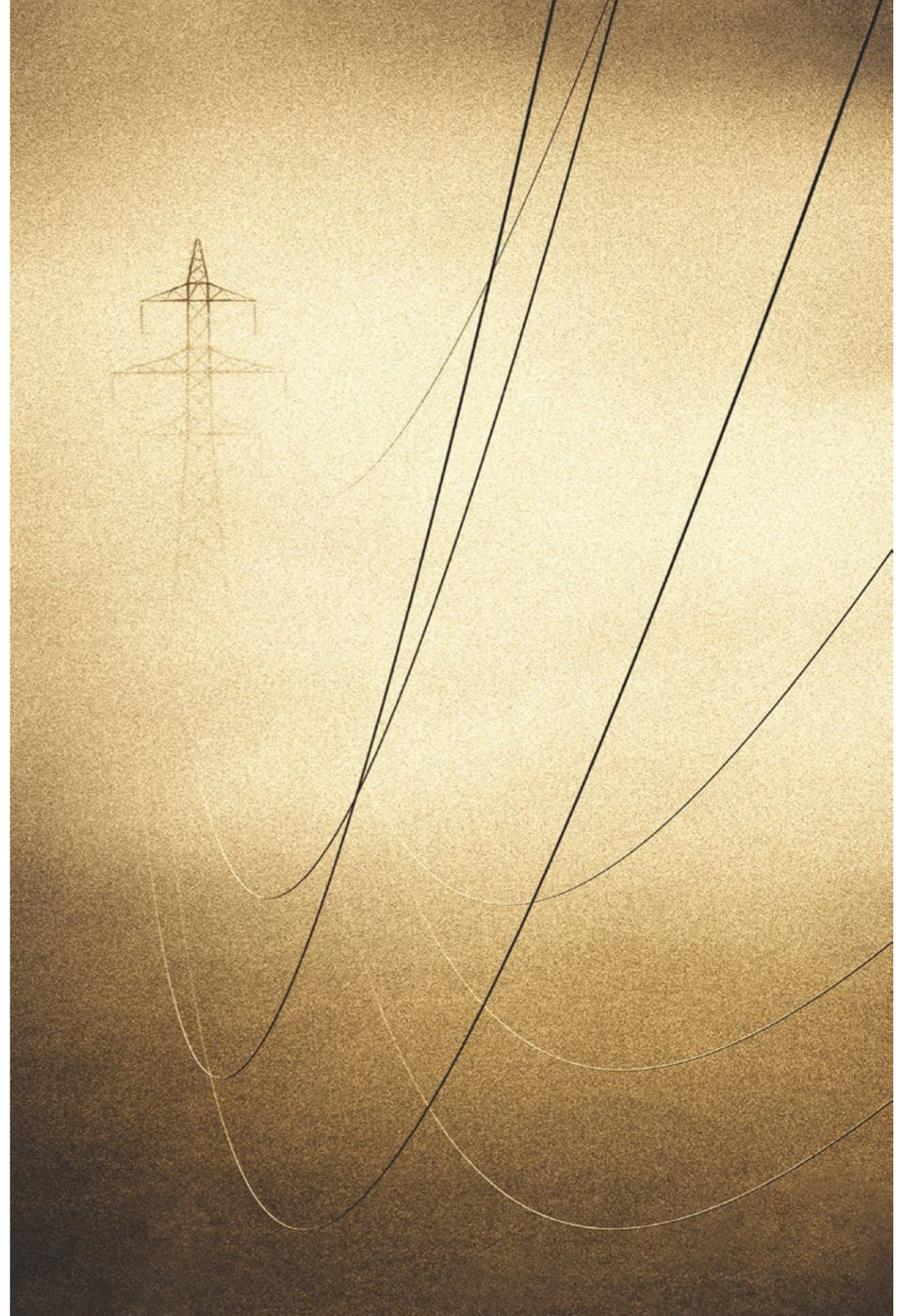
To visit Paul's website click here.
www.paulhoelen.com

Artists Pool. Appropriately named, this pool sits perfectly in the centre of a beautiful valley on the north side of the infamous Cradle Mountain. I tramped through hip deep snow to get here, and turned back content with this capture. Pencil Pines are very rare, found only in Tasmania, grow to over a thousand years old and I am always drawn to them. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen

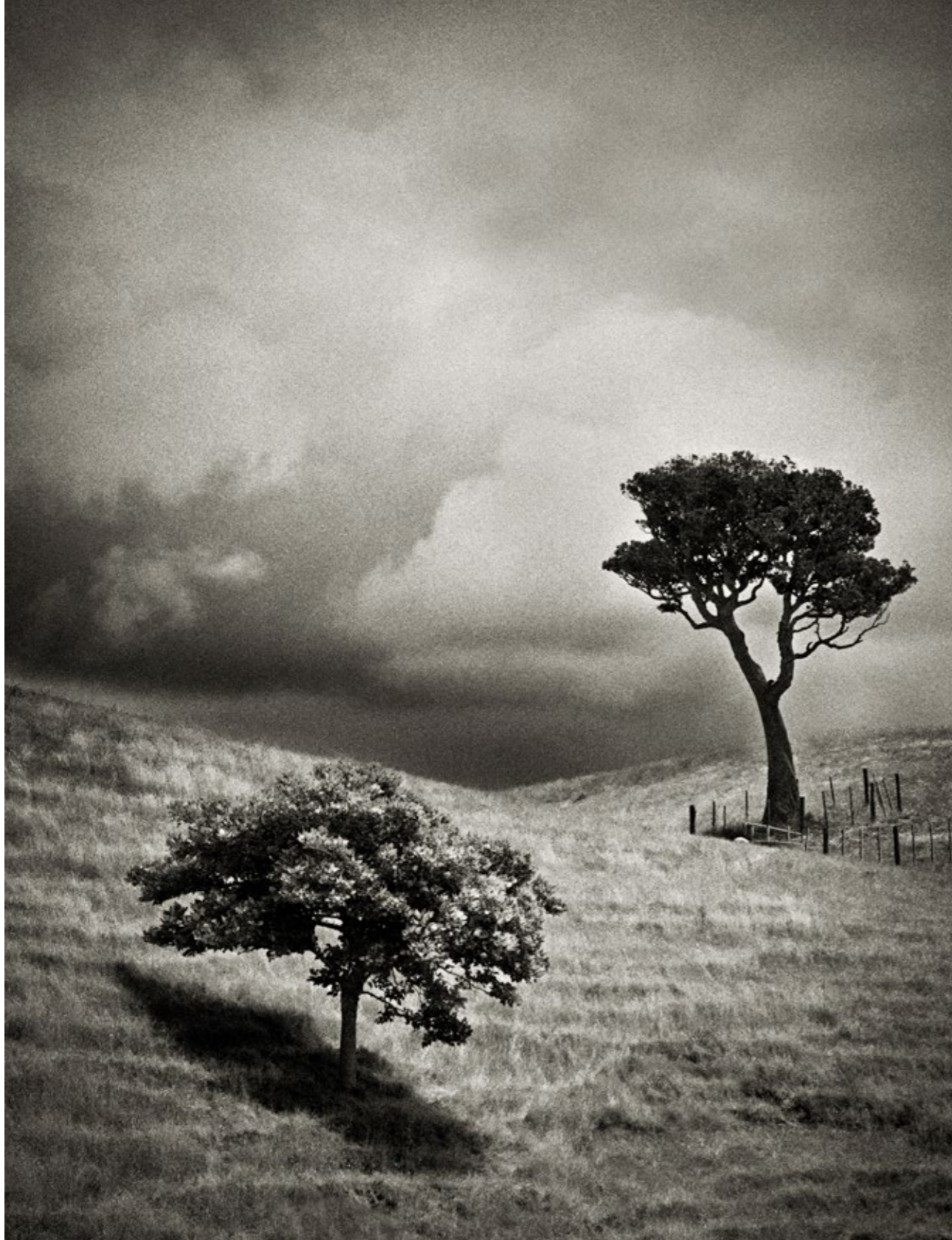




Ascension. An incredible light installation, called 'Spectra', part of the Dark Mofo Festival in Hobart's winter months. 49 strong beams of light traverse almost 15km up into the skyline, visible from almost 300km away. Canon EOS 5D MkII with EF 16-35mm f2.8 lens. © Paul Hoelen



Curves in the Mist. Shot in the Vale of Belvoir for the Tasmanian Land Conservancy. Canon EOS 5D MkII with EF 24-105mm f4 L IS lens. © Paul Hoelen



Two Trees. Canon EOS 5D MkII with EF 70-200mm f2.8 IS lens. © Paul Hoelen

'I made a commitment very early on to always work towards doing what I loved...'



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Bianca DUIMEL

Designer portraits

Bianca Duimel was born and grew up the Netherlands, emigrating to New Zealand with her parents at the age of 13 and settling in Auckland.

In her formative pre-migration childhood years she was fascinated by history, immersing herself in the life and culture of her homeland.

'I was very fortunate that I had plenty of exposure to historical architecture, living in one of the oldest cities called Utrecht. I was surrounded by old homes, many dating back to as far as 1500. There were many visits to our local Roman Catholic church and some beautiful cathedrals. In The Netherlands, the rich cultural history is very much celebrated and in Utrecht, often on Saturdays the local university would have acting students and puppeteers play out scenes and reenact tableaux of life back in the 1500's and 1600's.

I was hooked and fascinated by the concept of such a rich history, the costumes and beautifully decorated churches and cathedrals. I also loved the Ballet, which my Grandmother occasionally took me to, and some of my all time favorite trips were to the many museums, always searching out old paintings and anything to ▶



Beachday 1. Canon EOS 5D MkII with 50mm f1.4 lens, ISO 400. © Bianca Duimel

'My first real job was working in the photographic industry, loading film, mixing chemicals, reading and analysing densitometry.'

do with people, beautiful women, clothing, instruments, hair styles, and home interiors.

I was also fascinated by the bizarre works of Dutch painter Hieronymus Bosch (1450-1516) and later I studied art history, to discover more about the history and people behind the paintings and sculptures.

Once in New Zealand, at school Bianca unsurprisingly enjoyed art and languages, drawing, sculpture and painting – all pointers to a life to be spent in the pursuit of creative endeavors.

‘My first real job was working in the photographic industry, loading film, mixing chemicals, reading and analysing densitometry. This was soon followed by printing and eventually darkroom work, where I loved seeing the work from commercial and wedding photographers come through. I continued to study art in the evenings, enjoying sketching, watercolour, charcoal and sculpture.

After working at a few larger labs, the opportunity came along to set up run and mini labs. Eventually I became interested in the photographic equipment which we sold to enthusiasts. In order to learn about the equipment I had to take all of the cameras and lenses home to up-skill myself. I gained an enormous amount of knowledge, and I loved working with various lenses including macro. I experimented with many different types of colour and black and white film, including infra-red, transparency and cross processing techniques. I was making copy negatives and slide duplications with my newfound interest in all of the processes around photography and laboratory work.’

With this excellent grounding in the mechanics of the industry, Bianca’s thoughts and interests turned towards images of her own creation:

‘My dream was to have my own studio one day, and to work with my favorite subjects, people. An opportunity came along and I was offered

the opportunity to first manage, and later purchase, a working studio in a shopping mall. It was fully booked, 7 days a week, full on glamour photography where everything had to be created and be perfect in camera at the time of capture. There was no Photoshop at this time. We also produced family portraits. Out of necessity, I also became a make-up artist and hairstylist, gaining more knowledge and doing my diploma in hair design.’

Over time, Bianca also made changes to the business, developing it and broadening her own skill sets:

‘While I had studied lighting in some depth while learning how to use cameras and lenses, I did a studio and natural lighting course with the late professional photographer Trevor Winkworth, a guru for many enthusiasts, who taught me how to really ‘see’ the light. This was a real eye opener, and on reflection, an absolute necessity for anyone who wants to learn anything about photography. I now teach people to see the light for themselves. When I first took over the studio, it offered inexpensive portraits and I changed the look and presentation, up skilled staff and increased prices, to make us more in line with other professional studios. I was there for 6 years, widening the offer to include wedding photography. I also started working with pregnant women and newborn babies, which at that stage was almost unheard of, but as the word spread, customers seemed to come from far and wide.’

Bianca’s images were being printed at Superlab and then owner Bob Tulloch, himself a well-known and well-respected professional photographer, suggested to Bianca that there was much to be gained by joining the NZIPP. ▶

Beachday 2. Canon EOS 5D MkII with 50mm f1.4 lens, ISO 400. © Bianca Duimel



She entered her first print into the NZIPP print judging in 1998, achieving her first Silver. Many entries later, Bianca was achieving more success in both the NZIPP Awards, and the Kodak Gold Awards.

'I then bought a large home with plenty of space for a studio from home, reducing my rental outgoings and planning possibly for babies on the horizon. We built a facility consisting of a make up bench, changing room, and the luxury of 2 studios – one for the use of photographic lighting and the other for natural daylight photography. I am very close to beautiful parks, and often take my subjects outside. I still run this studio to this day and have another studio opening in early April 2014 in Newmarket, Auckland.'

Today Bianca shoots a mixture of family portraiture, newborn and maternity, children and her personal favourite, beauty photography.

'I adore fashion photography and I am in awe of fashion photographers, even dating back to the 1940's when they created classic poses and beautiful work, mostly created 'in camera' and later carefully worked in the darkroom. Now, in the digital age, there has been an explosion of fine art photographers, creating stunning artwork and there are many that I admire, and take inspiration from. There has been a shift in the style of work I create now, as there is endless freedom to create what I want to, all that is lacking now is time. I still produce images with an historical feel, I cannot turn that off, I feel it offers a touch of magic, some of which can be captured in camera, by careful costuming, and of course the use of varied textures to suit the shot, and also by mixing other art mediums with photography. I have a large library of images of different objects, cloudscapes, skies, fabrics, animals, birds, fish, sunsets, waterscapes, textures and backgrounds which I continuously shoot and add to, using these on a regular basis, thereby adding my own personality to the images.'

f11: Welcome Bianca, nice to have you here at last, and worth the wait!

BD: It is my pleasure, I have read the magazine for a long time, and enjoy seeing the photographer's work which you feature. It is such a wonderful opportunity to share a little bit of what I do and talk about my passion.

f11: All of those years spent processing and printing other photographer's work – a frustrating time for you as a creative person, or something else entirely?

BD: Although at the time I did not realise it, I learnt a great deal of skills including darkroom work, sales and marketing, photographic knowledge and management, all of which I have made use of over the years I have been in my own studio. Frustrating yes, but I really had no idea what to do with my own creativity to be honest, photography therefore has been a great outlet. When I eventually discovered Photoshop (at hardly a young age) some things seemed to fall into place for me.

f11: Are there other photographers who have influenced your work, or who you consider to be mentors?

BD: Many classic photographers, Man Ray, Horst P Horst, Edward Weston, Snowdon, Brian Brake, Annie Leibovitz and of course Anne Geddes. Plus there are some fresh young talents out there, people like Brooke Shaden, Himitsuhana, and Mike Hill are some of my favourites when it comes to fine art portraiture and in Mike's case a more classic real life everyday capture it as it is. You featured Mike's work in issue 25 ▶

Dancer. Shot in daylight, Canon EOS 5D MkII with 85mm f1.8 lens, ISO 250. Butterflies multilayered also shot in daylight. © Bianca Duimel



of the magazine, in September 2013. I think now with access to the internet we are flooded with images and artwork from every type of artistic endeavour, so it's more than photography that inspires me – painters, sculptors and the like have a big part to play. I have not had a mentor as such, but people like Sue Bryce and Trey Ratcliff, inspire me in a business sense.

f11: Where do you find inspiration for your creations?

BD: This is almost a bit of a mystery really; I have a constant flow of ideas, which is not easy as there is not always time to act upon them. I get inspiration from my children, music, movies, paintings, and books. I love fabrics and different paper types, watching people, being outdoors at the beach, or even just a mood.

f11: Let's talk about the process of pre-visualisation. How closely do you plan these images before going about the process of creating them? Do you advance sketch concepts, or do they evolve more organically?

BD: With creative images, 98% of the time the images just happen, a dress and a hairstyle will guide me to produce a mood, then this produces the outcome. I might not look at certain images I shot 6 months ago, but when I come across them again, I see one that inspires and then it is created into the end result. Sometimes I visualise an idea and get to work. If the images are commissioned, the client usually has an idea of the direction they want you to go in, which will have an influence on the final outcome. Working with families and children, I have a brief, so I have a more limited creative license. There are fewer than a handful of images where I actually planned and used a storyboard to help build the image. It makes sense to do this, but I've found that it limits my creativity somehow.

f11: Are any of these images created for client commissions, or are these all self commissioned creative pieces done for your own satisfaction and for entry into awards programs?

BD: There are commissioned images there, then others are just for my own expression of creativity and of course awards programs, they make you work hard to create something new and different. It is a wonderful way to push yourself along a little road of discovery where newfound skills are later used in everyday editing really helping to create a style for yourself.

f11: You carefully developed hair and make up artist skill sets to work alongside your photographic techniques, effectively making you a one person production unit! Do you still work on your own these days, or do you have a team around you?

BD: I still work as make up artist, hairstylist and visual stylist for my beauty and creative shoots whenever I can, but in busy times or for more commercial projects having another skilled MUA there is a wonderful thing.

f11: Let's talk about the capture end of the process, what are your equipment preferences and what's your typical camera kit?

BD: There is always a list of goodies I have my eyes on, but I keep my kit pretty simple. I am currently using the Canon EOS 5D MkII and I have a range of prime lenses: I love my 50mm f1.4 – an honest look at your subject and your surroundings; and my 85mm f1.8 – beautiful for glamour and children, creating lovely bokeh and a shallower depth of field. I have a 28-105mm, rarely used to be honest, but it can be handy to have the different focal lengths in one lens, a little faster than changing lenses mid stream. A cute Lensbaby 3G must be my ▶

Brodee. Canon EOS 5D MkII with 85mm f1.8 lens, ISO 100. © Bianca Duimel



favourite to create an unexpected and interesting outcome; and some filters including UV, polarisers and neutral density for long exposure daytime shoots. I have made several things in my kit for myself: including reflectors, and lens hoods with interesting vignettes. I love to 'free lens' with my 50mm, creating similar effects to my Lensbaby. Now I'm keen to deconstruct a few old lenses to expand on this and create a unique look, maybe taking advantage of the effects of age, scratches, uneven glass, even a bit of mould? I can see a project coming up...

f11: And in terms of lighting equipment, what do you use?

BD: I have 4 Bowens units, all the Prolite 60, that have been with me for years. I keep one just for spare parts, and I have rebuilt one of the lights from this unit. I use Manfrotto stands, a ball head tripod and a boom. I have a wall bracket system for my backdrop rolls and use large polystyrene boards as reflectors, these are painted in different colours and some are covered with wallpaper, which seems to be making a bit of a come back lately.

f11: Turning to post-production techniques, tell us about your workflow and the sort of work that goes into some of these creations?

BD: I try to keep things as simple as possible, being conscious of using my time efficiently as I have children, and like to spend as much time with them as I can after school, so generally editing is done at night, or I have different levels of contractors working for me if the workload becomes too daunting.

I am completely self taught in editing, I shoot in RAW and I process my images by exporting them into Adobe Lightroom, exporting as jpegs, ready for culling and using the best shots, or selecting the images that I think I can use later as a whole, or in part, keeping these on file and categorised. Then I will play with the images trying different ideas and go with what I think looks good, depending on what type of job the images ▶



*Butterfly. Composite, a mix of 2 main component images and multilayers of butterflies. Model shot in studio with Canon EOS 5D MkII with 85mm f1.8 lens, ISO 100. Background landscape shot in Queenstown with 50mm f1.4 lens, ISO 100.
© Bianca Duimel*

are ultimately destined for. I don't have presets or buy them but I do make actions of the correction and treatments I like to apply in Photoshop. I use my huge library of images captured for use as textures, and I have also bought a few from Deviant art if I remember correctly.

f11: After operating successfully from a home studio, you're opening a studio in a commercial location, what's the motivation behind this?

BD: Having a busy studio at home, even though it is separate from the living area and beautifully presented, comes with its own challenges – and there are many. I have worked in my current studio for quite a few years, and I am ready and excited about the prospect of 'moving to town'. I have really enjoyed working from home while my children were small, in fact I worked right through from the time they were born. As my children are growing up and now moving schools, I am able to move around a little more. My daughter has started school in town, so now I can be somewhere other than my own home. I am happy to be out in the city, which has such a different vibe. It is creating a different scene and I always like a new project and a chance to mix with different people, creating ideas, challenges and opportunities. I believe that the public's perception of your success, capability and professionalism can sometimes be partially based on your location, and that being in the city will attract a different clientele. My goal is to be as busy as I was in a previous commercial situation – and I am also hoping to photograph more commercial work, and that being closer to the action could make things a little easier.

f11: You're also beginning to offer workshops and tuition, tell us about this, and how this will fit in with your creative work?

BD: Ah yes, The Naked Robot – this idea was born out of the massive interest at the last NZIPP print judging and conference where I was bombarded with questions from people, things

that come second nature to me were mysterious to others, and I received a lot of requests for workshops. So why not? I invited 2 other top photographers, Harry Janssen and Mike Hollman, both of whom you have featured in the magazine, and invited Sean Dick to manage and help set up a website that could cater for all levels and interests in photography. We offer every course and advise on anything photographic, and while it is early days, I'm sure that this will be an exciting project aimed simply at teaching the good stuff.

I feel like the creative imagery will flow, it is relaxing for me and an outlet that just happens, an invisible drive. However, my photography has always been my main source of income, I have done very well there and I can't see that changing too much.

The reason for teaching is that I feel a sense of responsibility. I have worked in the photographic industry for almost 30 years, I see new people coming into the business that just need a bit of tweaking to be amazing at what they do, why not guide those who want to learn? I have a lot to give, I feel very positive about the idea of teaching people great skills that will stay with them throughout their careers. ▶

*Head in the clouds. Composite, model shot in studio with Canon EOS 5D MkII with 50mm f1.4 lens, ISO 100.
© Bianca Duimel*



f11: Is photography your sole creative outlet these days, or do you still pursue other avenues?

BD: It is photography for now, but there are some other projects looming. Film is a curious new passion for me and the prospect of recording moving stills and directing things to happen simultaneously, then editing and even adding animation and textures, both intrigues and excites me. As I am getting older there is a new awareness of some responsibility for creating history, as what seems normal now won't be here in ten years or twenty, so more photojournalistic imagery on the horizon I think.

Fresh new canvas and some new tubes of paint are always stirring. A new studio and a new home will be waiting to be decorated, I studied interior design for a year before I had my second baby, so those projects will keep me occupied for some time. Singing has been a passion for years and I am learning to play the cello, so watch this space...

f11: Thanks Bianca, it's been a pleasure hosting you and your work here in the magazine.

BD: Thank you Tim, for making me stop and think for a while, it's wonderful to be able to share and hopefully my work might inspire someone else. ■

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www.designerportraits.co.nz
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► *Catch. Composite of 2 outdoor images. Canon EOS 5D MkII with 50mm f1.4 lens, ISO 200. © Bianca Duimel*

►► *Following double page spread: Esky. Shot at Muriwai Beach, Auckland. Canon EOS 5D MkII with 50mm lens, ISO 160. © Bianca Duimel*









◀◀ Previous double page spread: Glamour. Shot with natural light, Canon EOS 5D MkII with 85mm f1.8 lens, ISO 200. © Bianca Duimel

▲ Cellos. Composite of model on location at Muriwai Beach, Auckland and several layers for the flying cellos. Canon EOS 5D MkII with 50mm f1.4 lens, ISO 200. © Bianca Duimel

Boy. My earliest attempt at a composite, using layers and 3 separate images. Model shot with Canon EOS 5D MkII with 85mm lens, ISO 200. Background images blended together and texture added. © Bianca Duimel



'The reason for teaching is that I feel a sense of responsibility.'



Balloon. 11 images were composited for this creation: the cloudscape, aerial shot, models and balloon, sandbags and ropes were all shot individually. Canon EOS 5D MkII with 50mm F1.4 lens and Nikon Coolpix for the aerial background image. Texture and softening added in post-production. © Bianca Duimel



*Bird. An image composite of 3 layers. Canon EOS 5D MkII with 85mm f1.8 lens, ISO 100, for the model, and a 50mm f1.4 lens at ISO 200 for the background treescape. ISO 200. Background images blended together and texture added.
© Bianca Duimel*

'I still work as make up artist, hairstylist and visual stylist for my beauty and creative shoots whenever I can, but in busy times or for more commercial projects having another skilled MUA there is a wonderful thing.'

Princess. An image composite of 3 layers. Canon EOS 5D MkII with 85mm f1.8 lens, ISO 100, for the model, and the background landscape images were blended together and texture added for soft finish.

© Bianca Duimel





Joy. Canon EOS 5D MkII with 50mm f1.4 lens, ISO 200. © Bianca Duimel

► Sacha. Canon EOS 5D MkII with 85mm
f1.8 lens, ISO 160. © Bianca Duimel



►► Following double page spread: Angels. An image composite of 3 layers. Canon EOS 5D MkII with
50mm f1.4 lens, ISO 200, for the model, blended together with textured background and the wings
were all clear cut and added individually. © Bianca Duimel



'...I have a constant flow of ideas, which is not easy as there is not always time to act upon them. I get inspiration from my children, music, movies, paintings, and books.'

Shari. Canon EOS 5D MkII with 50mm f1.4 lens, ISO 400. © Bianca Duimel



Bruce JENKINS

Fast fixation

A lifelong passion for a photographer with high octane fuel in his veins: Bruce Jenkins has loved motor racing of all types for as long as he can remember, and he has been photographing two and four wheeled autosport for almost as long. Other fast fossil fuelled contraptions have also come before his lens, one or two even feature in this article.

First as a passionate amateur and then on a professional basis, Bruce has photographed established and rising racers for five decades and has been privileged to photograph some of the sport's greats at the height of their careers.

'I started in motor cycle racing, because that is what I loved most. I found that it helps to have been in the sport because it gives you an innate sense of where the key point of the action is going to occur – and it's about anticipating that point, placing yourself to capture the essence of the action, which can occur in a fraction of a second.'

Bruce was born and raised in Napier, on New Zealand's East Coast. Locally educated, he studied art at school but what fired the creative flame was his dad's Zeiss camera. ▶



Track walk, Highlands Motorsport Park, Cromwell, NZ. Nikon D4 with 16-35mm lens. © Bruce Jenkins

'Dad was a bit of a revolutionary really. He had the Zeiss film camera and was also an early adopter of Super 8 home movie cameras. Every now and then I got to borrow the little Zeiss. It was just beautiful and that, more than anything, is what started this journey.'

Bruce says around this time he fell in love with automotive and motorsport yearbooks, and would spend hours looking at the images, over and over.

'I got in a bit of trouble over that, because I'd sneak them out of my bag when I was supposed to be reading in English classes. I'd study those photos day in, day out,' he says.

After he left school, Bruce joined the family retail jewellery business as a watchmaker and engraver until the business was sold in 1986.

During that time, he had been spending more and more of his free time around motorcycles, racing and in photographing local motorsport events.

'That's the grounding every action sport photographer needs to seek out, the unofficial apprenticeship that gives you that unique insight into the sport and into what drives those who race.'

Bruce believes his first 'proper' published image was from touring car racing at Pukekohe race circuit south of Auckland, in the 1970s.

'The wonderful thing about motor racing back then was the ease of access. As long as you weren't being silly you could get up very close to the action, shooting some of the biggest names in the sport from just metres away. It's all a bit different now, there are very few approved photo points at race tracks and they are much further away from the track. This means photography of motorsport requires more specialised gear than ever and that is a shame because it limits the opportunities for young photographers starting out.'

Published in local, regional and national magazines, he also found himself 'in the dark room until 3am' printing black and white images for media releases.

'It just grew organically, week by week, until my photography was taking over my day job.'

A stint in Australia working for Omega gave Bruce the chance to photograph the motor racing scene there as it blossomed from the early days when imported American 'iron' went wheel to wheel with local heroes in Ford and GM Holden cars. Australia's touring car scene followed American practice, and its drivers became larger-than-life household names.

'Peter Brock, Dick Johnson, Allan Moffatt and so many others. I wasn't even accredited then, just went along and shot the biggest names in the sport at some of the most memorable races of the era.'

By now Bruce had stepped up to a new Nikkormat.

Returning to New Zealand, he found himself once more immersed in motor racing, and especially motor cycles.

'I shot New Zealand's most famous motorcycle race, the Castrol Six Hour, at Manfeild. Robert Holden and others – just sublime to watch. Crowd control wasn't a big thing – photographers could cross and re-cross the track during the race. Nobody got hit or hurt. Amazing times.'

One of his most memorable shots came from this time, a photo of Robert Holden in the 'esses' at Wanganui. ▶

*Teretonga Park Raceway, Invercargill, NZ. Toyota Racing Series. Nikon D4 with 500mm f4 VR II lens.
© Bruce Jenkins*



‘Often it’s what you know you had to do to get a photo that makes it extra special beyond what is seen on the paper. For that shot I had to squeeze the camera between safety fencing and mesh fencing and could hardly get my eye to the viewfinder – then I had to catch him at just the right instant to make the shot work.’

Bruce says though technology makes such images so much easier in the digital age, it’s the moment of capturing the shot, and the process of putting yourself in the right place at the right time to do that, which is most memorable for him.

‘Having to plan the shot, arriving at the circuit and knowing what you want to get. Then making the shot happen just the way you envisaged it – all at 1/2000th or 1/20th and without actually seeing the instant when the shot happens, but knowing that you got it. This is the photographer’s creed. In the digital age when lots of people can take images that are so much better than what was possible previously, it’s what separates photographers from enthusiasts who take photographs.’

Another favourite is a photo of touring car master Peter Brock in the ‘Dipper’ at Bathurst in Australia.

‘Everybody has pics of Brock and the rest on two wheels at the Bathurst race in Australia, but like the Holden shot at Wanganui, mine is one of my favourites and for me sums up an era.’

Working in the crystal-clear air and harsh sunlight of Australia and New Zealand has lent Bruce’s images a surreal appearance. So many other locations have lighting that is softer and more flattering to a subject. But the images he captured on his favourite recent trip echo the antipodean lighting he has grown up with.

‘There’s something about the clear air and uncompromising light of New Zealand, and parts of Australia, that is compelling and challenging at the same time. And maybe that is why I loved

Bonneville so much. I think I shot some of my best ever work there, and it was certainly one of the most challenging events to capture – but everywhere you point a camera there’s something new and amazing to shoot. It’s an event that is about people as much as it is about motorsport, and I think that is the key to its success and appeal.’

The march of technology continues to put stunning images within reach of enthusiast photographers, and makes the job of getting into the profession easier and easier. But the result is also a refocussing on the ability of the photographer to single out the image required and understand how to capture it.

‘You go to an event with a plan and an idea of the image you need, but you also stay flexible – because you will see something and think ‘how can I capture that?’ You are working on the essence of the image, on how to make your image exceptional. You might work on that ‘something’ for 15 minutes to get what you need. That is very much the difference.’

He has worked in rallying, motorcycle racing, circuit racing and for some years has also been in demand for corporate work. Away from the lens and in addition to his early watchmaking career, he has also sold cars and real estate for a living.

Still based in Napier, New Zealand, he is the official photographer for two top-level Toyota championships: the Toyota Racing Series and the Toyota Finance 86 Championship. ▶

▶ *Manfeild Winter Series, Fielding, NZ, June 2013.*
Nikon D4 with 500mm f4 VR II lens. © Bruce Jenkins

▶▶ *Following double page spread: Teretonga Park Raceway, Invercargill, NZ. Toyota Racing Series, 2014.*
Nikon D4 with 16-35mm f4 lens. © Bruce Jenkins





Ryan Tveter

Ryan Tveter

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This year, Bruce will travel back to Bonneville with wife Kathy for another run at capturing the spirit and people of this iconic American motorsport event. – *profile by Mark Baker.*

We chatted to Bruce about the work, the tools and the techniques involved:

f11: Welcome Bruce, I first met you just as you were transitioning from jeweller to photographer, gosh that was a long time ago....

BJ: Late 80's, back in the days of Kodachrome 64, bulk load black and white film, and a Nikon F3 with manual focus lenses!

f11: That decisive moment, when something going 200km/h flashes through the viewfinder, is that still the same rush that it was in 1986?

BJ: Probably more so because it is instant. If something dramatic happened back in 1986 I would be on tender hooks right through until the film was processed and I could look at it with an eye glass. That was, and still is, when the excitement came, when you can see that you have captured what you saw in the viewfinder. After shooting a race there are always images that I have shot that I can't wait to see on the monitor.

f11: The technology you referred to earlier certainly helps a little more now, tell us about the kit you travel with and lug around circuits these days?

BJ: The bodies I use include a Nikon D4, D3 and D800. As long as it is within NZ and luggage is not too much of a problem I do arrive at the race track with a pretty comprehensive kit but I generally go trackside with 2 bodies, a Nikon 500mm f4 VR II, Nikon 70-200mm f4 (sold my 2.8 and use this instead, it's smaller, lighter and most reviews say it's sharper, f4 is plenty fast enough for shooting daytime sports with a modern DSLR) and the Nikon 16-35mm f4. I often use my Nikon 300mm f2.8 in the pits and garages for portraits and isolated images of car parts etc.

f11: Have you stayed with Nikon for the duration, or had dalliances along the way?

BJ: Yes, I have stayed with Nikon. Somewhere in the world there will always be someone using gear the same as yours (or worse) who takes better pictures, swapping brands is not going to make you a better photographer. The only deciding factor would be economics but at the moment Nikon is pretty competitive.

f11: You've always appreciated quality equipment, what's on the wishlist right now?

BJ: Nothing really, I actually have everything I need to create the images I want to create, now it is just a matter of staying up with it all.

f11: Is there one secret weapon in the camera bag, something absolutely indispensable?

BJ: For what I do, it would have to be the 500mm lens, I simply could not operate without it, it's the perfect size for what I shoot and yet still easy to use hand held, I very rarely use a monopod for shooting motorsport, I've yet to find one tall enough anyway!

f11: Were there mentors or teachers who served as influences when you first started?

BJ: Not really, it's always just been a matter of trying to do better than you did before. Not always an easy task when you are an owner operator with no work colleagues to bounce ideas off, but I wouldn't have it any other way.

f11: Is all of your learning from the school of hard knocks, or was there some element of formal photo education in your career?

BJ: I've never had any formal photography training.

f11: I know you're excited about returning to shoot at Bonneville this year, tell us why that's such a special place to photograph – and what the specific challenges are in that environment?

BJ: Bonneville is just the greatest event I have EVER photographed. It's special because of the

vast expanse of nothingness, just white salt flats with mountains – including Mt Jenkins – in the background. Nothing grows there, there is not a weed in sight which means no bugs, no birds, nothing, just the sound of race cars. It's special because of the people and the nostalgia associated with driving these big American V8 roadsters and streamliners that you will not see anywhere else in the world. There are 4 courses running all day long, virtually from dawn to dusk for a whole week so it is nothing to drive 100 miles a day just on the salt. In the mornings you get light to die for from daybreak right through till 11.00 am, after that it starts getting hotter and harsher to the point where you just about burn your fingers touching the black camera lenses. There is also the issue with heat haze and the distance you have to be from the action. To get a photo of a car coming towards you with the chute open is a real lottery, it can happen anywhere in a two to four mile area depending on where the drivers choose to exit the race course and go onto the return road. If the cars blow up or pull out before the 5 mile mark then you can sit around for half a day and get nothing. It's also special because of the people, here you have an event that is contested by amateurs and run by volunteers, and they are all so unbelievably friendly and co-operative that I have made some wonderful friends after just one visit to the place. The challenges are really just your ability to tolerate the intense heat. Modern DSLR cameras will meter perfectly for the extreme conditions and because there is this huge big white reflector all around it is hardly necessary to use any sort of fill flash at all because shadows are minimal. Just don't go there without ski glasses, it's simply impossible to work without them because the glare is unbearable.

f11: How do you keep those sensors protected – and are you cleaning these yourself as you go?

BJ: There is a lot to be said for running 3 bodies and not changing lenses. In the interests of

trying to travel light I only took 1 body with me to Bonneville last year, and that clear blue sky is very unforgiving if you have a dirty sensor. Yes, I do my own sensor cleaning now.

f11: What motor race event would be at the top of your bucket list if we could offer you an all expenses paid, first class ticket, no time limit and no editorial meddling return trip? And before you ask, yes, this is purely hypothetical...

BJ: I have worked at Le Mans, Monte Carlo, Daytona, Spa, Bathurst, and this year hope to get to the Indy 500 and Pikes Peak, I'm sure those events are pretty much at the top of any photographers bucket list but the one event that still sits on the top of my list is the Isle of Man TT.

f11: Have there ever been any close calls with all of the high speed machinery that surrounds you in your day job?

BJ: Nothing more serious than being sprayed with mud by Didier Auriol whilst doing a tyre testing shoot for Toyota in the Maramarua Forest before an international rally, afterwards he jokingly told me it was because I had a Greenpeace sticker on my camera case!

f11: What's the best thing about the job?

BJ: Getting out of the office.

f11: And the worst?

BJ: Getting stuck in the office – editing!

f11: Tell us about 'gen-Y' motorsport photographers – ever run into these people?

BJ: Not really, but there are an awful lot of 'wannabe' motorsport photographers who have no idea about the total package that is required to be successful in any form of commercial photography. Everything to do with motorsport is pretty competitive so these people tend not to make it trackside. ▶



f11: Do you travel with a laptop or perform all of your post production back at base?

BJ: I have social media and print media commitments for clients that require images to be out there straight after a race or test session so yes, I have to travel with a laptop. Generally everything is edited on site but some of the more commercial images are worked on back at base when I can use the 27" screen.

f11: Tell us about your approach to post production – minimal or fairly intensive?

BJ: It all all depends on the deadline and the usage, anything that is required for a press release immediately after a race is minimal. If I feel the image has more commercial use, or if it can be enhanced to generate a greater audience on social media, then it will be more intensive. I never fail to be amazed by the extra number of 'likes' an image will get if has that 'instagram' look to it. Exposure to the widest audience is the name of the game and these tools are just extra ways of getting the client's name out there.

f11: Walk us through processing two thousand images when you get home?

BJ: It's more like 6000 than 2000! Processing is done on site, on the day. Simply a case of uploading everything, choosing and tagging the best by looking through the digital proof sheets and then tweaking that selection if necessary. The rest are all saved but I will go through them during the week to delete the out takes. I do, however, tend to keep the majority of what I have shot. I use both Lightroom and Photo Mechanic, it all depends on timing and what I want to do with the pictures. ▶



▲ On two wheels, Bonneville Salt Flats, Utah, USA. Nikon D4 with 16-35mm f4 lens. © Bruce Jenkins

◀◀ Previous double page spread: Andy Sills and his BMW, Bonneville Salt Flats, Utah, USA. Nikon D4 with 500mm f4 VR II lens. © Bruce Jenkins

f11: Is it all electronic delivery now, or do you still have clients asking for a stick or a disk?

BJ: If there is a journalist or client on site then it is more than likely that they will ask for a stick but otherwise, no, everything goes on the cloud for clients to retrieve.

f11: How big is your photo library now, how do you manage this and permit client access, and how do you safeguard against potential loss of images?

BJ: I don't put the same priority on my photo library as I once did, for of a number of reasons, the main one being that unless you have the worlds best collection of b/w's from the Jim Clark era then the demand for historical images is pretty slim. For the sake of this argument I just did a quick search and found that I could easily buy a royalty free image of a 2014 F1 car in action for \$10. 20 years ago you would have been looking at a minimum of \$200 for that sort of pic. I do store everything on the cloud these days but the majority of the images are not publicly searchable. I can, however, send the link to a client no matter where I am.

f11: What would you do with yourself if you packed this game in tomorrow?

BJ: It ain't gonna happen, as long as I can hold a camera and see through the viewfinder then I will keep doing this forever, racing cars might not always be the main subject though – who knows?

f11: Thanks Bruce, always a blast to catch up with you, and thanks for sharing these images with us.

BJ: Pleasure, thanks for allowing me to be a part of *f11*. ■

TS

www.brucejenkins.co.nz



Teretonga Park Raceway, Invercargill, NZ. Toyota Racing Series, 2013. Nikon D4 with 500mm f4 VR II lens. © Bruce Jenkins



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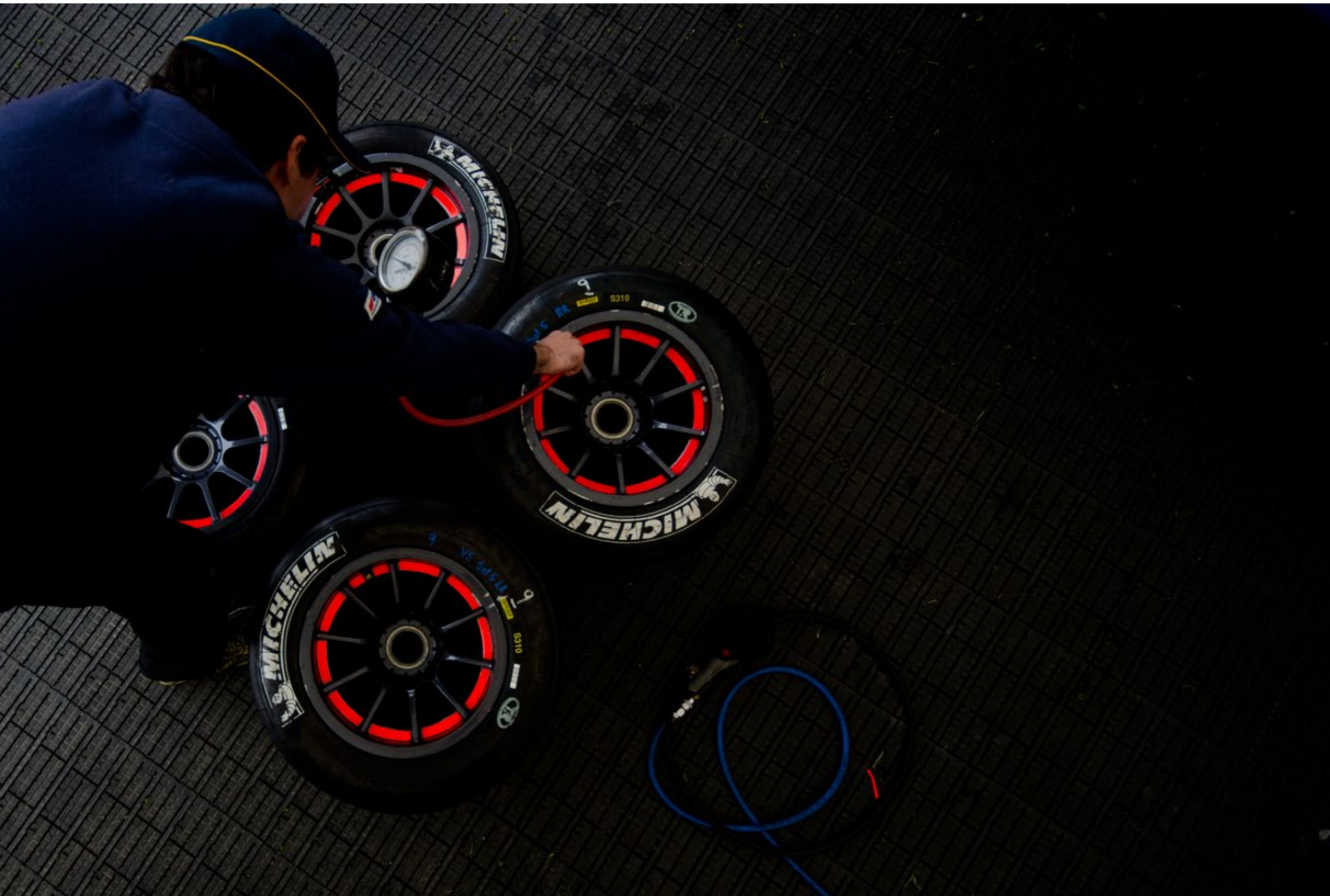
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◀◀ Previous double page spread: Nikon D4
with 16-35mm f4 lens. © Bruce Jenkins

*'I have worked at Le Mans, Monte
Carlo, Daytona, Spa, Bathurst,
and this year hope to get to the
Indy 500 and Pikes Peak...'*



▲ Manfeild, Fielding, NZ. Nikon D4 with 500mm f4 VR II lens, panned at 1/400sec, no
cropping, presented here as framed in camera. © Bruce Jenkins



'...as long as I can hold a camera and see through the viewfinder then I will keep doing this forever...'

Nikon D7000 with 10-20mm lens. © Bruce Jenkins



◀◀ Previous double page spread: Taupo, NZ. Part of a series I'm working on called 'Racers'. Nikon D4 with 16-35mm f4 lens. © Bruce Jenkins



▲ Jetboat racing, NZ. Nikon D4 with 500mm f4 VR II lens. © Bruce Jenkins

▶▶ Following double page spread: Spinning wheel shot at 1/40 sec handheld, Nikon D3 with 60mm Micro lens. © Bruce Jenkins





© Hayley Jenkins



V8 Super Tourers at Pukekohe Park Raceway, near Auckland, NZ. Nikon D7000 with 70-200mm f4 with 1.4x converter. © Bruce Jenkins



Harris Family Racing car (from Hawkes Bay, NZ) at Bonneville, Utah, USA.
Nikon D4 with 16-35mm f4 lens. © Bruce Jenkins



Mike Moore and the car he built, Bonneville, Utah, USA.
Nikon D4 with 16-35mm f4 lens. © Bruce Jenkins

'Bonneville is just the greatest event I have EVER photographed. It's special because of the vast expanse of nothingness, just white salt flats with mountains – including Mt Jenkins – in the background.'

► *Finding a baby in the gorilla group is amazing. We have experienced them from one week old tiny bundles of joy, to mischievous youngsters who are as curious about you, as you are of them. 70-200mm lens at 1/500 sec, ISO 3200. © Darran Leal*

On location

RWANDA

As photographers, we can capture unique subjects, events and moments in time. One stand out 'life experience' for me personally was to visit Rwanda, on the eastern side of Africa. Just over a decade ago, this was a place of war and genocide. Today, it is a peaceful land that offers one of life's greatest experiences – the chance to visit with Mountain Gorillas!

My first visit required the most homework and preparation as I had heard many negative points about this region. Thankfully, these all proved to be incorrect as I have found the people to be lovely and very hospitable, the infrastructure to be adequate, security is good and of course the photo opportunities are outstanding.

I say outstanding as not only will Rwanda offer you gorillas, but excellent culture and people

shoots. Other natural history subjects also are available with around a dozen primate species, frogs, birds and incredibly beautiful rainforest.

Be prepared for hills and mountains, Rwanda has a rough geological history, this offering fertile soils, but difficult to farm steep land. It even has a touch of Australia, with lots of eucalypt trees and other species familiar to those hailing from the lucky country. These were brought in to help provide for fire wood and other farming needs after the war.

We mix up cultural shoots in Rwanda as well. In fact these prove to be very funny and a great way to understand the local people. On my last visit I returned to a village we had visited the previous year. I took a large canvas featuring a collection of photographs, including some ►



of the villagers and the wildlife. They loved it and fell over laughing at seeing themselves and their friends in print.

Without doubt, nearly everyone who visits this region determines to experience or photograph the gorillas. From the 1960's through to the eighties, the American zoologist Dian Fossey helped to make the region and the gorillas famous. Her passion over 18 years was to study and to save these gentle giants. At the time of her death, murdered in 1985, fewer than 250 animals were left in the wild.

Her legacy today is that over 700 gorillas now roam the volcanic mountains that they call home, and her book *Gorillas in the Mist* was adapted into a 1988 feature film.

To see the gorillas, you need to buy a special US\$750 permit, before you arrive. This offers you the chance to join one of 8 groups of 8 adventurers – for one gorilla trek. This is the only way to see the gorillas. Expert local guides are allocated to your group and each day is mixed with varied tracks and visits to different gorilla groups. About 17 gorilla groups are found in Rwanda.

So for me, I have a group of 7 photographers, plus myself to make 8. We then have an exclusive group with the same objectives in mind. Our group has a professional photo guide, plus the local guide, plus porters. If you book as part of a more general group, you will get a mix of people, interests and nationalities.

You can hire a porter for around US\$10 per day. Now some of you would be saying, 'I don't need a porter'. Point one – at US\$10 you are helping to feed a local family. Point two – you will be surprised at how helpful they are. Most visitors can do the walks, but some walks offer more difficult sections, especially when these might be wet. A helping hand shoots out to steady you at just the right moment.

Overall, most people with a basic level of fitness and carrying no injuries can undertake all of the

walks. It's not about how fast you walk, it is all about the journey.

On some trek days, it can take less than an hour to 'discover' the gorilla group. On others, it might take hours and walks nearing 4,000m above sea level. All of our customers have made every walk, albeit at the end of the day they were a bit tired.

We break up a week's tour with other local adventures and offer 3 gorilla walks – all permitted. We target, sorry top secret, one specific gorilla group as a 'must do' experience. You are not guaranteed any group. However, after a few visits I know the system and the guides. This group is outstanding and has offered us everything from 40 odd individuals, to week old babies, and silver-backs up close and personal. Gorillas are amazingly gentle and so much like us – in fact sharing 98% of our DNA.

Rwanda requires one very important lens – a 70-200mm f2.8 and ideally, a DSLR camera with good low light capabilities.

Want to see a video of a gorilla trek? [Click here.](#)

If you have ever thought of visiting the gorillas – don't say, one day! It is one of the greatest life experiences you will ever undertake. I have so many fantastic images, memories and experiences that I would take too long to tell you. Maybe one day...

Enjoy shooting ... ■

Darran Leal

darran@f11magazine.com
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.



▲ Most visitors target the gorillas, however Rwanda offers many other natural wonders with frogs and chameleons some of them harder to find. 105mm macro lens at ISO 800. © Darran Leal



► Rwanda offers such diversity of subjects, including fantastic markets and busy street scenes all over the country. 70-200mm lens at ISO 1600. © Darran Leal



Achieving international recognition with Federation International de L'Art Photographique (FIAP)

As a member of the Photographic Society of New Zealand (PSNZ) you can have links to many international societies and one of the most rewarding ones is the Federation International de L'Art Photographique (FIAP), based in Paris.

An umbrella organisation for recreational photography around the world, it represents some 88 different countries, and PSNZ is its representative here in New Zealand.

FIAP offers many benefits to photographers one of which is their biannual Congress hosted in a different country each time.

Turkey will host this year's Congress from 1 – 7 September. Delegates are not expected to attend the formal Congress meetings, instead they are hosted to a week of premium sightseeing viewing the 'best of the best' of the country with hundreds of international photographers who attend.

FIAP does not provide individual membership but it formally recognises about 250 international salons annually, which can count towards the awarding of FIAP distinctions.

Gaining a FIAP distinction is viewed as a natural progression for PSNZ members who have been successful in gaining PSNZ Honours, and are looking for further challenges on the wider world stage.

As with PSNZ Honours Awards, there are three levels of distinction: AFIAP (Artiste Federation International de L'Art Photographique), EFIAP (Excellence Federation International de L'Art Photographique) and MFIAP (Master Federation International de L'Art Photographique).

To qualify for this first distinction, a photographer must register and obtain a FIAP Photographer's Life Card and is required to have had success in Salons conducted under FIAP patronage for at least one year. The candidate must have at least 40 acceptances at a minimum of 15 different FIAP salons across a minimum of eight different countries and with at least 15 different images. There's also a requirement that a minimum of ten percent of the required acceptances be gained in 'Paper Salons', i.e. as prints.

PSNZ also stipulates that a candidate is a PSNZ member and has had five or more acceptances at PSNZ National Exhibitions (Natex) and make available – over time – at least three of their best images to the PSNZ for consideration for PSNZ entries into FIAP Biennials and/or other international event.

When an AFIAP distinction has been achieved the photographers can move on to the higher levels of distinction and obviously the demand for success in different Salons conducted under FIAP patronage increases according to the level being sought.

PSNZ recommendations for AFIAP and EFIAP distinctions are consolidated annually and forwarded to the FIAP for consideration.

More information on FIAP can be found on the PSNZ website while information on the rules and an application form for a FIAP Photographer's Life Card can be obtained from Brian Cudby FPSNZ EFIAP ESFIAP by email.

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.

HOW TO USE THE LINKS

A single click of the mouse will activate the link you're interested in. Here's how they behave depending on how you're reading the magazine:

ONLINE readers will note that these links open in a new tab, or window, in your web browser, so you won't lose your place in f11, as this stays open in it's own tab or window.

If you're reading our **PDF** on your computer, Acrobat/Adobe Reader will open the link in your browser while holding the f11 page open for you to return to.

If you're reading our **PDF** on your iPad, iBooks will ask you if you wish to leave to open the link. Once you've viewed the link contents in Safari, simply return to iBooks where you'll find f11 remains open on the page you were last reading.

Enjoy.

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 work shops, 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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And the canary gasps...

Instruments have replaced the simple living, breathing early warning technology that is best remembered for detecting carbon dioxide and methane in mines. The poor caged creatures gave some indication of impending disaster as their cheerful singing slowed and stopped.

Photography too, is an instrument which can be active in sounding a few warnings and offering the possibility of avoiding certain doom.

I well remember an interesting side effect that some of the more modern colour film emulsions exhibited, and for a while this was a big mystery as it was not universally evident. Some photographers were noticing base fog creeping into film that should not have been present.

After much testing of emulsion it was narrowed down to photographers' film loading areas.

The small film change cupboards and drawers where photographers stored unexposed film ready for loading into cassettes, magazines or sheet film holders were commonly built using composite timbers. In many parts of the world this material – compressed chip-board – contained adhesives high in formaldehyde.

Although identified as a potential cancer causing agent, formaldehyde was not universally

accepted as a toxic substance and hence glues, bonding agents or plastics containing formaldehyde were limited or banned in many parts of the world – but not in others.

Film effectively became a canary that probably should have made us more concerned about our exposure to formaldehyde a lot earlier than we actually did.

Like many carcinogenic compounds and processes there were, on balance, benefits and in both C41 and E6 processing there were formaldehyde components in some chemical steps.

I remember some time ago – in fact 1969, visiting the abandoned town of Wittenoom in North West Australia. I was working nearby in Mt Tom Price and was taking time out to explore the famous Wittenoom Gorge area with friends. Spectacular photographically but equally of interest were the abandoned workings of the asbestos mines. We were intrigued as we ventured into mine shafts, clambered over rusting machinery and handled the amazing fibrous rock. Interesting photographs eventuated, but little did we know!

Asbestos at Wittenoom development and production was pioneered in the earlier days

by the resources baron Lang Hancock, he became Mine Superintendent before he sold to CSR. CSR sold the mine in 1966. To date it is claimed that more than 2,000 Wittenoom workers and residents have died of asbestos related diseases.

Despite asbestos being banned in many countries, Canada closed its last two mines in 2012 and Russia, China and a few others continue with theirs. But then in some countries lives are of little or no consequence to the oligarchs or entrepreneurs.

Industrial consequences are evidenced not only in the end product, but also within the processes employed to make these products. At times, and particularly in the photo industry, there was great sensitivity to what dangers existed in the toxic chemicals used and the environmental outcomes.

I was working for Kodak and from memory in the mid to late 1970's they commissioned a film which I and others enjoyed showing to as wide an audience as possible. It was my first exposure to a corporate environmental message, the film was called *'All the difference'*. It quoted Robert Frost's words from *'The Road Not Taken'*, which ends with these words:

*Two roads diverged in a woods, and I...
I took the one less travelled by,
And that made all the difference.*

The argument was that Kodak (and all of us) had an easy option, but Kodak chose to be a better conservator of the environment. In Rochester NY, Kodak was a huge consumer of water from the river running alongside the manufacturing plant – and an equally large polluter back into the same river that ran into nearby Lake Ontario. By the end of Kodak's cleanup programme the water going out of their manufacturing plant was cleaner than the water they were taking in.

Across the Pacific Ocean, in Japan, Fujifilm took their own separate but similar stance, and socially responsible manufacturing and business profitability indeed proved not to be mutually exclusive.

The canary sings, or doesn't, for each of us.

Photography itself has a role to play. Sometimes as a manufacturer impacting on our world, but more often as an active observer in noting, highlighting, or at the very least, influencing what our world could be. ■

MS
malcolm@f11magazine.com

The board of the ACMP would like to announce that it has appointed Brian Katzen, CA MBA as CEO and Administrator of The Australian Commercial and Media Photographers Association, effective as of the 12th of March 2014.

Brian Katzen has a background as a Chartered Accountant and Chartered Management Consultant. His particular area of focus is helping smaller businesses and not-for profit (NFP) organisations increase their profitability and growth through simplified applications of strategic planning, efficient processes and accounting systems.

Over the years, Brian has consulted a large number of NFP's including schools and university colleges, churches and synagogues, sporting and community roof bodies and charities. He has also served on boards of several NFP's including Greenwich Sailing Club, HOD Australia (Past President), and Magen David Adom NSW (MDA) (affiliated to Red Cross International) (Past President). As President of MDA he revitalised the organisation established in the 1940's, to become a most vibrant one it is today.

Brian's expertise is taking a NFP from a standard volunteer run organisation to a more viable, vibrant and systemised organisation that we at the ACMP are looking for as part of our new direction strategy that we have undertaken last year.

Brian is also a passionate photographer. Starting at age 7 on a Kodak Brownie, by his early 20's his photographs were regularly appearing in newspapers and magazines, and published in a book, 'Looking at Cape'.

The ACMP is very excited about this newly created position of CEO and is looking forward to working with Brian who's combination of NFP organisational management, strategic systems based skills and experience will help advance the education, support and viability of professional photography in Australia through the ACMP.

Brian's contact details are:
t: +61 411 182 267
e: briankatzen@infomax.com.au
admin@acmp.com.au



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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

Visit the Foto Frenzy website - www.fotofrenzy.com.au or email info@fotofrenzy.com.au for more information, terms and conditions.

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ALL OF OUR BACK ISSUES – RIGHT BACK TO NUMBER 1 – ARE AVAILABLE ON OUR WEBSITE. CLICK HERE NOW!



**Copyright. Legislation issues and legal update
– AIPP continued involvement**

Copyright and other Government legislation issues that potentially impact the photography industry are viewed by many as dull, boring, usually not urgent, hardly creative activity and having no measurable dollar impact on individual photographers right now! However, the AIPP board continues to give support and resources to this incredibly important long-term activity that evolves in the background. We ignore it at our peril!

Over the last 12 months there has been consistent and unrelenting activity that the AIPP has been involved with, pushing hard for the law makers and influencers to take into account the potential affects of the ever-changing legal framework that impacts the day-to-day working environment of professional photographers. Chris Shain continues to spearhead this work on behalf of the AIPP.

A few highlights:

August 2013, the AIPP presented a very detailed submission to the Australian Law Reform Commission (ALRC) inquiry into 'Copyright and the Digital Economy'. The AIPP representatives, Chris Shain and Ross Eason, were subsequently invited to meet with the Commissioner Professor Jill McKeough and her staff, in Sydney. Shain and Eason reinforced some of the AIPP's concerns about potential changes and the impact this could have on working photographers.

The ALRC recently started another inquiry into 'serious invasions of privacy in the digital era'. The AIPP responded with a brief written submission to register our interest in this area of law, which has great potential to impact on our day-to-day working life.

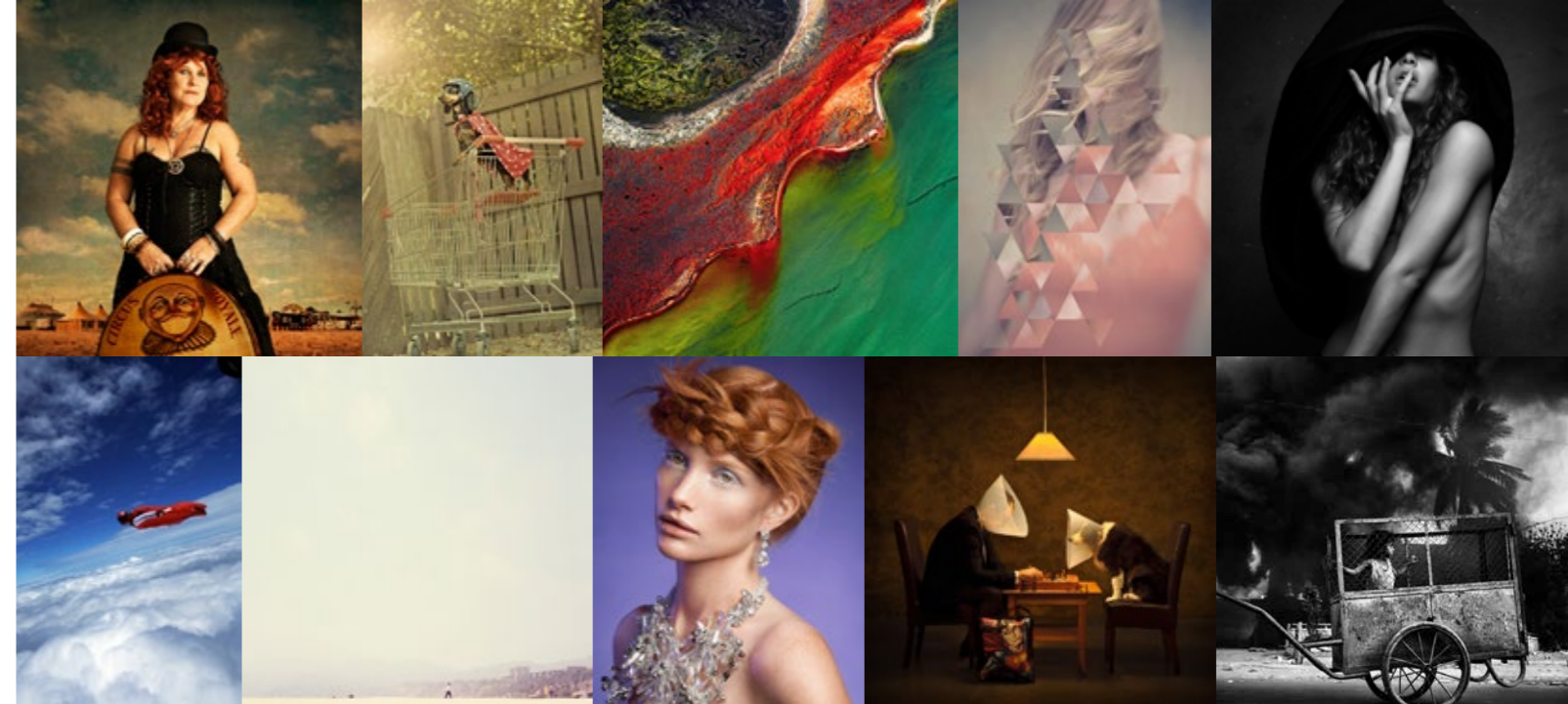
February 2014, Shain was involved as expert witness with an Australian federal court case involving a US photographer, Vincent Tylor. The circumstance of the copyright infringement is unremarkable for most photographers who would recognise the scenario as a day-to-day problem. *Read more about this important case here.*

March 2014, 16th *Biennial Copyright Law Symposium* – this important symposium is run by the Australian Copyright Council and the Copyright Society. Keynote speaker, was Director of the US Copyright Office and Register of Copyrights, Maria A. Pallante, a very powerful and influential person in the US copyright world. Whilst in Australia, she asked to meet with representatives of Australian photographers; Chris Shain represented both the AIPP and ACMP and photographers' agent, Shanon Stoddart. *Read more about the outcomes of this meeting here.*

Chris Shain, on behalf of the industry, regularly meets with the Copyright Council, Copyright Agency, Viscopy and senior academics in the copyright world to discuss issues that affect us. He's currently planning a lobbying visit to Canberra, in the near future, to meet with the Attorney General and Arts Minister and the opposition spokesperson in the same folios.

Do you really know and understand what you are agreeing to do and provide to a client? Who does own the pictures you create?

PLEASE READ THE FULL ARTICLE ON THE AIPP BLOG HERE



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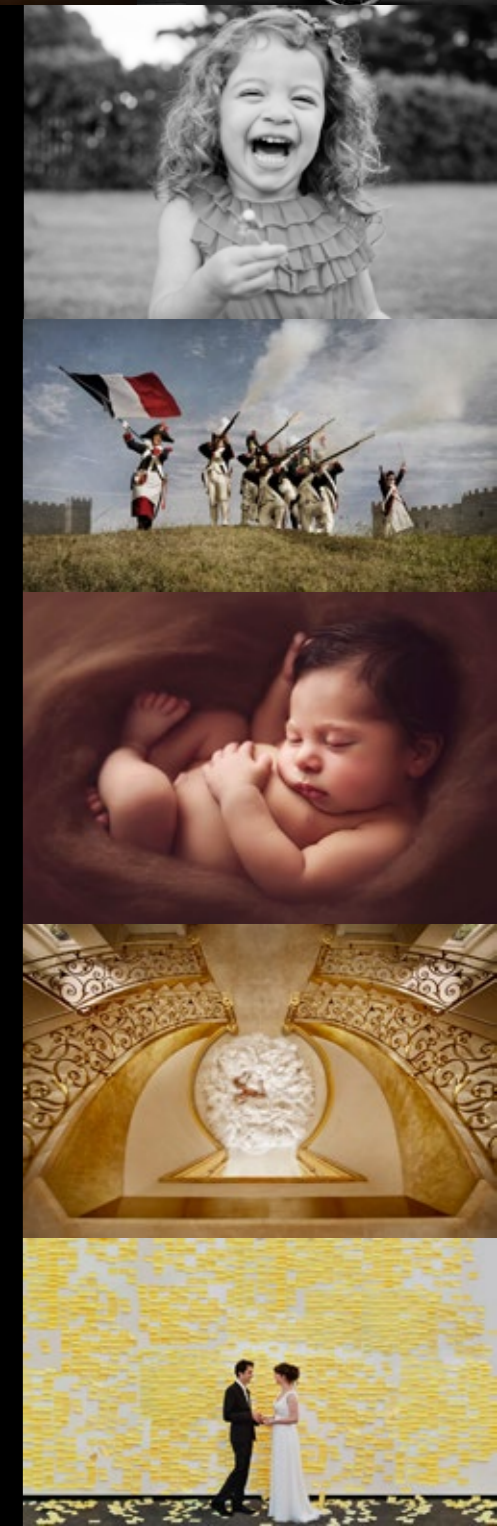
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Sunday 8th-10th June 2014, Royal Pines Resort, Gold Coast

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AIPA

April has arrived and preparations for the 2014 Image Nation Photography Conference are well under way. For those of you who haven't heard of this AIPA event before here's a quick rundown: Image Nation is a two day conference featuring presentations from a diverse collection of incredibly inspiring photographers (and a few highly regarded industry experts) from New Zealand and abroad. Each presenter is given an hour on stage to talk about their creative methods and motivations, how they've achieved success, and the important lessons they've learnt along the way.

We will be implementing a number of major changes for Image Nation 2014, many of them driven by the feedback we received from attendees at last year's event.

We're shifting the location from Unitec in Mount Albert to the new Q Theatre on Queen Street in the heart of Auckland city. This should make it a lot easier for out-of-towners to find accommodation options near the venue. Q Theatre also has over twice the amount of seating as Unitec's Red Lecture Theatre, giving us plenty of room to grow.

Instead of holding the conference on a Saturday and Sunday, this year it will be held on a Friday and Saturday (June the 13th and 14th). By doing this we now have the option of holding a social event on Saturday night at the conclusion of the conference. Attendees can then spend Sunday recovering (or finding their way home) before they have to start work on Monday morning.

A dedicated Image Nation photography tradeshow and workshop day will be held on Thursday the 12th at a centrally located Auckland

photography studio. Anyone will be able to attend the tradeshow for free, but photographers will have to book in advance for the workshops – due to limited capacity. Image Nation ticket holders and AIPA members will be given first opportunity to sign up for the various workshops – some of which will also be free.

We will not be providing any catering at the conference. As a result the 2014 ticket prices will be significantly less than in previous years. In fact, the cost of entry will be so low I can't imagine anyone (even students) using the 'it's too expensive' argument to try and justify why they can't attend one of the best photography conferences in Australasia. For those of you who may be worried about how you're going to survive a two day conference without catering – the Q Theatre has a fantastic cafe and bar on site (situated right outside the auditorium) and, due to its central city location, there are literally dozens of eateries within 10-15 minutes walking distance.

By implementing these changes, and a few more I don't have space to mention here, we hope to improve the Image Nation experience and make it even more accessible to more photographers. If you haven't attended Image Nation before then I highly recommend that you give it a try this year as we have some truly exceptional speakers lined up – including Simon Harsent, Emma Bass and Dean Zillwood.

Early bird tickets will go on sale very shortly, so keep an eye on the Image Nation website and AIPA Facebook page for further details.

Aaron Key

Executive Director

info@aipa.org.nz

www.facebook.com/aipa.org.nz

AIPA

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2014 GUEST SPEAKER
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Epson NZIPP Iris Awards 2014

Our annual Epson NZIPP Iris Awards and Infocus conference are the highlight of our year. We are pleased to announce the dates for the conference are Sunday 3rd August through Monday 4th August at the Energy Conference Center in Rotorua.

Our confirmed international speakers are Michael McKenna, Dan O'Day and Peter Eastway with local photographers Sara Orme and Rachel Callander, supported by New Zealand's largest photography trade show.

The full conference program will be announced shortly with more content to be announced. Look forward to keeping you up to date with the full program or join our NZIPP facebook page for up to the minute news.

As this year progresses our membership grows every day, testimony to the fact that people entering the occupation of photography are

aspiring to become 'professional' and keen to seek out and reach standards that the very word 'professional' encompasses. There is a huge ground swell of new members keen for information and to become qualified with a certification endorsed by the NZIPP. If you are one of these people, our website is the best place to start.

In recent posts in *f11* Magazine we have provided details of where and when our regional meetings are taking place. You will be pleased to know that you can find all of that information now on our website, just follow this link here.

We welcome any enquiries relating to joining the NZIPP, please contact our executive director Megan Jones by email.

Terry Wreford Hann, FNZIPP
Commercial Director NZIPP



Epson/NZIPP Iris Professional Photography Awards

31 JULY – 02 AUGUST

The annual Iris Awards celebrate the creative excellence of professional photographers in New Zealand. This is your best opportunity in 2014 to gain wide spread exposure by becoming an award-winning photographer.

Entry is open to all professional photographers, with judging held in an open forum over three days.

Public Open Day

SATURDAY 02 AUGUST

An Industry Exhibition, with leading photographic suppliers all in the one room, it is the perfect opportunity to see new products and services.

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

VENUE: ENERGY EVENTS CENTRE, ROTORUA
FOR MORE INFORMATION VISIT: WWW.NZIPP.ORG.NZ

Infocus Conference

03 – 04 AUGUST

The premier professional photography conference, which includes two days of international and local speakers, industry exhibition, practical workshops, Iris Awards gallery, social functions, masterclasses and gala awards dinner.

I was fired by my photo library

Read on to find out why and discover why I'm not terribly bothered

There it was in my email inbox. An innocent looking email with a very mild sting in it's tail.

The stock library I have dealt with for the last 14 odd years is upgrading itself to a new platform and striking out in a new direction in an attempt to remain viable and the resulting review of their files has revealed that my modest collection of images is no longer relevant. As such, my contract has been ended forthwith.

As I read their email, I wasn't at all surprised especially since I haven't contributed anything new in years and the last few fees I've received have been paltry to say the least. I hadn't even noticed that the tide had turned and now the library earns more than I do from the sale of an image! But look, I really don't blame them for finally pulling the plug on me – I would have been equally clinical were things the other way around!

Now that I've admitted to being one of their all time slackest contributors, let me explain why this has turned out for the best.

Fourteen years ago stock photography was a very different animal and there was a market for many and varied images to adorn everything from postage stamps to billboards in all of those instances where the client didn't have the time, interest or inclination to hire a photographer to do the job properly and to their exact

specifications. At this time I was travelling up and down the country fairly regularly and it was a simple task to add an hour to each end of a shooting day and grab some images for the 'retirement fund' that stock photography was touted to be by it's advocates.

The standard sales pitch from most of the libraries at the time went like this:

'We're your friends, we're not competing with you or devaluing the photographic marketplace, we're just filling a requirement for stock images that will continue to exist whether you get involved or not. Why not come on board and take your share of this market? You can shoot in your downtime, and have a passive income that will see you through lean patches and may even continue to provide you with an income when you decide to hang up the camera.' Yeah right!

On the surface this sounded harmless enough, and I along with many others signed up. The first few cheques were exciting enough and I was initially motivated to shoot more, but then the stock-pile (excuse the pun) of images on file grew to a point where only the best of the best images would make it through the submission process and many submissions were culled to a point where something like only ten percent of images shot would make it into the collections.



This could be very disappointing and disenchanting especially if a lot of work, time, and/or money had gone into the said images. Of course the fragile egos of photographers took a beating and there were many utterances along the line of 'the photo editor's first language must be braille...' and far worse diagnoses took place between myself and my colleagues in moments of black humour or mild despair.

As the years passed, micro stock arrived and this decimated the bread and butter type of images that were relatively easy and not too costly to shoot. So if you wanted to make any real money you had to shoot lifestyle images that could be used for everything from editorial spreads to advertising campaigns. This changed everything. To produce images that would actually sell, and sell well, one now had to secure locations, models, assistants, take van loads of gear on location, shoot for hours and then secure releases for everybody in the pic and the property they were shot in, on or in front of. This obviously became a very costly exercise and even if one starts out trying to do it on the cheap the bank of favours and accommodations runs out pretty quickly.

Then of course the images have to make it past the 'selectors' and into the library where they wait for someone to need something exactly

like them. As if this wasn't enough of a deterrent, at this point the penny finally dropped – I'm a photographer, not a brain surgeon remember? Without really noticing, stock images were no longer the niche convenience store for the cost strapped client – they were actively ravaging the very core of my business and I'd almost unwittingly become a party to my own demise! I feel like my hopelessness at stock photography has, like some unstoppable invisible force, divinely intervened and saved me from myself.

So today as always, instead of shooting stock I spend my downtime making sure my current clients are happy and keep coming back. In addition, I'm constantly finding innovative and creative ways to introduce myself to new ones. So far this has worked for me and hopefully will continue to do so until I decide to hang up the camera.

Rant over, but next time someone offers you a clever solution to a problem you're not entirely sure exists, take my advice?

Caveat emptor! ■

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►► Continued from page 134...

I mean that the higher Gold Awards (in the 92-100 points range) are hard to achieve, given out with a miserly caution and usually requiring some spirited debate by at least one member of the panel brave enough to champion an under appreciated image. At the other end of the scale, the lower Bronze Awards (70-75 points) seem to me to be handed out with gay abandon. It has been put to me by several respected NZ photographer/judges that the higher scores are just not achievable and therefore cannot be awarded. In other words the possibility of awarding such a score does not come into the equation, and I question whether that is defeatist or appropriate on what purports to be a level playing field.

Equally the American judges brought some interesting skills to the table. Firstly they were always ready to reward a great interpretation of an image that had been successful in a previous competition or year. This is the complete reversal of the Australian 'tall poppy syndrome' where a successful person is not given full reward in favour of an underdog. There are elements of this concept in both New Zealand and Canadian judges, but much stronger in Australian judges. The American judges were happy to reward highly an image that possibly had overtones of styles previously seen. The judging was a little less robust, but that varied from person to person. One of the best judges I worked beside was an American photographer of Chinese heritage from Los Angeles who, whilst delivering a technically critical analysis of the image being judged, still offered carefully crafted helpful advice at the same time. He did this again and again during a day's judging, adding value for both hopefuls and spectators alike.

This brings me to the various Asian judges I have worked beside, and to Asian heritage photographers I have known personally for many years. Asian cultures discourage overt criticism in the manner that we see routinely in

Australia and New Zealand. This makes it difficult to both score and critique an image. But sometimes this perceived weakness is turned around by a clear and concise offering of suggestions on improving an image; and the use of extremely polite language in that process. It was interesting to note the massive increase in Chinese, Taiwanese and Hong Kong photographers who were putting their work in front of WPPI judges because they had the expectation that the competition was fair and just, and without the perceived bias that they felt existed within their own countries or professional communities.

Whilst I have had little experience of Canadian photographic judges or the specific processes involved in that country, I found that on many occasions during my time at WPPI I was agreeing with, and championing, the opinions of these judges. There was a similarity of opinion that I was not expecting and I'd like to develop this understanding further.

With the start of the ANZ photographic judging 'season' about to commence shortly, I trust these candid comments are taken in the positive manner in which they are offered. The process is a good one, and skilled judges can give peer review to all photographers. To place one's work in front of an assessing panel is always daunting, but usually highly productive.

Even failure to win awards can be valuable if, when you enter next year, your scores have improved and some success is experienced. Actively and vigorously competing against yourself is key. Combine this with the process of developing your own vision and constantly improving your professional standards and with a little luck you're well on the way to achieving success in these, and indeed any, photographic awards. ■

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Judging the process...

A recent invitation to judge at the Wedding and Portrait Photographers International (WPPI) gave me a rushed trip to Las Vegas and two long days of judging photographs entered from around the world. Whilst WPPI is a corporation, as opposed to member run Institutes that hold similar events, this year the competition was conducted along lines similar to that of both the Australian (AIPP-APPA) and New Zealand (NZIPP) Professional Awards.

Coupling this with a stint of judging at the Creative Asia Awards in Hong Kong and a series of smaller competitions in Japan, I realised that I now had a clearer overview of professional photography judging processes on a broad worldwide scale.

With my close to thirty years experience in the Australian Awards, it was interesting to contrast both the judging styles and the ways that judges from various countries expressed their thought processes.

Let me be clear, new and inexperienced judges react in a similar manner across each of the competitions – no matter which country the process is taking place within. There is a desire by these judges to find a technical fault with the photograph being judged; to look for perceived deficiencies in technique; and to respond from personal positions sometimes limited by a lack of breadth and depth in terms of their knowledge across the many genres of photography. Too often there is little understanding of genres which fall outside of the new judge's specific background, or chosen field of endeavour. Furthermore, there is often surprisingly little experience demonstrated in their appreciation of the wider field of the arts in general.

Some of the best judges are able to debate music, food or traditional fine art as well as photography. Such seemingly off-topic knowledge is usually an indicator of broad and insightful understanding and is often combined with a deep appreciation of many and varied philosophical approaches which might link or divide culture, race or continent. The ability to debate is often lacking; and in a judging process where there is a panel of judges (all these competitions used five judges from a wider reserve pool), it is paramount that the verbal skills of debate, discussion and persuasion are not only finely honed but actively encouraged to come to the fore.

Comparing my experiences from country to country brought up some interesting observations. These, of course, are my thoughts; and others might disagree, but I can only base these on what I have seen and heard in these arenas.

Firstly judging in Australia can sometimes bring a robustness to the judging table that is less apparent in other countries, particularly from the more experienced judges. Judges are less impressed with highly derivative copies of last year's winners and tend to look for new directions or expressions of ideas. Originality can bring a high score more quickly in the APPA competition than emulation might deliver.

New Zealand has intrigued me for the nine years that I have been invited to be part of their assessment panel. This invitation is respected and appreciated by me to a degree that the Kiwis may never know. BUT they can be cruel and harsh to their own photographers. By that,

◀◀ **Continued on page 133...**



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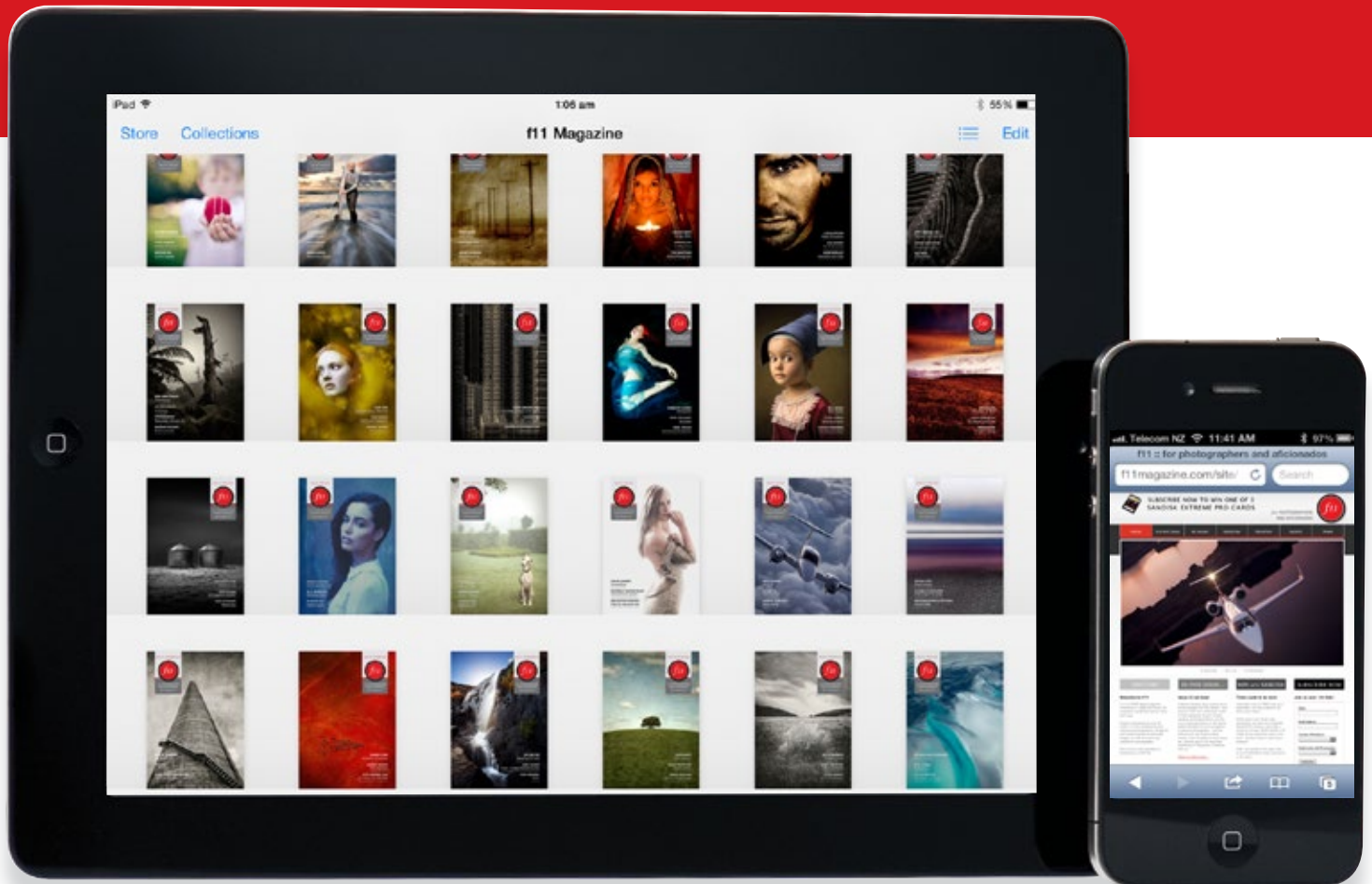
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