

ISSUE 35 | AUGUST 2014



*for* PHOTOGRAPHERS  
AND AFICIONADOS

[www.f11magazine.com](http://www.f11magazine.com)



**BRETT STANLEY**  
Sirens

---

**NICOLAS EVARISTE**  
Dark Zoo

---

**WARREN FREY**  
First responder

---





BMW Motorrad



G 650 GS

The Ultimate Riding Machine

BMW GS 650 GS \$11,995 plus on road costs

# YOU NEVER FORGET YOUR FIRST BIKE.

Riding is a very special feeling, giving you a sense of freedom and adventure that makes you more connected to the world than ever before. Your first set of wheels should be your best friend, taking you both on a journey of discovery. Choosing a BMW G 650 GS as your first bike makes a whole lot of sense, as they're powered by high torque, fuel efficient engines, and feature ABS. For the best in protection and comfort, why not explore BMW's comprehensive range of top quality rider wear?

If you're after more information or a test ride, see your BMW Motorrad dealer or visit [bmw-motorrad.co.nz](http://bmw-motorrad.co.nz)

**BMW LEARNER APPROVED. UNSTOPPABLE.**



**L LEARNER APPROVED**



<b>Cyclespot Euro</b> Takapuna Auckland North Shore 09 486 3077	<b>Experience Motorcycles</b> Kingsland Auckland City 09 845 5950	<b>Boyd Motorcycles</b> Hamilton 07 838 1209	<b>Mount Motorcycles</b> Mount Maunganui 07 575 4190	<b>Motomart</b> Wellington 04 589 5106	<b>Hampton Motorcycles</b> Christchurch 03 349 8968
--------------------------------------------------------------------------	----------------------------------------------------------------------------	----------------------------------------------------	------------------------------------------------------------	----------------------------------------------	-----------------------------------------------------------

Welcome to issue 35, here's our lineup this month:

Brett Stanley was born in Australia and now divides his time between Los Angeles, California and Wellington, New Zealand. Right now he's a commercial photographer chasing the dream in the USA, but when he's back in Wellington Brett devotes his spare time and energies to the series we've called Sirens. Shot entirely underwater, and using lighting equipment and triggering techniques rather than available light, we think the images are compellingly beautiful and worthy of your attention. They're a combination of Brett's vision and ability, and the talents of others in a wider team – a powerful collaboration. One of Brett's images graces our cover.

In the series *Dark Zoo*, Frenchman Nicolas Evariste has portrayed animals in their unnatural environment, zoos in his homeland. Despite having no special access, he has managed to exclude all of the ugliness of containment and to highlight the dignity and beauty of the animals he captures with his camera. It's hard to comprehend that these images were not made in a studio, such is the implied control over lighting and subject placement, neither of which Nicolas could influence in any way.

Warren Frey is an 18 year veteran professional firefighter based in Tasmania Australia who, in addition to being in the front line, now uses photography to document his work, to educate fellow emergency service professionals and to inform the general public about important issues such as accident avoidance and prevention. Here's a sneak peek behind the scenes of Warren's work as a first responder and an insight into the part that photography now plays in support of that valuable service.

Incidentally, all three photographers featured in this issue came through our submissions process. They beat the odds, as we discover most of the photographers on these pages unassisted. Brett, Nicolas and Warren all had the courage to back themselves and to make their work known to us. While there are absolutely no guarantees of inclusion, perhaps you should too? Visit the submissions page on our website, get a collection of images together and have a crack at it. Good luck!

We hope you enjoy this issue... ■

**Tim**  
[tim@f11magazine.com](mailto:tim@f11magazine.com)

**Issue 35 | August 2014**  
*f11* Magazine  
P O Box 37-233, Parnell  
Auckland 1151, New Zealand  
[www.f11magazine.com](http://www.f11magazine.com)

**Publisher/Creative Director:**  
Tim Steele  
[tim@f11magazine.com](mailto:tim@f11magazine.com)

**Editorial:**  
[editor@f11magazine.com](mailto:editor@f11magazine.com)

**Advertising Sales:**  
[sales@f11magazine.com](mailto:sales@f11magazine.com)

**Design/Layout:**  
Donna Hoyle & Sara Lockett  
of Donna Hoyle Design

**Web Developer:**  
David MacLeod

**Contributors:**  
Gary Baildon :: Tony Bridge ::  
Darran Leal :: Ian Poole ::  
Malcolm Somerville

**Featured In This Issue:**  
Brett Stanley :: Nicolas Evariste ::  
Warren Frey

Notice To Readers and Advertisers:  
The publishers of *f11* Magazine take every care in the production of each issue of this title but we are not liable for any editorial error, omission, mistake or typographical error. In the case of advertising material supplied, we as publishers, make no representation and provide no warranty as to the accuracy of descriptions or offers within. As publishers we accept no liability for any loss, which any person may incur while relying on the accuracy or description of any statement or photograph herein. The views expressed by all contributors are not necessarily those of the publisher. *f11* Magazine reserves the right to decline any advertising for any reason. Copyright *f11* Magazine 2014: All of the content published in this magazine is subject to copyright held either by the publisher in the whole or in part by the contributing photographers. Any infringement may incur legal action. No part of this magazine may be used in part or in full in any way without the express written permission of the publisher.



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



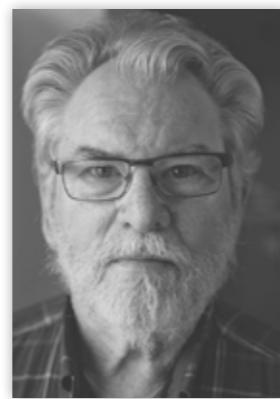
**TONY BRIDGE** is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search of new images and true meaning. Like any modern day guru, in Yoda fashion, he thinks way too much, constantly reinvents himself and often pontificates on one of his blogs, enriching us all in the process. 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 one of *f11* Magazine's ambassadors in Australia.



**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 131** of this issue.

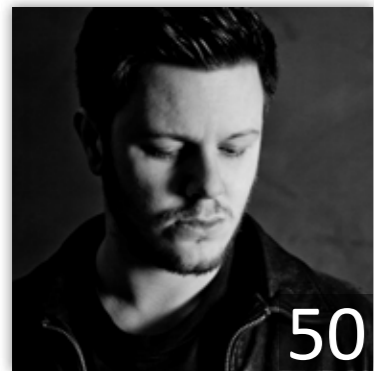


## Brett STANLEY

Sirens



© Brett Stanley

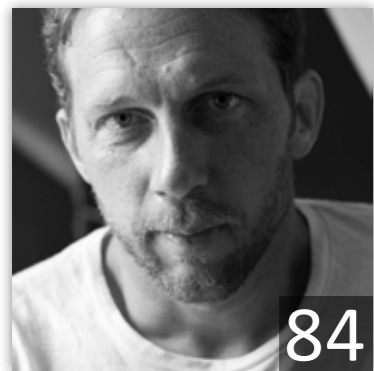


## Nicolas EVARISTE

Dark Zoo

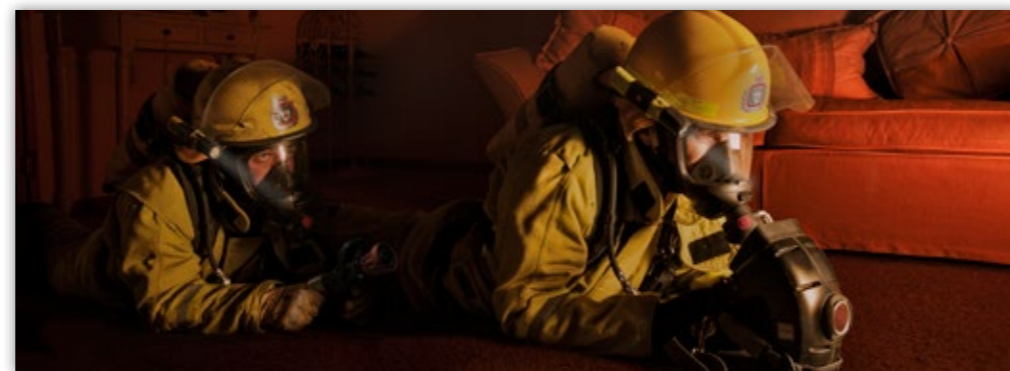


© Nicolas Evariste

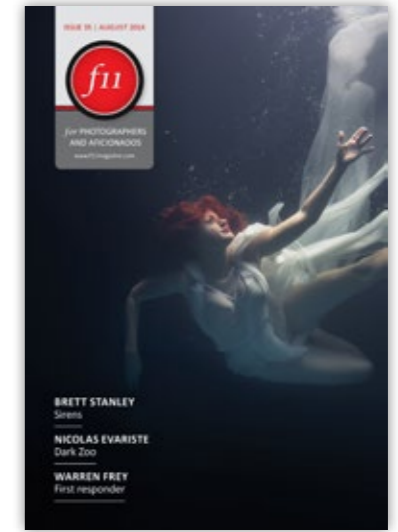


## Warren FREY

First responder



© Warren Frey



COVER IMAGE © Brett Stanley  
www.brettstanleyphoto.com

## Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	116
APS	120
PSNZ	122
Malcolm Somerville	124
ACMP	126
AIPP	128
AIPA	130
NZIPP	132
Classic	133
Gary Baildon	134
The Deep End	
Ian Poole	137

*'There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are.'* — Ernst Haas 1921-1986



### THE LAST ROLL

At the end of February 2014, Orms, one of the most well known professional photography stores and film processors in Cape Town, South Africa stopped processing E-6 slide film. Share the anguish of the photographers, and the lab team – and their hope for a resurgence.

Filmed, edited and produced by Brendan Stein and Pierre Steytler.

Source: Vimeo with thanks to *f11* reader Neil Farin in the UK

**CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO**



### GREG HEISLER – THE DIFFERENCE BETWEEN STYLE AND TECHNIQUE

A brief interview with renowned photographer Gregory Heisler during his workshop at Maine Media Workshops. Lighting by Heisler, directed by Skylar Thorne Kelly. Find out more about the workshops at [mainemedia.edu](http://mainemedia.edu)

Source: Vimeo via Maine Media Workshops

**CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO**



### LOTTE – 0 TO 14 IN 4 MINUTES...

See baby Lotte transform into a young woman in this time lapse video from Frans Hoffmeester in The Netherlands. Lotte is Hoffmeester's daughter. Original score by Grammy award winning Hollywood composer Mateo Messina who wrote it specifically for this film.

Source: YouTube

**CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO**



# LEICA M

## Renowned rangefinder. Full format. And the world's best lenses.

The first time you look through the viewfinder of a Leica M, you will rediscover the world of photography. Because, through an optical viewfinder you see the world as it is, not as a camera lens presents it. This means you can proactively compose and frame your pictures. Capture pictures of life as it really is – alive and in breathtaking quality. Guaranteed by a unique high-performance full-format sensor and the finest lenses in the world. Are you ready to see things as they really are?

Discover more at [www.m.leica-camera.com](http://www.m.leica-camera.com)







**Work wanted**

If you're a commercial photographer with a pile of interesting clients, and a folio full of even more interesting recent work, then please consider this column a situation vacant, a work wanted ad, a request for proposal. We're keen to see what you're doing.

Hell, we might even feature you if you show us what you're made of?

This magazine features work from photographers right across the spectrum, from a wide range of disciplines, and our content is determined by two factors, who we find via our own research and networks, and who finds us, via our submissions process. If you're interested, the current mix is 65% from the former and 35% from the latter category.

We'd be the first to admit that some sectors have been under-represented, and others perhaps over-represented. To our surprise, we've discovered that some sectors of the discipline are strongly opportunity focused, while others seem to be absolutely opportunity averse!

We're not about to lower our standards, that's a given. So lots of submissions will still be politely declined, but don't fear, we'll keep looking as long as you keep submitting, so if at first you don't succeed remember that the door never closes, no matter what.

Interestingly, relatively very few commercial and advertising photographers pitch us to be featured, even though they have as much opportunity as anyone else. We're keen to

address this issue and to view submissions which lead to exactly these sorts of features. So where are you ladies and gentlemen of the commercial shooter variety, where are your racy advertising shoots, fast conveyances, industrial settings? Where are the planes, trains and automobiles – not to mention the superyachts? Where are the glamorous models and even more glamorous locations, the ones your scouts racked up unseemly amounts of money in search of?

Maybe you're an agent or representative for one of these guys or gals, in which case how about giving them a push. A little extra exposure might just make all the difference – to both of you.

Actually, while we're on the topic, we'd also like to be bombarded by a few sports, documentary and wildlife photographers.

There, that's a start, if this works we'll do a regular gap analysis and put the word out more often.

Step right up, let's have a look... ■

**TS**

tim@f11magazine.com  
feedback@f11magazine.com



TAMRON  
NEW  
Di Series



**SP**  
**SUPER PERFORMANCE**

*Trusted by professionals around the world*

"For my studio animal portraiture, I exclusively use the SP AF 24-70mm f2.8 VC USD lens and have found it to be fast and sharp, enabling me to capture split second moments with clarity.  
For wildlife photography I choose the SP 70-200mm F/2.8 Di VC lens. It is fast, easy to use and a decent weight to still enable hand holding.  
For intricate details, I opt for the SP 90mm F/2.8 Di VC macro lens, they cannot be beaten for clarity and sharpness."  
- Alex Cearns - Tamron Super Performance Series Ambassador





## Of context and conversation

Occasionally an aspiring student will ask me what's the best thing they can do to improve their photography – read: stand out from the crowd.

I can anticipate the expected answer at times: give me a reason to buy that 800mm f2.8 bird lens, or tell me which one is the best Photoshop tutorial to take.

Actually there are two replies: take an art history course, and learn to listen to your Self.

A long time ago, I taught in a school where the art department was run by a wise and knowledgeable old practitioner. While I taught professional photography at the time, there was no way she was letting me near her art students. When I asked why, she told me. You need to study art history. Then you will be able to see

everything in context. A year or two later I did just that. And she was right. I never saw photography the same way again. Or indeed anything for that matter.

You see, art is the concrete, encoded expression of the soul of a society or civilisation. We can learn as much about a society from its art as we can from its history books. If we are serious about our medium, we will open ourselves to learning from the greats, be they painters or sculptors or photographers. We will begin to see our work in a wider context, to place it within the vast pantheon of art and human civilisation.

To see it in context.

Of course most art history courses in English-speaking cultures begin with cave paintings ▶





and progress through Greek, Roman and European art forms to the present day. By the end of the course you will know about Ionic columns and Degas, along with Dada, the Bauhaus and Post-Modernism. It takes time to realise that for most of the planet, for the majority of its inhabitants, who DO NOT speak English, art history follows a quite different path.

A couple of years ago, I travelled within China, a civilisation much older than the European one into which I was born. I was fascinated by everything I saw, and experienced, and ate. Chinese culture is a series of sets and subsets, depending on where you are on any given day.

One day, in Dali, in Yunnan Province, I was invited to visit a celebrated Chinese painter. He lived just down the road from where we were staying. Of course he spoke no English and I spoke no Mandarin. However, through our interpreter, we had a wonderful conversation. He was alive to context, and his work was an exciting fusion of traditional Chinese approaches and ideas, and the concepts introduced by Pablo Picasso.

For a long time I had wondered about the vertical paintings I had seen in museums, galleries and online, the ones with a mountain and clouds, and a waterfall descending to a pool. On the pool is a fisherman, often with a pole and lamp, and occasionally a cormorant. On the river bank is a building. What was this about, I asked. His explanation was couched in terms of Taoism. It is about our relationship with God, about our work in the world. The building is a temple. Our eyes are drawn upwards to the heavens. Everything in one of these paintings is a metaphor. The painting is itself a metaphor.

Ah.

Fast forward.

I was on a mountaintop a few weeks ago. For some time I had noticed I was starting to shoot vertical landscapes, a thing I have never done

before. After all, it is called landscape format for a reason, isn't it? However I did not know why.

Above me the Central Otago sky was twisting and turning in the wind, the clouds swirling and skirling to the tune of celestial bagpipe music. I allowed my intuition, and the picture which came surprised me. It was natural to make a vertical landscape, or so it seemed at the time.

It was only when I sat at my computer that the context asserted itself. A conversation in a distant country where even the road signs are incomprehensible to an English speaker, but one which brought together two civilisations.

Art history will do that to you. ■

TB

tony@f11magazine.com  
www.thisonybridge.com  
www.hurunuiproject.com



## Action Packed

### Carry it, Capture it

Protect and organize your GoPro® and all its essential accessories in the sturdy, go-everywhere Lowepro Dashpoint Action Video Case.

Don't miss a single second of the action with the high speed performance of Lexar's micro SD 633x (95 mb/s).



Rely on the lightweight, composite-shell construction for high-impact protection.

Keep small items organized and always available with the removable panel.

All micro SD 633x cards come with a USB 3.0 reader for high-speed file transfers.

All Lexar memory cards undergo extensive testing in the Lexar Quality Labs and come with a Limited lifetime warranty.





# Brett STANLEY

## Sirens

Brett Stanley was born in NSW, Australia in 1975, in a medium sized coastal town where the beach was everything and if you didn't surf you didn't exist. He grew up in the water. If he wasn't in the surf, he was in the backyard pool doing laps underwater or making up action movies with his friends. Fast-forward to today and you'll notice that his wave doesn't break very far from the beach.

Brett operates as a commercial photographer, spending most of his time in Los Angeles, California where he is pursuing work, but returning to his base in Wellington, New Zealand where he has lived since 2003, and where he continues to capture underwater images for the series revealed in this feature.

Brett backgrounds the personal journey that brought him to this point.

'I got my diving licence as soon as I was allowed, which was my 16th birthday present from ▶



*June Moon, Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*

memory and it changed my life. I always had dreams of flying – and being underwater was the closest I could get to that, so having a tank of air meant that feeling could be explored and strengthened.

Meanwhile I'd had a few careers ranging from pizza delivery, to managing a record label and playing in bands, to 10 years in IT. In the mid nineties I threw it all in to pursue photography and haven't looked back.

My passions are advertising and fashion photography, both places where I can get creative. Corporate headshots tend to bore me so instead I've built a career around fantastical images and cinematically inspired lighting, due in part to my love of movies. One day, when I grow up, I would love to try my hand at cinematography.

Over the years I dived in many places around the world including Borneo, and my favourite Tonga, where I saw my first humpback whale. It was a sight to behold as it came rumbling up the underwater valley our group was diving in. At first I didn't know it was there as I was busy taking photos of yet another sea slug, then I heard the screams. Turning around I saw everyone looking down the channel, yelling through their masks with amazement, as not one but two humpback whales swam towards us, twisting around each other and then shooting over the ridge to disappear in to the open water.

Later in that trip we went whale watching on a boat and got to swim with a couple of humpbacks. It blew my tiny mind. They were just meters from us and I was both scared and elated. I took a few shots of one of the whales as it spy-hopped on the surface and when I saw the images later I realised I had to change my underwater subjects from small invertebrates to mammals.

With human models being more abundant than whales I started incorporating underwater photography into my fashion work.'

**f11: Welcome to f11 Brett, and thanks for braving our submissions process!**

BS: Thanks! It's always intimidating submitting images for review but you guys were very supportive.

**f11: You've lived in Australia and New Zealand, and now split your time between Los Angeles and Wellington – are you nomadic or just adventurous? Seriously, what gives?**

BS: Ha! You should speak to my parents, they ask the same question! I've always been drawn to other countries. I was only meant to be in New Zealand for a year, but ten years later... I'm now living in Los Angeles and working on a few projects. My girlfriend works in film and television as a hairstylist and it's hard to be in Hollywood without being part of that industry so I've started working on film sets as a stills photographer. I'm also about to start shooting my own short film with some friends, half of which will be underwater so I'm looking forward to that.

**f11: Let's talk about mentors, influences and teachers. Which ones stand out for you?**

BS: I'm terrible with names, but I do love movies and the images that come from them are my inspiration. Photographs that look like film stills are the ones that speak to me. Gregory Crewdson blows my mind for the sheer scale of his works, Erik Almas for his advertising composites, and cinematographers in general. I like things surreal and dark, dreamlike, or a childhood memory. ▶

*Model: Jane Wenley; Body Art: Sofia Bue Pedersen;  
Hair: Warren Dion Smith. Wellington, New Zealand.  
Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens.  
© Brett Stanley*





I didn't have any real mentors with my career, I think I was too shy to ask another photographer for help but I've certainly made some good friends amongst photographers now and it's always nice to be able to talk to your peers. Associations like AIPA, of which I'm a member, do great stuff for young photographers and the Image Nation conference each year is always motivational. I wish I did have a mentor when I started, and with that in mind I try to help other photographers when I can, there's so much potential out there!

**f11: Before we explore the specific technicalities behind this series, tell us a bit more about your commercial work?**

BS: My commercial images tend to incorporate more location than studio work. I love working with existing environments, and whilst the studio can be more controlled I like the surprises that come with dealing with weather. The surroundings become a character in the shot, something the models can interact with.

**f11: Where did your passion for underwater photography begin?**

BS: I started shooting underwater about 10 years ago with my first submersible camera housing. It housed my tiny Canon compact camera, 4MP I think, and at the time it was all I needed to chase some fish around. I soon found that I missed shooting RAW and having manual controls, but a full DSLR housing was upwards of \$3K so that was out of my league at the time. In 2013 I found EWA marine housings, which are glorified plastic bags to put your camera in. They have a max depth of 4-5m, which was perfect as my plan was to shoot in pools anyway, and at only 10% of the cost of a full housing it was the best entry into this style of photography. I must admit to being nervous every time I drop under the surface with my Canon 5D MkIII in the bag, but it's never let me down yet, touch wood.

**f11: How do you light these images?**

BS: I rarely shoot with natural lighting, I like a cinematic look and the control that strobes give me but looking into waterproof strobes scared me off, especially as they really have only one use. They can't be used above the water as they overheat, so I set about finding a way to get my Canon 580 EXII speed lights below the surface. After some research I found a set of watertight cases that, with some modification, would fit my lights. Since the cases weren't made for the lights they had no external controls so I had to make sure I set everything before I submerged them. So, equipped with my 'home made' housings for the 580s I started to learn about the physics of light in water: where nothing goes to plan!

**f11: How are you triggering these from the camera?**

BS: As radio waves don't travel far through water and the housing didn't allow for a sync cable, I built optical slaves into my cases so the flashes would trigger when my main light went off. The main light was triggered by a system of fiber optic cables. It all works so well I've not looked into any other systems. As I said, the physics of light change underwater so I've had to change the way I think when setting up my strobes. ▶

*Model: Tanya Drewery; Makeup: Kelly Manu.  
Wellington, New Zealand. Canon EOS 5D MkIII with  
Canon 24-70mm f2.8 L-IS lens. © Brett Stanley*





**f11: How do you find suitable models, ones with the skills and temperament for this sort of work?**

BS: I initially worked with Sophia Maioha-Mackay, an amazing model from the Kirsty Bunny Agency in Wellington. Sophia was a bit unsure at first I think, but once she realised what the photos were looking like she really started to get in to it. The images we produced on our first shoot are still some of my favourites and one even earned a place in the NZIPP Iris Awards last year. Once I worked out the technical aspects I felt ready to start booking shoots and after a few posts on social media I booked a regular time at the local pool and started to work with paying clients. These were people from all backgrounds: professional models, dancers, and regular people attracted to the concept.

**f11: I guess communication must be the most difficult issue in this environment, regardless of how much experience you have with directing talent in the studio?**

BS: It was a learning experience for sure! We had limited time in the pool and with several clients a session it was fast paced. Everything takes longer with water and yes, you're right, communication is the hardest part. You can only speak on the surface prior to the shoot, so knowing exactly what you want the model to do, and demonstrating it, is very important. My assistant Pauline and I got the setup and pack down of each shoot to a fine art. I wouldn't attempt these shoots without an assistant because once you're wet it's not easy to get back to your gear and make adjustments. Having someone dry on the edge of the pool makes everything so much easier and safer, especially when mains power is involved.

**f11: So what form does that initial brief, and the direction of the talent take?**

BS: At the start of each shoot I show the model how to hold their breath, how to stay under the

water and pose, and simple safety tips. It's important to make them feel absolutely safe and comfortable. I've worked with models whose biggest fear is the water, and when you're floating over a 5m deep hole it can get a bit freaky, but to their credit they did it anyway. It's this kind of dedication to the image that drives me, I love working with people who feel afraid, but do it anyway. It forces me to do the same!

**f11: On reflection, what sort of people are you best off working with in this environment, is there a type?**

BS: Being underwater is very freeing and if a model has any kind of dance background they will do really well as the resistance of the water forces them to move more slowly, which increases their elegance.

**f11: What's the most difficult thing for the models to overcome, is it the cold or the shortness of breath – or is it trying to decipher what your hand movements mean?**

BS: The hardest part is to be able to hold your breath without looking like it. A relaxed face is hard to 'make' when you're trying to stay under the surface, not drown, and look amazing – all at the same time. These shoots are hard work, you're always moving, the water gets up your nose, your eyes start to sting from the chlorine, it's exhausting, but I have to hand it to all my models: regardless of their capabilities each one gave it their all and we got incredible images from every shoot. ▶

*Beth DeBerry. Auckland, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*



**f11: How much direction do you provide for posing, is this a collaboration and does it vary on each shoot?**

BS: Poses and movements are mostly influenced by what the models are wearing. A popular option is to wrap the model in a large swath of fabric, which will then float and move like it's in the wind. The model then changes her pose to make the garment move in different ways. The less the costume is flowing the more the model needs to do to keep the shot interesting. It's always a collaboration as the direction of the shoot is dictated by what the model can do, or is comfortable doing, in the water. It's always great when the talent pulls incredible moves!

**f11: More recently, you've incorporated body painting into some of the images?**

BS: Yes, I collaborated with Sofia Bue Pedersen earlier this year to create some shots of her incredible body painted art. Sofia not only works with Weta Workshop, but is also a world champion body artist, creating images for her own exhibition later in the year. We worked with hair stylist Warren Dion Smith and Model Jane Wendley on a series of underwater body art. After 7 hours painting and hairstyling Jane hit the pool with me and she was incredible. Jane performs at The World Of Wearable Arts each year and her dance background shone through with these shots. She could also hold her breath longer than me so she'd be pulling off these amazing poses one after the other while I was fighting the urge to surface!

**f11: Let's talk about your work flow, I guess that quite a bit of finessing is required in post?**

BS: Taking the shot is just the first step of the image for me, I love the post production side, when I get to carve out the photo inside the image. I shoot with this in mind, usually trying to capture a file with the most data in it for what's to come. I'd say that I spend more time in Photoshop and Lightroom than I do behind the camera. Especially for the underwater shots,

where what comes out of the camera is kind of terrible compared to the finished product we're showing here. I try to make things look as real as I can, like they were when I saw them or dreamed them in the pre-visualisation stages.

**f11: I know we talked about influences earlier, in a broader context, but with this specialist environment there must be insights to be gained from other specialists in the underwater field? Or inspiration to be garnered?**

BS: I follow other underwater photographers such as Ilse Moore, Elena Kalis, and Darren Jew, but since it is quite specialised there's not a lot of resources out there. Zena Holloway creates some amazing advertising images which always inspire me. The majority of underwater photographers focus more on animals or other scuba divers so finding people doing interesting fashion and fine art is a bit difficult. I'm always looking for ways to push the envelope and create images that are interesting and slightly confounding. I'm currently working on a series of images with performers doing their acts underwater which is extremely challenging.

**f11: So where to from here, what are your plans for the future?**

BS: I'd like to pursue this field for a while longer, and the cinematic side of things really interests me so once I shoot this short film (and if it's worth watching!) I'd like to move more in to cinematography. Underwater is such a niche though so I'll keep looking for more work in the dry advertising and fashion worlds. ▶

*Sophia Maioha-Mackay. Wellington, New Zealand.  
Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens.  
© Brett Stanley*





**f11:** If Brett Stanley had to make a late stage career change, what other field would attract you?

BS: Wow, I'm not sure! I do like working with my hands and both furniture and product design fascinates me. I did always want to be a Ghostbuster...

**f11:** What are your interests outside of photography and film, what do you do to unwind?

BS: I love the snow, so boarding is one of my favourite things and my mind always feels clear up in the mountains. I used to rock climb a lot as well, and mountain biking is always good but I'm so unfit these days. I blame the abundant donuts in LA!

**f11:** Thanks Brett, it's a pleasure to feature you and your images in this issue.

BS: Thank you! I'm stoked you think they're good enough to share with your readers! ■

TS

[www.brettstanleyphoto.com](http://www.brettstanleyphoto.com)

<http://www.fb.com/brettstanleyphotography>



*Joz Steel. Auckland, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*

▶▶ *Following double page spread: Model: Jane Wenley; Body Art: Sofia Bue Pedersen; Hair: Warren Dion Smith. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*



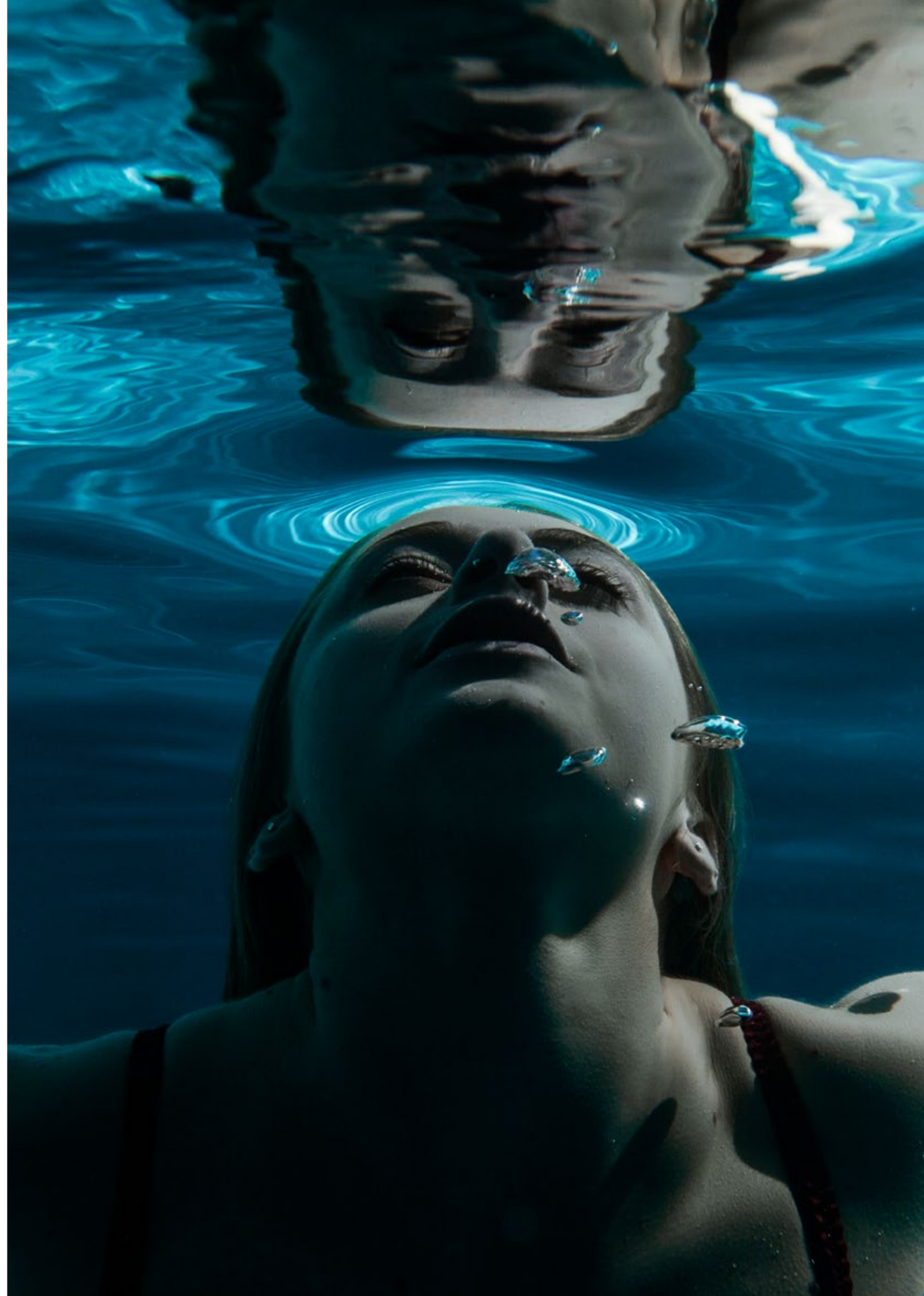




▶ *Sophia Maioha-Mackay. Wellington, New Zealand.  
Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens.  
© Brett Stanley*

*'I got my diving licence as soon as I was allowed, which was my 16th birthday present from memory, and it changed my life'*

▶▶ *Following double page spread: Model: Sophia Stace (Kirsty Bunny Management); Stylist: Miss Dom; Makeup: Claudine Stace. Wellington, New Zealand.  
Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens.  
© Brett Stanley*











*June Moon. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*

*'My passions are advertising and fashion photography, both places where I can get creative.'*

*Rachel Rouge. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*

*'One day, when I grow up, I would love to try my hand at cinematography.'*



▶▶ *Following page: Sophia Maioha-Mackay. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*





▲ *Sophia Maioha-Mackay. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*

▶▶ *Following double page spread: Sophia Maioha-Mackay. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley*









▲ Model: Sophia Stace (Kirsty Bunny Management); Stylist: Miss Dom; Makeup: Claudine Stace. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley





◀◀ Previous page: Model: Sophia Stace (Kirsty Bunny Management); Stylist: Miss Dom; Makeup: Claudine Stace. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley



▶ Model: Jane Wenley; Body Art: Sofia Bue Pedersen; Hair: Warren Dion Smith. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley

▶▶ Following page: Rachel Rouge. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley





▲ Rachel Rouge. Wellington, New Zealand. Canon EOS5D MkIII with Canon 24-70mm f2.8 L-IS lens. © Brett Stanley



◀ Skylar. Wellington, New Zealand. Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens. © Brett Stanley



▶▶ Following page: June Moon. Wellington, New Zealand.  
Canon EOS 5D MkIII with 24-70mm f2.8 L-IS lens.  
© Brett Stanley

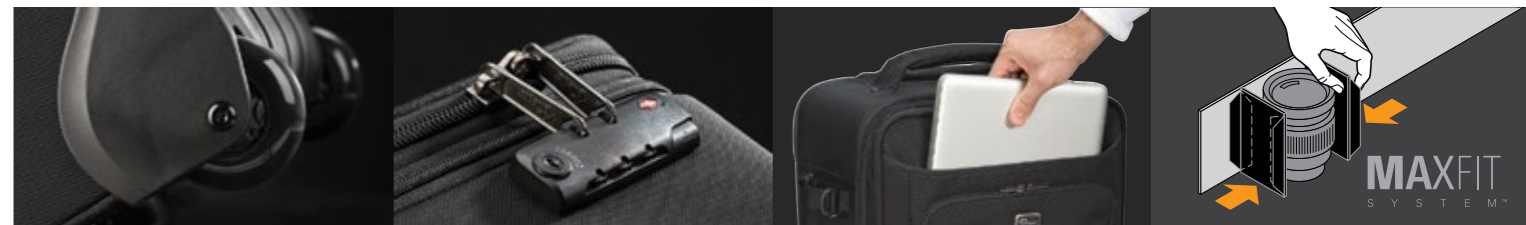
*'...if a model has any kind of a dance background they will do really well as the resistance of the water forces them to move more slowly, which increases their elegance..'*





## Pro Roller x-Series AW ICON: REDEFINED

Maximize your capacity, protection and travel ease with the new Pro Roller x-Series AW. Now you can roll from location to location with the maximum amount of camera, video, lighting or audio gear.



Get a smooth glide with vibration-resistant wheels with ABEC-5-rated bearings.

Keep gear secure with a compact, TSA-approved lock with locking zippers.

Tuck your laptop in a deep and roomy zippered front pocket with fast access.

Pack a large amount of gear with the patent-pending MaxFit System™ of dividers.



The  
Trusted  
Original™

Find out more at  
[lowepro.com/pro-roller-x-aw](http://lowepro.com/pro-roller-x-aw)  
For stockists in New Zealand:  
Contact Macalister Group on 0800 920 023  
or e-mail: [sales@macalistergroup.co.nz](mailto:sales@macalistergroup.co.nz)  
[www.macalistergroup.co.nz](http://www.macalistergroup.co.nz)



# Nicolas EVARISTE

## Dark Zoo

Nicolas Evariste is a 28-year-old photographer from the Granville region, in the Manche department, Lower Normandy, France. A graphic designer and a webmaster by profession, photography is his great love.

His interest in photography began in 2006. From the beginning, he has preferred to work in black and white and in square format, in the quest for a minimalistic form of aesthetic beauty.

'I see photography as a means of expression, an escape, with pictures saying more than words. In my photos, I do not necessarily seek to show things as they are, but rather to share a personal, artistic vision of the world around us.

Nature is a recurrent theme in most of my series of photos, but I am also keen on exploring new avenues. A wide variety of photos are displayed in my gallery. I opened my own exhibition gallery in 2013, in Montmartin sur mer, a small village, to present my work.'

Nicolas talks about his Dark Zoo series, the one we selected to share with you: ▶

*Zebra. La Bourbansais, France. Canon EOS 400D with EF 70-300mm lens. © Nicolas Evariste*





'The pictures of the Dark Zoo series were all taken in France, in 3 different zoos. My choice of these locations was determined by a lack of resources, material and financial, so these locations had a great deal to do with convenience. This allowed me to develop a concept around that.

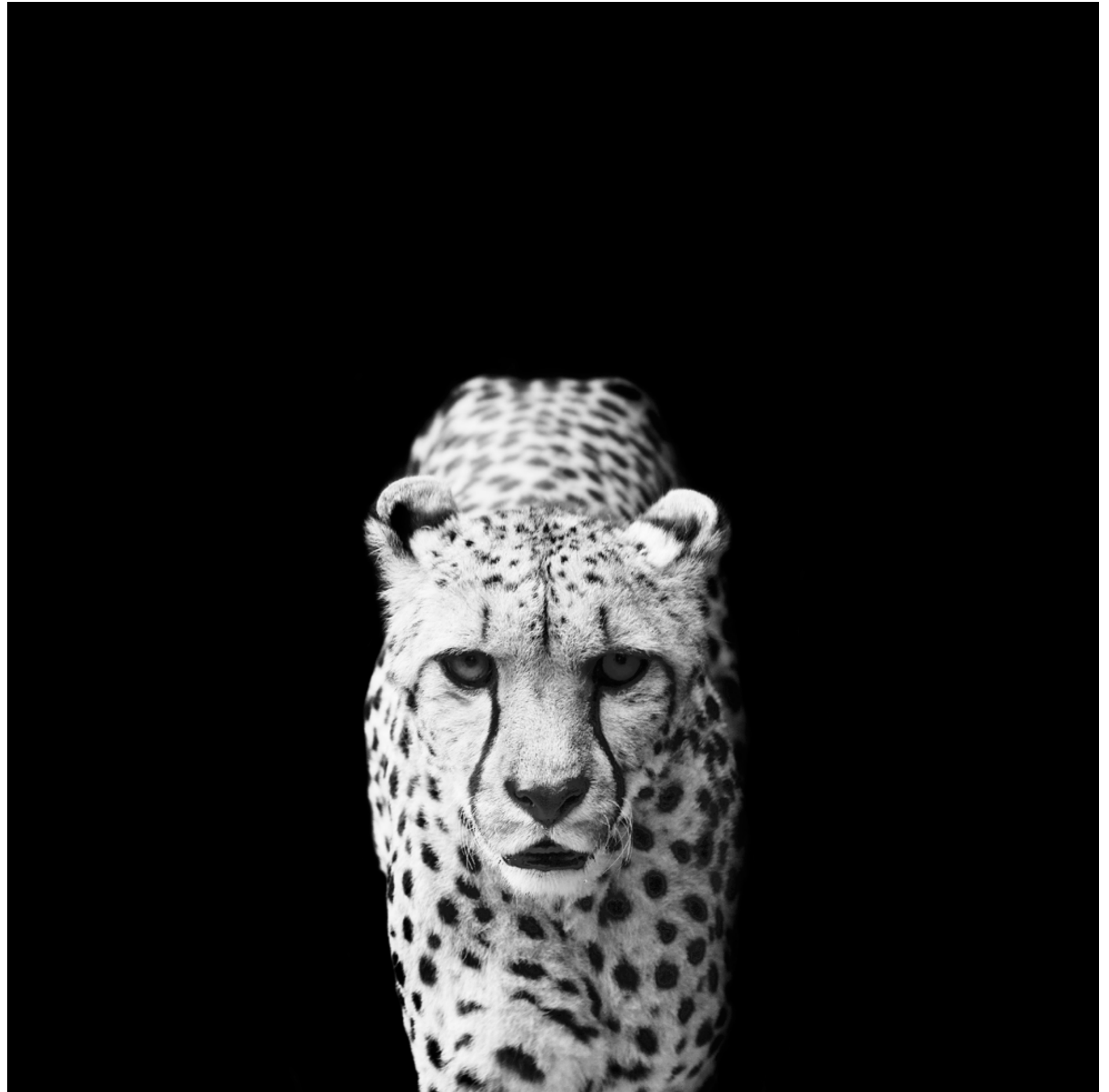
The imperfections of the precast or reconstituted environment that we found in zoos led me to disregard the background and focus on the subject. In this way I got a minimalist and graphical series. I had no special privileges during my visits to these zoos and I've never tried to be anything other than a visitor. I've never entered an enclosure, simply shooting from the same position as any other visitor, which sometimes makes the shot very difficult to achieve because of the cages and windows. It's also difficult because I cannot position myself exactly as I might want to do. So it's the animal that decides, and I have to adapt myself to it.

The main work is done during the shooting. The goal is to obtain the darkest background possible. Usually I wait until the animal is in front of dark foliage.

Then I work the picture in post-production, directly from the RAW file in Adobe Camera Raw, playing with contrasts and levels, until the dark background becomes black.

Through my photos, I'm not trying to show things as they are, but to share a personal and artistic vision of what surrounds us. I try to convey an emotion or even tell a story. Black and white intensifies the unreal and timeless side of the picture, allowing us to immerse ourselves in a particular universe. To me, the emotion in a black and white image is not the same as that found in colour photography.' ▶

*Acinonyx Jubatus. Champrepus, France. Canon EOS 5D MkII with Sigma 150mm f2.8 APO Macro DG lens.*  
© Nicolas Evariste





**f11:** Bienvenue Nicolas, welcome to the magazine.

NE: Thanks to you Tim!

**f11:** Your website demonstrates a love for the square format, with the three series displayed all embracing this format. Can you imagine making images with other perspectives?

NE: Yes of course. I have a few photos that are not in square format, in fact they are panoramic although they are not on my site. If one day I decide to create a new series, it will not necessarily be in square format, if the subject is appropriate and inspires me then I'm open to everything. Even though I have a preference for the square format, it is true.

**f11:** Are your other two series, Secret Garden and Against Wind and Tide, ongoing projects – or are these complete?

NE: For the time being, Secret Garden is pending. It's not in my plans to continue it, at least for now. In the case of the Against Wind and Tide series, it's still ongoing and is expected to grow during the autumn and winter. I think I'll do the most work on this in the coming months, as a big personal project.

**f11:** My assumption is that the Dark Zoo is also an ongoing project, is that correct?

NE: Indeed, this series is not quite finished, or let's say it's not closed. I tried to continue it, but I was not convinced. I will have to retry a new approach, in better conditions than the last ones. ▶

*Balearica Regulatorum. La Bourbansais, France. Canon EOS 400D with EF 70-300mm lens. © Nicolas Evariste*





**f11:** What plans do you have for this, what fauna are you particularly keen to photograph?

NE: I would love to rephotograph the elephants and rhinos. These are animals that I particularly like, to me they are very majestic and impressive. I would also like to include primates in my collection as I think there is an opportunity to do something interesting with them, especially with their eyes.

**f11:** With greater resources available, where would you like to continue the series?

NE: The best scenario, and the dream, would be to continue the series (or rather to make it evolve) with animals in their natural environment – in Africa, for example. One day maybe, who knows!

**f11:** I understand the need to use longer focal length lenses is determined by the limited vantage points available to you, but do you ever yearn to make these images with shorter lenses, up close to some of these animals?

NE: Because of fences and windows, it would be very difficult. The work is hard enough in these conditions, being closer would make it even more so I think.

**f11:** Do you dream of having greater access, with all of the benefits that would bring – or would that change the premise too greatly?

NE: Oh yeah! Basically it did not bother me not having access, it was also the principle of the series and that has allowed me to evolve it. Since my last trip, when I was not able to take good photos, I'd really like to continue the series in more controlled conditions. There were so ▶

*In Love. Champrepus, France. Canon EOS 5D MkII with Sigma 150mm f2.8 APO Macro DG lens.  
© Nicolas Evariste*





many tourists and I saw too much disrespect from some visitors towards animals that this left me wondering if I may not have chosen the right time. It really made me wonder whether to continue the series but I think I'll try again before making a decision.

**f11:** Are all of the shots hand held, or can you use a monopod for some of these?

NE: Everything was done handheld, I prefer not to burden myself. Moreover the conditions mean that you need to be fast and flexible, so it's more difficult with any form of support.

**f11:** I suppose that many of these images will have required multiple visits to the location, and that sometimes the animals are not cooperative?

NE: I made five trips to different zoos. Except for the last, I think I was very lucky in terms of the 'cooperation' of the animals. With my having no special access, it's the animal that decides everything! The animals are the masters of the situation and it's left to me to adjust to them.

**f11:** Is 300mm adequate or do you sometimes need a bit of extra reach where a longer focal length might come in handy?

NE: 300mm is pretty good, but sometimes I'd like to have a faster image stabilised version. I'd like to invest in a Canon 300mm f4.0 L IS USM – or the f2.8 of my dreams. ▶



*In Love II .Champrepus, France. Canon EOS 5D MkII with Sigma 150mm f2.8 APO Macro DG lens.  
© Nicolas Evariste*



**f11:** There is a growing 'anti-zoo' philosophy in many countries today, driven by a desire many people have to see animals only in their natural environment, is this a movement in France as well?

NE: Yes I think some people do not see zoos favorably. Personally I'm pretty torn between the two options. Strictly speaking what bothers me most are some of the visitors – rather than the zoos themselves. I'd like to see visitors treating the animals with more respect, rather than as a form of amusement. They pay their entrance fee and expect to see a show! They want entertainment and it is sometimes very irritating. There is a lack of education, and I'm not talking about kids, often it's adults who display much more inappropriate behaviour. More broadly, many zoos support valuable conservation programs or breeding programs for some endangered species and that is something I respect. Consider this, man may want to see animals in the wild, but he also kills animals in the wild.

**f11:** Do these images sell well in your gallery, and might you publish them in book form one day?

NE: No, I cannot say that these images are selling well. Currently, I do not earn a living from my photography, this is a pretty difficult environment – I mean photography as 'art'.

A Dark Zoo book is not in my plans at the moment. I really don't have as many pictures as I would need and this series may never expand enough to permit this. ▶

*Pelecanus. La Bourbansais, France. Canon EOS 400D with EF 70-300mm lens. © Nicolas Evariste*





**f11: Do you print your own images for the gallery, or do you have these produced commercially?**

NE: For my gallery, yes I print my own images. But I also work with the the Yellow Korner company, which is a chain of over 70 galleries, which produces and sells 5 photos from this series. For three other images, I also worked with the English company, The Art Group.

**f11: How are these prints made – what process is involved?**

NE: This whole series is digital. For my own prints, I work with an Epson R2880 with pigment inks.

**f11: Have you found other photographers influential on your work, and if so, which photographers work do you admire?**

NE: Yes, of course, there are many photographers who inspire me. For black and white wildlife photography, the two photographers who I particularly admire are Nick Brandt and Laurent Baheux. If you do not know them, go take a look. Both have a different approach to mine because they work with animals in the wild.

**f11: Do you have other projects in mind, ones you have not yet started?**

NE: I still have many projects in mind but it's often difficult to find the time and motivation to get started. I'll probably go on a trip to Canada soon, where I'd like to do a new series, which will combine natural and urban landscapes. ▶

*King. Champrepus, France. Canon EOS 5D MkII with EF 70-200mm f/4L USM lens and Extender EF 1.4x.*  
© Nicolas Evariste





**f11:** Does your work in graphic design involve quite a bit of photography or is it more illustrative in style?

NE: My work in graphic design is more based on web, communication and corporate. Sometimes, I use photography in my work, this is one of my many tools.

**f11:** Have you considered adding a blog to your website?

NE: No, I have no plans along these lines because a blog takes too much time if you want to make it current and valuable. Instead, I use my website and social networks (mainly Facebook) to communicate any news.

**f11:** How much spare time are you able to devote to your photography?

NE: Honestly I could not tell you. I make photos only when I want to, without asking questions, or placing any pressure on myself. Sometimes several months might go by without my making any pictures, and when I do, the sessions may be short.

**f11:** Thanks Nicolas, great to have you here.

NE: Thank you for giving me the opportunity to present my work in your magazine! ■

**TS**

[www.nicolas-evariste.fr](http://www.nicolas-evariste.fr)

[www.facebook.com/  
NicolasEvaristePhotography](https://www.facebook.com/NicolasEvaristePhotography)

*Ceratotherium Simum. La Palmyre, France. Canon EOS 5D MkII with EF 70-200mm f/4L USM lens and Extender EF 1.4x. © Nicolas Evariste*







*Kobus Leche. La Bourbansais, France. Canon EOS 400D  
with EF 70-300mm lens. © Nicolas Evariste*





*Panthera Leo. La Palmyre, France. Canon EOS 400D  
with EF 70-300mm lens. © Nicolas Evariste*



*Phoenicopterus Roseus. Champrepus, France. Canon EOS 5D MkII with Sigma 150mm f2.8 APO Macro DG lens. © Nicolas Evariste*





*Arothron Hispidus. La Rochelle, France. Canon EOS 5D MkII with Sigma 150mm f2.8 APO Macro DG lens.*  
© Nicolas Evariste

*'I'm not trying to show things as they are, but to share a personal and artistic vision of what surrounds us. I try to convey an emotion or even tell a story.'*

*Lemur Catta. Champrepus, France. Canon EOS 5D MkII with Sigma 150mm f2.8 APO Macro DG lens.  
© Nicolas Evariste*







*Elephas Maximus. La Palmyre, France. Canon EOS 5D MkII with EF 70-200mm f/4L USM lens and Extender EF 1.4x. © Nicolas Evariste*

*'I had no special privileges during my visits to these zoos and I've never tried to be anything other than a visitor. I've never entered an enclosure, simply shooting from the same position as any other visitor, which sometimes makes the shot very difficult to achieve because of the cages and windows.'*



*Caiman Crocodilus. La Palmyre, France. Canon EOS 5D MkII with EF 70-200mm f/4L USM lens and Extender EF 1.4x. © Nicolas Evariste*





*Zebra II. Champrepus, France. Canon EOS 400D with EF 70-300mm lens. © Nicolas Evariste*

*'With my having no special access, it's the animal that decides everything! The animals are the masters of the situation and it's left to me to adjust to them.'*

*Majesty. La Bourbansais, France. Canon EOS 5D MkII with EF 70-200mm f/4L USM and Extender EF 1.4x.  
© Nicolas Evariste*





# Warren FREY

First responder

Warren Frey is based in Tasmania, Australia and has been a professional fire fighter for 18 years. A chance post action conversation with his firefighter colleagues ranged across the many and varied incidents the team had responded to and highlighted how few images they had to document and remember their experiences. In addition to the potential historical value, there were also educational and public awareness opportunities being missed by this lack of incident documentation. So after 10 years in the service, he added another aspect to his primary role.

Warren describes this very personal response, and where this has led:

'I had always been interested in photography so I started taking my camera to work and began documenting the work that firefighters and other emergency service workers do in what ▶



*Structure fire training. Training Division, Cambridge, Tasmania, Australia.  
Nikon D700 with 17-35mm f2.8 AF-S lens. © Warren Frey*



are often demanding situations. It is a very interesting and varied job and involves responding to a range of incidents including structure fires, car fires, hazardous material incidents, bush fires and road crash rescues. During these incidents we may witness what is possibly one of the most significant events in someone's life. It is a great responsibility helping people in these situations and I am very proud of the work that my work colleagues and I perform. Naturally, taking photographs is always incidental to my primary firefighting role, but gradually I have built a portfolio which has been used in various publications.'

Of course, there were complexities involved, and these needed to be addressed over time as the value of Warren's work, and its myriad potential applications, became apparent.

'Pursuing photography in my work environment has required that I tread very cautiously. At first I simply began taking the camera along to work, being careful to ask the officer in charge of a scene before taking photographs. We all work very closely as a team, usually three firefighters and an officer. It's a unique environment, where everyone knows what's expected of him or her, so it was only when I thought there was an appropriately safe moment that I would reach for the camera.

To begin with, I worked within what were essentially self-regulated boundaries, however a few years ago I decided that it would be best to approach management and to have what I was doing formally sanctioned. Together we developed a photography agreement with a strong ethical base which addressed issues around the interests of the Tasmania Fire Service and that also ensured that the safety of patients and the general public were not compromised in any way. This was important because although the situation was generally understood, I always felt it was very delicate and I needed to have something in writing. I still have some self imposed rules to ensure that my mind is 100%

focused on the job at hand; I always leave my camera in the truck when we are first to arrive at a job and it is not until there is a lull in our workload that I even consider reaching for it.

One thing that I have come to appreciate is that I am in a very privileged position where I have enjoyed access that the media rarely experience. I distinctly remember the media being behind a barrier at a large building fire in Hobart, I had free range and they were very limited, that's when I realised how important it was not to compromise that position of trust in any way. In contrast to the media I have incredible access but many limits as to when I can take photographs and how they can be used. Even though there are restrictions, there have been many opportunities to take photographs and over the years I have captured some significant events including two large building fires in Hobart and the devastating Tasmanian bush fires in 2013.

The two building fires in Hobart allowed me to photograph firefighters up close, at the pointy end of the stick so to speak. Those moments provide a unique perspective and without the training and experience of being a firefighter myself, this would just not be possible. ▶

▶ 'RATS' Remote Area Team fire fighters returning after a long day, Molesworth, Tasmania, Australia. Nikon D700 with 70-200mm f2.8 VR II AF-S G ED lens. © Warren Frey

▶▶ Following double page spread: European 'jet style' helmets are starting to make an appearance in Australia. Mornington Station, Tasmania, Australia. Nikon D700 with 70-200mm f2.8 VR II AF-S G ED lens. © Warren Frey









During the Tasmanian Bush Fires in 2013 there were air space restrictions placed on aircraft, and the Tasman Peninsula was closed by a roadblock, so it was very difficult for the media to access and document the fire. I was on leave having just finished our rotation and made a decision to try and get a flight in one of the firefighting helicopters working in the area so that I could capture what was obviously a very significant event. It was a time when resources were stretched to the limit and photographs were hardly going to be a priority so it was with some hesitation that I phoned some very busy people and pitched my plan. Fortunately they were very receptive and really went out of their way to find me a seat in one of the helicopters. When I went to the heliport the media were there and had been waiting all day for a flight over the Peninsula that had been organised for them but unfortunately it had to be cancelled for operational reasons. They were extremely disappointed as there were very few images of what had occurred at that stage. Fortunately I was able to hop on another helicopter and ended up capturing some of the few images that recorded the widespread damage over the whole area from an aerial perspective.

In that particular situation I have essentially captured a record of an event as a whole but my real aim has always been to focus on the emergency service workers doing their job. Our line of work is inherently interesting to members of the general community and it's my goal to provide a sensitive and informed window into our workplace and help to inform the community about what we do. For instance, if we were at a road crash rescue and there was a moment where the patient was being packaged for hospital by paramedics, and providing that there was a free moment, I would be looking for an image that focused on the firefighters or paramedics immersed in their job, carefully avoiding the patient's identity and being careful not to compromise their privacy or dignity in any way. That is something that I believe is different

about my situation, I'm not trying to record that event in a newsworthy way as such, it's about capturing a moment from our unique viewpoint, that of a first responder, one that the public are unlikely to see through the media.'

In 2012, Warren was recognised in Capture Magazine's 'Australia's Top Emerging Photographers' as a finalist in the Sport category and joint runner up for Advertising. In 2013, an image from the Bridges Brothers Fire was selected as one of the year's top 5 Photojournalism/Documentary photos in *Capture Magazine – The Annual*.

With that as background, we took the opportunity to learn more about Warren, and the career path that prepared him to make these images.

**f11: Welcome to f11 Magazine Warren, thanks for making us aware of your work through our submissions process, and your patience as we've gone through the necessary preamble!**

WF: Thanks for featuring me Tim, I have been an avid reader for a while now so it's exciting to be amongst your pages!

**f11: Before we get into the nitty gritty, tell us a bit about yourself?**

WF: I am 42 years of age, married to Dana and we have a 7 year old daughter and a 10 year old son. I live at Clifton Beach, not far from Hobart, and our home is beside the water where I can be found on most mornings running along the beach. It is a very beautiful place and I am surrounded by endless backdrops which I sometimes photograph and then develop in my head during those long runs.

**f11: Your pathway to photography was intertwined with the process of becoming a career firefighter, how did this come about?**

WF: When I was in my late teens I had my sights set on becoming a graphic designer, I had always enjoyed art and it was in my graphic design class

at college where I was made aware of the job firefighters do, and the '4 days on, 4 days off' shift work that they work. That was a light bulb moment for me – I was a keen surfer and windsurfer and imagined the amount of time I would have to pursue the things that I enjoyed most in life if I took that career path. From that moment onwards all my creative aspirations were abandoned! I was totally focused on becoming a firefighter. Looking back now, I see that my motivation was somewhat selfish and naive, although I knew that the job would be interesting and exciting, it was the lifestyle it would bring which was my main motivation.

**f11: That seems as worthy a motivation as any, and it's certainly been a successful formula for you, hasn't it?**

WF: Yes, and in many ways I think this is actually a good way to think about work; decide on a lifestyle that you aspire to and then choose a career that is both enjoyable and allows you to live that life. I was eventually accepted into the Fire Service (no easy task) and soon realised that I was fortunate to have an incredibly varied job, one that was both exhilarating and rewarding.

**f11: Your interest in photography only really surfaced slowly during those immersive first years in the fire service?**

WF: For many years I had enjoyed photographing my own snowboarding and windsurfing adventures and those of my friends. However, it wasn't until I had been in the Fire Service for about 10 years that I began to take my photography more seriously. I guess I started to recognise that what we were doing was going to make for good imagery, hanging from ropes off buildings and cliffs, working in fire situations, it's all very visual.

**f11: The downtime involved in your shift work provided some ideal opportunities?**

WF: Shift work has allowed me to pursue photography within my job as a firefighter but

also outside of this as a second 'part time' job. I concentrate mainly on commercial photography, photographing for cycling and running brands. On a personal level I pursue documentary photography, in particular the exploits of BASE jumpers.

**f11: Have you undertaken any formal photography training?**

WF: I am self taught, I spend long nights in front of a computer searching for inspiration and learning how to achieve my ideas both in camera and in Photoshop. I think it's an incredible time for creative people, there is so much useful online content and so many tutorials available. I'm a big fan of advertising work and appreciate well-executed ideas and concepts. I follow the work of a handful of advertising photographers but in particular I do like the work of Erik Almás and Levon Biss.

**f11: How about other mentors or influences?**

WF: I have had encouragement and help from a number of people. Firstly, a very good friend and paramedic, Richard Bugg who over the years has been incredibly generous in lending me all of his expensive camera bodies, lenses and lighting equipment. Without him I would never have been able to photograph many of the images in my portfolio. I have slowly caught up with equipment, purchasing the necessary lenses and lighting and together we now have enough gear to achieve most things. This was a very handy arrangement but one which I have only recently been in a position to repay! I have also had help from fellow Tasmanian photographer, and cinematographer, Matthew Newton.

I have also had my Portfolio reviewed professionally by Sally Brownbill. I found that to be a very worthwhile exercise. It really helped to have someone assess my work with fresh eyes and put together pieces into a portfolio of work that flowed. Until then I was quite blind to many weak points but also to strong points ▶



within my portfolio. I walked away with a mission and plenty of work to focus on.

**f11: What are your equipment preferences, or loyalties?**

WF: I use Nikon, mainly because at the beginning I was borrowing Nikon lenses from my brother. I originally had a D70 which I took into a few structure fires during training. One time I didn't realise how hot it was inside until I came out and tried to hold the camera without gloves; I had nearly cooked it but it still worked. Eventually I gave it to my brother, years later it still has a very strong smell of acrid smoke! Today I have two bodies, a D700 which is for sport and backup, plus a D800 which I use for almost everything else. For shooting on night shifts in low light I have found the D800 suits my needs very well. It's auto-focusing in low light is very accurate and I can push a high ISO. I have Nikon lenses, including two zooms, a 70-200mm f2.8 and a 17-35mm f2.8, but mostly I use a 50mm f1.4 at work, once again because I need low light performance and it's a relatively light and compact lens. I used to think too hard about different camera models, and what to choose, but now I realise that a camera is just a tool, and as long as you choose the right one to help you produce the types of images you are trying to create then that's about as much thought as you need to give it. With that in mind, I will probably buy a Fuji X100s or similar, something that fits into my turnout coat pocket because sometimes I miss a brief opportunity because a DSLR is difficult to keep by my side. Other than that, I haven't bought any gear for quite a while, so I must be happy with the kit I have at the moment! ▶



*A RAT (Remote Area Team fire fighter) awaits her ride home. Meehan Range, Tasmania, Australia.  
Nikon D700 with 28-85mm f/3.5-4.5 lens. © Warren Frey*



**f11: How about lighting, does that feature in your photography?**

WF: I love using lighting outside of the fire scene, I have 2 Elinchrom Rangers which I can high speed sync with my Pocket Wizards up to 1/8000 sec which is pretty cool for sport. I also have 3 Nikon SB900's but I don't bring these to work because using a flash is simply too conspicuous on the job.

**f11: I understand that shooting firefighters also led to some commercial work for you?**

WF: Yes, I had the chance to photograph some Road Rescue Scenes for the Australasian Road Rescue Championships for marketing material, posters, banners and the like. This was one of my first paid commercial jobs, I was given total freedom to come up with some concepts and images. It was an exciting project and happened to be the perfect opportunity to put together images that I had wanted to create for sometime. The images needed to include emergency service workers from all agencies: Fire, Police, Ambulance and SES and I had all this at my disposal. I was very lucky that I knew everyone there and they were all keen to be part of it. I think what made the photos really come together was that even though the scenes were set up, the fact is that all those people do that job for real, cutting people out of vehicles and treating people with serious life threatening injuries; so all we had to do was put a 'patient' in a crushed car and let the rescuers do their thing.

**f11: What are your plans for the future, and do you anticipate any major changes in the way you're operating now? ▶**



*Some remained unscathed. Tasman Peninsula fire, Eagle Hawk Neck, Tasmania, Australia.  
Nikon D700 with 70-200mm f2.8 VR II AF-S G ED lens. © Warren Frey*



WF: I am very fortunate to have an income from my main job so I have decided to make the most of this and focus on the work that I really want to be doing more of. I recently made a decision to say no to any more wedding work or other assignments which do not ultimately lead to where I want to be. As I said earlier, I'm currently working with a few cycling and athletic brands and it's work that I am really enjoying. I generally have total creative freedom to come up with concepts and images for their advertising and branding. Fortunately my wife Dana has a background in advertising and marketing so she is always there to help me with refining ideas, plus she has a very good eye and runs over everything in detail before I send it out. Apart from this commercial work, I hope to continue my mission of documenting my workplace, and hopefully exhibit it in the not too distant future. Ultimately I would like to photograph emergency service workers interstate and overseas. I believe there have been a lot of missed opportunities over the years to document the important work that they have accomplished during various deployments and in response to disasters. I like the fact that looking back to when I was intent on becoming a graphic designer, things have now turned full circle and photography has given me a means to be creative again. Most of all though, when I look at my images I see scenes and experiences that I have been part of, and to me those experiences are what really excite me about photography.

**f11:** Thanks again Warren, and keep in touch.

WF: It's been a pleasure, thanks for featuring me! ■

TS

[www.warrenfrey.com.au](http://www.warrenfrey.com.au)



*Paramedic assessing patient. Commercial work, Training Division, Cambridge, Tasmania, Australia.  
Nikon D700 with Nikon 17-35mm f2.8 AF-S lens. © Warren Frey*



'RATS' (Remote Area Team fire fighters) extinguish last remaining pockets of fire, Meehan range, Tasmania, Australia. Nikon D700 with 28-85mm f/3.5-4.5 lens.  
© Warren Frey





Fire fighters work to prevent fire spreading to adjoining buildings, Hobart City, Tasmania, Australia.  
Nikon D700 with 17-35mm f2.8 AF-S lens.  
© Warren Frey

*'One thing that I have come to appreciate is that I am in a very privileged position where I have enjoyed access that the media rarely experience.'*





Searching with a thermal imaging camera. Training Division, Cambridge, Tasmania, Australia. Nikon D700 with 17-35mm f2.8 AF-S lens. © Warren Frey





*Matchsticks, Tasman peninsula Fire, Murdunna, Tasmania, Australia. Nikon D700 with 70-200mm f2.8 VR II AF-S G ED lens. © Warren Frey*

*'...it wasn't until I had been in the Fire Service for about 10 years that I began to take my photography more seriously.'*





'Don't text and drive'. Personal work, Cambridge, Tasmania, Australia. Nikon D700 with 17-35mm f2.8 AF-S lens. © Warren Frey





Road crash rescue. Commercial work, Training Division, Cambridge, Tasmania, Australia. Nikon D700 with 17-35mm f2.8 AF-S lens. © Warren Frey

*'...when I look at my images I see scenes and experiences that I have been a part of, and to me those experiences are what really excite me about photography.'*





Cash withdrawal. Commercial work, Hobart, Tasmania, Australia. Nikon D700 with 70-200mm f2.8 VR II AF-S G ED lens. © Warren Frey





*Apocalypse now. A helicopter returns for another water bombing run, Molesworth, Tasmania, Australia. Nikon D700 with 70-200mm f2.8 VR II AF-S G ED lens. © Warren Frey*

*'I hope to continue my mission of documenting my workplace...'*







Firefighters advance towards a gas fire behind a protective curtain of water. Training Division, Cambridge, Tasmania, Australia. Nikon D700 with 70-200mm f2.8 VR II AF-S G ED lens. © Warren Frey



## Increased comfort. Faster access. Less hassles

### UltraFit Hand Strap with UltraPlate™

Safety in a lightweight grip. Flexibility in an Arca-Swiss baseplate with two 1/4"-20 attachment points.

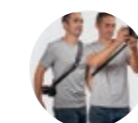
<b>Weight (WxDxL)</b>	<b>Dimensions</b>
58 g 2.05 oz.	12.4 x 6.3 x 2 cm 5.6 x 2.5 x 0.79 in.



### UltraFit Sling Strap™

This quick-draw strap offers a comfortable fit and hands-free camera security.

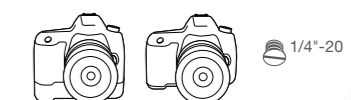
<b>Weight (WxDxL)</b>	<b>Dimensions</b>
<b>Men's:</b> 99 g 3.5 oz.	<b>Men's:</b> 5 x .3 x 178 cm
<b>Women's:</b> 88 g 3.1 oz.	<b>Women's:</b> 4 x .3 x 162 cm



### Pro Sling Strap™

More heavy duty quick-draw strap for pro DSLRs. Includes a Camera Tether for ultimate security.

<b>Weight (WxDxL)</b>	<b>Dimensions</b>
<b>S-L:</b> 110 g 3.9 oz.	<b>S-L:</b> 6 x 0.8 x 176 cm
<b>L-XXL:</b> 116 g 4.1 oz.	<b>L-XXL:</b> 6 x 0.8 x 192 cm





*My son Pearce helps to show scale and add an extra dimension to the image. Aperture Priority, Sigma 24-105mm lens @ 57mm, 50 ISO, polarising filter and tripod. © Darran Leal*

## On location

### ICELAND – Land of fire and ice

When confronted by a physical globe, rather than one where countries and landmasses are clearly identified, many people struggle to place their finger on Iceland.

Actually, it's not that far away from the UK, in fact just a short 3 hour flight to the north west. For North American visitors the travel time is around 5 hours. For those like me who are domiciled in the antipodes, the hardest part of the journey is the first 24 hours of travel! If you were to drill directly through the earth from Iceland, the exit point comes out between Australia and New Zealand.

Reykjavík is the capital and first port of call for most travellers. While it offers colourful shops and modern facilities, our group was keen to head out and shoot the 'real' Iceland – its vast rolling spaces with volcanic scenes from old lava flows to short but rugged ridges and peaks – all volcanic in origin.

We were on a two week circumnavigation of the island, based on the main number one highway, but offering several off road adventures. This is a great way to see Iceland as it is truly a

diverse land with thousands of waterfalls, mixed in amongst the rugged landscapes.

Our timing was magic to capture the nature of Iceland as well. I had seen lots of landscape images of the island nation, but few images to prepare me for the nature on offer. While the landscapes and waterfalls simply presented themselves, the flora and fauna were real highlights. Birds in particular, with Kittiwake, razorbills, arctic terns, oystercatchers and perhaps the most amazing of them all, the Atlantic Puffin. We targeted these small birds for short but amazing shoots at three different locations. Each location also offered outstanding landscape vistas. Add flowers, and what a diverse shooting experience.

Long lenses out, puffins proved to be the most difficult birds to shoot in mid-flight. To my mind, they are right up there with hummingbirds in terms of a difficult subject. We helped each other to spot the dots torpedoing to their nests, which were right in front of us. They are not shy and generally allow you to approach as close as around 3 to 4 metres. Our ideal was to shoot ▶





them in flight, or with fish in their beaks on the ground. To get flying puffins with fish in the beaks, well this was the holy grail. Everyone got such images – but the process demanded patience and was pretty hit and miss with lots of duds to delete later!

Now, to the waterfalls. Locally called foss, you will see thousands of falls in a couple of weeks of travelling. So while we shot the iconic waterfalls that are often found close to the main roads, we also really enjoyed getting off the beaten track and shooting those on less travelled roads. Here the waterfalls were not as large, but definitely prettier.

We tried many waterfall techniques with the key tool, of course, being a tripod. I have not used my Manfrotto tripod so much on one trip before. For some water motion, we used a polarising filter combined with a low ISO setting, (50) and for others, we utilised neutral density filters. The way to achieve great images here is a combination of field techniques, visualisation and processing. I opted for the majority of the waterfalls in my collection to be high contrast black and white in their final post processed form.

My son Pearce became the group hero. He would position himself at strategic positions around some of the falls to help give a sense of scale and a better story to the result. He also shot by using a remote control that allowed him to be up to 80m away from his camera. Naturally, there were more than a couple of occasions when he came back soaked from the mist created by the powerful waterfalls. Everyone enjoyed the fun and the unique creative opportunities that abounded.

A standard camera kit will work well here. My new Sigma ART 24-105mm lens was excellent. It was used regularly as the default lens to start with at a new location. My trusty 16-35mm lens also worked well for some shoots, but my long tele lens was invaluable. As it was spring, we made good use of our macro lenses. For some

destinations, to help keep the weight down, instead of packing a macro, I will use an extension tube with either my long tele lens, or the 24-105mm lens. As I was on a 4 tour adventure from Iceland to Alaska, this combination offered a great compromise and a way to save weight and space.

Iceland is not that cold in its summer months. Our coldest experience was near the Eyjafjallajökull and Mýrdalsjökull glaciers in the south. Here thermal undies, gloves and layered clothing helped to keep out the icy cold conditions. But for most of the trip, we experienced around 10 degrees and even up to 20 degrees C one day.

However, our next visit in 2016 will be in winter to target the Northern Lights – and it will be cold! Frozen waterfalls, ice on beaches, surreal landscapes. Of course we will dress accordingly and use special vehicles to suit the conditions – but what an adventure!

In terms of language, all I can say is good luck to pronouncing many of the local place names. Just as you think you've got one worked out – that letter means something completely different. The great news is that nearly everyone speaks English as a second language, and they are very nice people who want to share their great land with you.

You can add a lot of adventures to Iceland. Most of my group are joining me for a circumnavigation of Spitsbergen, above the Arctic Circle.

I can't wait to return...

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.



*Iceland has a lot of water from snow melt in the summer months. Exploring roads off the main highway is the way to discover hidden less photographed haunts. Aperture Priority, 16-35mm lens at 16mm, shot using a polarising filter and tripod. © Darran Leal*



*Small and torpedo like, puffins fly fast towards a nesting hole, or the bank of a cliff. Requires good technique and the need to shoot a lot of images. Aperture Priority, 400mm, 800 ISO, hand held. © Darran Leal*





### APSCON

Since 1963 the Australian Photographic Society (APS) has conducted an annual convention. It started as a weekend event; later expanded to run for a week. The name APSCON (meaning APS CONvention) was coined in 1969.

APSCON programs provide exhibitions, lectures, workshops, tours, trade displays, social events, and presentations by the Society's six specialist divisions. A diverse range of top professional and amateur photographers present the lectures and workshops.

APSCONs are held in different cities or towns each year. Initially these generally were the various Australian State capitals but, over time, those locations have been replaced by regional cities and towns with suitable venues. This approach means that members get to visit and photograph new places each year. Many members make APSCONs the basis of their annual holidays and attend every year without fail so that many lifelong friendships have been made at this time.

Each APSCON is held in Australia's spring season during September or October and includes the Society's AGM. Every other year, APSCON is where a new Management Committee takes office and one President hands the baton to the next. In addition there are meetings allowing State and Territory representatives to discuss ideas; and representatives of the Camera Club federations in each State and Territory of Australia meet with the APS President to discuss matters of mutual interest.

At the annual Society dinner at APSCON, successful participants in the Society's photographic skill honours program and separate service awards program receive their honours and awards. In addition FIAP honours and awards and PSA awards are conferred.

APSCON 2014 will be held at Ballarat from 20-26 September. Steeped in history, Ballarat is Victoria's largest inland city and the site of the world's largest deposit of alluvial gold. Delegates will be able to photograph the legacy of the gold rush, still evident in the magnificent architecture and tree-lined streets of the city today. They will also be able to pan for gold and watch the hustle and bustle of an 1850s gold mining settlement at Sovereign Hill, and photograph the Southern Cross sound and light show, recreating the story of the Eureka Rebellion.

APSCON 2015 will be held at Tweed Heads on the NSW/Queensland border and will trial a new five day format. The first day will essentially be workshops; the second day tours. Next will be the Trade and Society Booths Day. Finally, on the closing weekend it will be all speakers and evening dinners. Exhibitions will run for the duration of the event.

The Society's website provides details about APSCONs and, also, is the place to register attendance. Why not register for APSCON 2014 now?

**Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS  
Immediate Past President  
Chair, Marketing & Sponsorship APS**

# ENTER NOW for the chance to WIN \$20,000 in prizes\*



## GIVE US YOUR BEST SHOT!

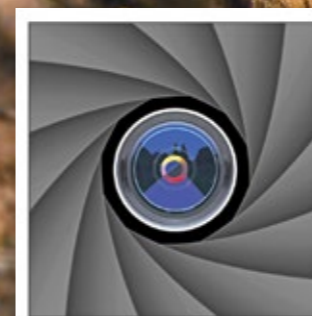
You will only have a chance to win if you enter. What have you got to lose?

Upload a maximum of three images that depict: **TRAVEL THE ADVENTURE ...** and you could WIN an amazing African photo adventure, a Sony A6000 camera and Sony lenses, or an Epson Stylus Pro 3880 printer.

We also offer the Peoples Choice winner, an Epson Stylus Photo R3000 printer.

Who will be awarded the honour of WPA's "Photographer of the Year" for 2014?

\*OPEN TO ALL PHOTO ENTHUSIASTS AS PER TERMS AND CONDITIONS.



WORLD PHOTO ADVENTURES

## FREE ENTRY

To enter and see competition details visit

[www.worldphotoadventures.com.au](http://www.worldphotoadventures.com.au)

\*Terms and conditions apply. Please see our website for details.







The Butterfly – Champion Digitally Projected Image for 2013. © Kevin Chong

### Tough competition expected for Nelson National Triptych Salon

Triptych – ‘threefold’ – derived from the Greek ‘tri’ – meaning three and Ptsyso – ‘to fold’.

Originally triptych consisted of three painted panels hinged together so that the two outer panels could be folded in over the central panel and were most often found in a church or other venue for religious worship.

Today we know ‘triptych’ to be made up of any three art works designed to complement each other and be displayed together.

This year marks the third year of the Nelson Camera Club hosting the Nelson National Triptych Salon on behalf of the Photographic Society of New Zealand (PSNZ).

Salon convener Don Pittham FPSNZ ANPSNZ is expecting this year’s Salon to be even bigger and better than the previous two years. Last year saw a total number of 419 entries submitted made up of 78 prints and 341 digital images.

Reflecting on the 2013 Salon, Don says the entries showed a marked increase in the confidence of those entering to submit work that was really creative – both in the layout of the triptych and in the message that the triptych had for the viewer.

‘With such a diverse collection of images the selectors were well tested in their task, but the



results reflected the very professional, diligent and willing way in which they evidenced their understanding of the entries and allocated appropriate awards,’ said Don.

The 2014 Salon is now open for entries now and closes on 31 August. The Salon is open to all photographers everywhere – except the selectors and their immediate families.

This year’s judges are: Adrian Barrett FNZIPP AAIP, Shona Kebble APSNZ and

Sally Mason FPSNZ.

The Nelson Camera Club initiated the Nelson National Triptych Salon to encourage and stimulate photographers in the skill of creating three images that not only work well together but also succeed in providing a total impression on the viewer that is ‘greater than the sum of the three individual photographs.’

Both prints and digitally projected images may be entered into the Salon but the images must be made up of three (and only three) distinctly separated photographs presented on a common background.

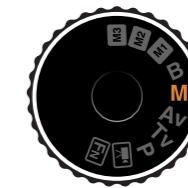
Full details of the terms and conditions of entry are available at the dedicated Nelson National Triptych Salon website.

**Moira Blincoe LPSNZ**  
**PSNZ Councillor for Publicity**

ARE YOU A NEW  
f11 READER?



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



**RAW 2014**  
International Photography Masterclass

11 - 14 SEPTEMBER 2014, PALMERSTON NORTH NEW ZEALAND

**INTERNATIONAL PHOTOGRAPHY MASTERCLASSES**  
**11-14 September 2014**



**BOOK NOW!**

### RAW - Practical Masterclass Weekend

**Date:** 12th - 14th September 2014  
**Where:** Palmerston North  
**Cost:** \$495 per person (all inclusive weekend)  
\$175 per person (Manawatu Camera Club members)

An all inclusive weekend retreat for experienced photographers and image-makers that will help take your skills to the next level. Create powerful, and captivating visual narratives with the guidance of world-renowned photo editor Mike Davis.

- Learn how to create memorable photographs.
- Mike Davis will shed fresh light on the art, science and alchemy of picture taking in today's digital production era.

Participants will be transported from Palmerston North to the masterclass base at Sixtus Lodge, Apiti. All meals will be provided, along with warm rustic bunk style accommodation at Sixtus Lodge.

[www.rawmasterclass.com/weekend](http://www.rawmasterclass.com/weekend)

### RAW – Mike Davis Photographic Masterclass

**Date:** 11th September 2014  
**Time:** 5:30 – 7:30pm  
**Where:** Speirs Centre, Palmerston North  
**Cost:** \$35 per person

Interact with top international photo editor and widely acclaimed photographer Mike Davis in a unique two hour masterclass.

- Develop the visual tools to help you create images like you never have before.
- See photography in a new light.
- Open your eyes and mind to new ways of thinking and seeing.

[www.rawmasterclass.com](http://www.rawmasterclass.com)



## OMG, another selfie?

The selfie practice, and the resulting fixation, is almost overwhelming in our daily life.

Doubtless, in time there will be serious academic research and publication to analyse the whole fascinating, unmistakable and unavoidable phenomenon.

I am sure there are some fundamental, primal drivers behind their creation. The most obvious of these is the technology one, it's easy and it's immediate. It's also easy to self publish and distribute with texts, Facebook and every other form of social media. Only slightly less obvious is the current generation's fascination with fame, celebrity and self-promotion. I am, therefore I self publicise...

It's photography at the leading edge of personal involvement. It's all about empowerment through photography, it demonstrates content and story well, yet accepts reduced standards of excellence in composition or any of the other norms or benchmarks of photographic technique.

Be it a pseudo-Kardashian moment or a fleeting very public political firestorm, many do grab headlines, find space in celebrity culture, political culture or just news.

They inhabit the tweets, the blogs, the press releases, the well tuned and professionally targeted social promotional media - the fan sites, the loyalty programmes.

Drunk, naked, inappropriate ... or just depicting everyday domestic bliss, the selfie achieves status, relevance or notoriety mainly because it is here and now. Immediacy rules, for at least 15 minutes.

Leveraging the selfie concept within a photographer's business is another thing. Carefully set up they can easily look contrived, and if it's a commercial message or media endorsement then even more so. Healthy levels of cynicism abound in generation current...

As much as a lot of advice over the last few years has been to embrace 'social media', the reality is more like granddad trying to be loud and hip at a punk party. Less than convincing.

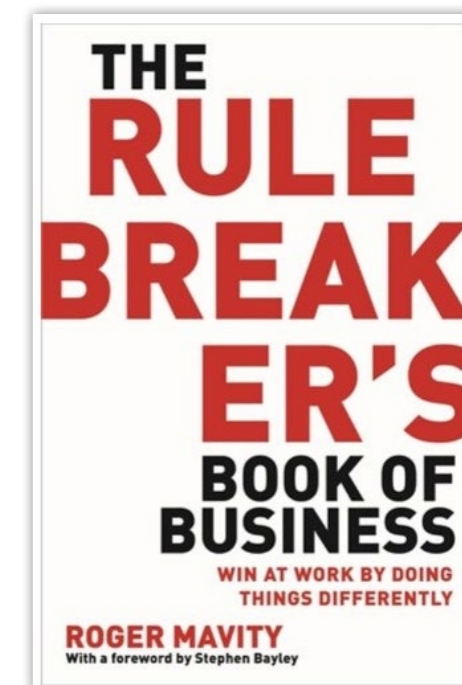
There are ways to be noticed and appropriate as well as achieving results without being perceived as a dork. I have read a lot over the last few years about creative innovation and disruptive strategies - how powerful it all can be, how much progress can be made, how much

*The Rule Breaker's Book of Business*

Roger Mavity 2013

ISBN 978-0-7499-5907-4

Piatkus - Little, Brown Book Group



fun it is. More recently I have witnessed, both in New Zealand and Australia, the close attention that universities are paying to 'disruptive innovation' as they ramp up creative processes - and by coincidence the numbers in their student enrolment schedules.

Then by coincidence I read *The Disruption Machine* in The New Yorker of June 23 and find all my ideas of the last few years are undermined. In Jill Lepore's article she revealed how the modern leader of disruptive innovation, Clayton M. Christensen, had been less than fair with the case studies and examples he gave, the trends he predicted, and the strategies he embraced.

Less careful too were a plethora of other academics, institutes and corporations who tried to position their strategic direction, marketing plans and branding campaigns to fit.

Not long after, I bought *The Rule Breaker's Book of Business* by Roger Mavity - who you may remember co-wrote 'Life's a Pitch' with Stephen Bayley. Roger is someone with a life experience and an attitude we should listen to. Beginning with his own successful advertising agency in the UK he stepped through being a CEO at

Granada, Chairman of Citigate and CEO of Conran. He now concentrates on writing and exhibiting fine art photography, as well as being a trustee of the Photographers' Gallery.

Of course it's the content of the book that deserves proper adulation. Due in part to the relaxed conversational writing style and largely to the gems of experience and commentary that are threaded through it.

Anyone starting out, or restarting, in business will find it useful. Irreverent and confrontational, it really encourages us to break rules and not stick slavishly to conventional wisdom.

It's about having real passion for what you want, the courage to take it further and the imagination and original thinking to achieve your ambition.

If the selfie is too juvenile, or the disruptive innovation theory seems too shallow, then perhaps rule breaking is just about right?

**MS**

malcolm@f11magazine.com



### Photographers and Pro Bono work

By Brian Katzen

I recently received a call from an organisation asking what ACMP's policy is on pro bono work.

Pro bono derives from Latin meaning for a good cause, in other words charging either a substantially reduced fee or usually nothing at all.

ACMP believes that its members should always act in the best interests of the profession of photography. It is certainly in the best interests of our profession to be a good person and give back to the community. After all, it is the community at large that provides us with our income, so being seen as community-minded can only be a good thing.

Pro bono gigs are most fulfilling and provide huge personal fulfilment especially if you get into the spirit of what the organisation is all about. But there are some ground rules you need to observe.

Firstly, it helps to have a natural affiliation with the organisation's cause. This might be the homeless, refugees, or your local nippers club championship. Conversely, if you have a strong anti feeling towards their cause, then best not to do it.

Secondly, be professional from beginning to end. Have a written brief or contract, and observe standard punctuality, dress and

grooming standards as you would for any job you do. After all it's a professional assignment, except for the payment part.

Specify the retail price that you would normally charge, then in the payment terms line say that you are doing it pro-bono or charging a token price. Professional photographic services have a value even though you are not getting paid, and it is important the client understands it.

Agree on the deliverable, for example 100 photos on a DVD to be mailed to the organisation within 5 days, and that you will be charging your normal rate for anything extra.

Have a policy for how many pro-bono assignments you are going to accept in a year and for whom. Once you are seen to be community minded you are likely to get approaches from other organisations asking to do pro-bono work for them and the situation can easily get out of hand. Yet there are many professional photographers who use pro-bono work as marketing opportunities: just one corporate or wedding function might pay for your pro-bono work several times over.

Needy causes need our help; if we have the opportunity to do that through the photographic work we love than everyone's a winner!

**Brian Katzen is the CEO of the Association of Commercial & Media Photographers (ACMP)**



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

Brisbane's **Gallery Frenzy** is a photographer run space with passionate and dedicated people who can help with your exhibition.

- Near Brisbane CBD with parking.
- Onsite printing, matting, framing and frame hire through Living Image Fine Art Printing.
- 24 linear metres on permanent walls, 15 linear metres available on movable partition walls (3x5 linear metres).
- Support for Full HD video projection.
- Sales have been achieved at all previous exhibitions.
- Established networks in local photographic communities.
- Perfect for solo or group exhibitions, book launches and special projects.
- Assistance available with curation and promotion.

Visit the Foto Frenzy website [www.fotofrenzy.com.au/spaces/exhibit-foto-frenzy](http://www.fotofrenzy.com.au/spaces/exhibit-foto-frenzy) or email [info@fotofrenzy.com.au](mailto:info@fotofrenzy.com.au) for more information and terms and conditions.

## TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,  
TEACHER, MENTOR

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

### Bridge on teaching photography:

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

### Bridge on his Hurunui Experience tours:

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

### Bridge on his photography workshops:

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

### Bridge on mentoring photographers:

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

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

[www.thistonybridge.com](http://www.thistonybridge.com)

[tony@thistonybridge.com](mailto:tony@thistonybridge.com)

+64 21 227 3985





Canon

aipp

AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

THE 38<sup>TH</sup> CANON AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

CALL FOR ENTRIES

ENTER NOW  
[www.aippawards.com](http://www.aippawards.com)

For more details and rules please visit  
[www.appa.aippblog.com](http://www.appa.aippblog.com)

12TH - 14TH SEPTEMBER 2014  
Luna Park, 1 Olympic Dr, Milsons Point, NSW 2061

2013 AUSTRALIAN PROFESSIONAL PHOTOGRAPHER OF THE YEAR TONY HEWITT  
This AIPP page sponsored by f11 Magazine.

# Queenstown Centre for Creative Photography



## New Zealand Photographic Workshop Specialists – 2014

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

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

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



Join us for hands-on, practical workshops, where you can use our CANON EOS 700D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future. We always run small groups with two tutors.

### Our 2014 event schedule:

June 12 - 19	<i>Bali-Ubud</i> Travel Photography
July 17-21	Winter Landscape <i>Mount Cook</i> , NZ
August 3 -5	NZIPP Awards <i>Wellington</i> , NZ
August 22-25	Winter Landscape <i>Mount Cook</i> , NZ
Sept 25-29	Landscape <i>West Coast</i> , NZ
October 16-20	Landscape <i>Fiordland</i> , NZ
December 3-10	Luminous-Landscape <i>Queenstown</i> , NZ

### OUT NOW!

*Creative Landscape Photography II* Fieldguide



Fieldguides to Creative Photography. See our website or click here for more details.

Canon

### Photo Safaris – run from Queenstown, NZ

One on one tuition: NZ\$260 for 2 hours.  
5 hour Photo Safari: NZ\$340 minimum two people.  
See: [www.photosafari.co.nz](http://www.photosafari.co.nz)

Email: [info@qccp.co.nz](mailto:info@qccp.co.nz) | Ph + 64 3 4090272 | + 64 27 6722788

[www.photosafari.co.nz](http://www.photosafari.co.nz)

[www.qccp.co.nz](http://www.qccp.co.nz)



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

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

Tony Drayton  
www.tonydrayton.com

**AIPA**  
FOR PHOTOGRAPHERS

www.aipa.org.nz



This AIPA page is sponsored by f11 Magazine.

**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.

**ARE YOU A NEW  
f11 READER?**



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





#### NZIPP InFocus Conference 2014

As part of our 2014 InFocus conference the Photography Industry Exhibition will be open to the public on the afternoon of Saturday 2nd August at the Energy Events Centre, Rotorua.

There is no cost to attend the open afternoon and if you are a professional photographer, enthusiastic amateur or simply like to keep up with the latest technology then you do not want to miss the perfect opportunity to see all of the major photographic brands under one roof.

Once again we are very fortunate to have Epson NZ as our principal sponsor. Epson New Zealand offers an extensive array of award winning image capture and image output products for the commercial, industrial, consumer, business, photography and graphic arts markets, and is also a leading supplier of value-added point-of-sale (POS) solutions for the retail market.

We are excited to have CR Kennedy onsite again this year representing photographic brands like Hasselblad, Bowens, Sigma, Tamrac, Metz, Zeiss, Ilford and Vanguard to name a few, so pop along and ask them any questions you may have.

Independent Photographic Supplies (IPS NZ) will feature and technically support the range of Kodak Professional silver halide and inkjet papers, photochemistry and film, as well as wide format papers, canvas and Ink – all supported by digital profiling. IPS also offers Online Pro event photography solutions.

The team from Queensberry will be there to show you how you can display your images beautifully and maximise your profits. Talk to

them about Queensberry Workspace, this platform is great for hosting, sharing and selling your work online. You shoot the images and they do the rest!

For those looking to advertise their wedding photography business head along and chat to the team at NZ Weddings, NZ's most stylish bridal title reaching more brides getting married in the next 12 months than any other bridal magazine.

Be sure to fit in a stop with the passionate and knowledgeable team from Macalister Group, importers and distributors of a wide range of high quality products such as Nikon, Lowepro, Dylon and Oregon Scientific which cater to a variety of retail sectors in the New Zealand market.

On display there will also be the latest and greatest from Kodak, Canon, Fujifilm and the many other photographic trade exhibitors.

The NZIPP would like to thank all of our sponsors and trade show participants, and also a huge thank you to *f11* Magazine for the opportunity to have an ongoing presence. This support is invaluable and we are truly grateful for it.

To make the most of your trip to Rotorua why not plan to come along to a judging session for the NZIPP Iris Awards? Judging runs from Thursday 31st July to Saturday 2nd August and is a great chance to see work that is being produced by some of the best in the business.

For more information visit [www.nzipp.org.nz](http://www.nzipp.org.nz)

We look forward to seeing you there!

## Hasselblad XPan II



Crafted in titanium and aluminium, the Hasselblad XPan defined the premium quality, scaled down, interchangeable lens panoramic camera with its use of standard 35mm film, the first and only Hasselblad to embrace that format.

With accurate coupled rangefinder focusing, dual formats – regular 35mm (24x36mm) and wide panorama (24x65mm) – TTL aperture priority automatic and manual exposure modes, a focal plane shutter and superb build quality, the camera found favour with users who had always aspired to medium format panoramic cameras from Linhof or Fujifilm but were shy of their form factor and considerable weight.

The camera was developed by Hasselblad as a collaboration with Fujifilm, which manufactured

the body, the three available optics - 30mm, 45mm and 90mm – and all of the accessories.

Launched in 1998, the original XPan was succeeded by the XPan II in 2003 and the camera system was discontinued in 2005, a move attributed to 'EU environmental directives'. Fujifilm branded equivalent units, the TX1 and TX2, were sold solely on the Japanese market and disappeared from view at the same time.

Today, most used bodies show signs of wear, particularly where the black paint is slowly parting company with the titanium top body plate.

Perfect examples from loving homes are still sought after by aficionados and the 30mm lens continues to be a rare and prized accessory.



# Brand image and brand values

## Is any photography good photography?

Back in the 'good old days' clients, creatives, art directors and even be-suited account managers were acutely aware of the importance of using great photography to romance the brands in their care. The resulting imagery might often be instrumental in defining the brand values of your company and its products. Sex sold and if your brand image wasn't the least bit sexy you were simply not in the hunt.

You know exactly what I'm talking about, just think for a moment and those memorable images will come springing into your head – brands like Porsche, Gucci, Tiffany, Rolex will appear in your head not just as logos but as beautiful and inspiring images. Images that convey the emotion of what those brands stand for.

Happily the bigger brands, and their agency partners, still very much get this and still do it very well. The segment of the market I'm talking about is perhaps a little more down to earth, not inhabiting the stratospheric upper echelon of cool and costly but residing in the middle ground of 'just get it done' where most of us mortals dwell.

Talk to any working pro and you'll hear pretty much the same thing – why is it that the first

thing out of a client or prospective client's mouth is... 'we don't have much of a budget for photography on this job...'.

Really? What's that going to achieve? Excellence? I think not.

Usually there is an agency involved, and these are staffed by people who are paid to do their jobs, often very well paid jobs. Whatever marketing is planned, produced and created needs to make its way out into the world, and a constant is that every year squillions of <insert your currency here> are spent on media – TV, electronic media, billboards, and print – and this media spend represents the thick end of the expense wedge for most businesses.

The process of creating marketing material has a series of associated production costs. Many of these are inescapable, hard costs. Teams or individuals will scope and define, conceive, copy write, design and produce these communication pieces and every piece of the assembly process carries its own cost. People, time and material are involved.

Why is it that our part of this process – the creation and production of persuasive imagery

– is the one being savagely depreciated, commoditised and regulated to the sub-basement level of the production for media underworld?

Does that make any sense to anybody out there? Are photographers the only ones being squeezed, or are designers being asked to spend less time and effort on layout and copy writers being asked to charge less per word? At the top of the food chain, are creative directors being briefed to run with their first idea rather than encouraged to burn the midnight oil in search of the killer concept, the refined treatment, the conceptual and creative silver bullet?

It seems to me that near enough is now good enough. Is all media production being devalued, discounted and dumbed down?

Where did this aversion to spending money on the very cornerstones of the process, like photography, come from? Is any appreciation of good photography increasingly being lost in a world where by definition anybody holding a camera (or a phone) is a photographer?

I'm appealing to business owners and managers out there to please at least give this some

serious consideration, it could be crucial to your success – if not your survival.

If you need to economise somewhere why not take out a handful of TV spots or maybe drop a couple of print ads out of the media schedule and use those savings to fund better media production in the search for greater engagement when you finally run the ad?

If you're a fellow creative from another part of the process, might you be next? Is it a case of, first they came for the photographers? Do you think you'll be next, or are you already experiencing similar pressures?

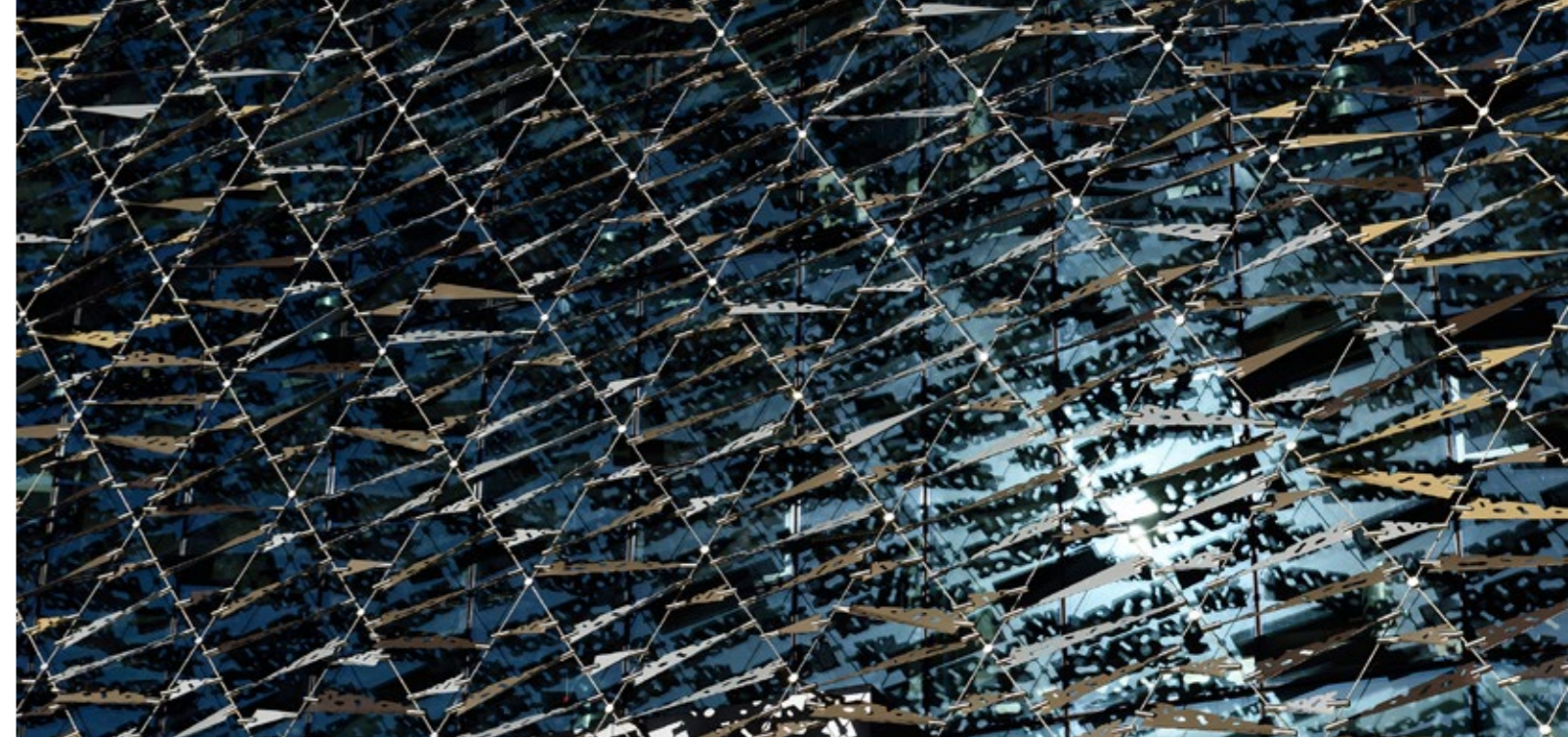
Relevant and compelling concepts, persuasive language and great design and execution combine with powerful, evocative and memorable images as enablers and differentiators of great ad campaigns. It's a process which almost always involves a quality team.

This team collaboration doesn't happen by accident, it happens by design.

How about we value the players? ■

**Buzz**

[gary@f11magazine.com](mailto:gary@f11magazine.com)





## Nelson National Triptych Salon

Do you have ...



... a "fruity threesome" to serve up to our selectors?

Of course your threesome doesn't need to be fruit or even food.  
The subject is open.

Create a combination of three distinct images  
on a common background for your entry to this year's  
Nelson National Triptych Salon.

Entries close 5.00 pm Sunday 31 August

For full details of the Salon please see: -

<http://www.nelsoncameraclub.co.nz/national-triptych-salon/>

Be pleasantly surprised  
how little it costs to be

# HERE

[sales@f11magazine.com](mailto:sales@f11magazine.com)



**witchdoctor**.co.nz  
new zealand's technology authority

- ▶ Hi-Fi and Home Theatre
- ▶ Photography
- ▶ Computers and Gadgets
- ▶ Music and Movies

The premium local tech site for reviews,  
news, opinions and controversy from a team  
dedicated to bringing you only the most  
relevant and interesting content.

**ONLY THE GOOD STUFF**



**EARLY BIRD  
Discount Available.  
Save \$500!**

## Ultimate ANTARCTICA

### FLY IN - FLY OUT

Bookings for our amazing 2016 'Fly In - Fly Out' Antarctic adventure, with world leading professional photo guides Darran and Pearce Leal, are now open. Our 2015 tour was booked out in a few weeks...

- \* We take off from Chile and land in Antarctica, just 2 hours later, with our small ship waiting.
- \* This guarantees you calmer seas and more photography time.

Click here to email Julia for our itinerary:

[julia@worldadventures.com.au](mailto:julia@worldadventures.com.au)

Click here to visit our website:

[www.worldphotoadventures.com.au](http://www.worldphotoadventures.com.au)



## In search of heroes

A recent visit to some major art galleries enabled me to put into practice a long held conviction that viewing the originals of much loved artworks is important to understanding their value as classic images.

Whilst my interest lies strongly in photographic images, I am also very conscious of the motivating power that other genres of art hold over photographers.

A recent visit to New York gave me an opportunity to view art works ranging from Salvador Dali to Garry Winogrand, from Ansel Adams to Matisse, Manet and on to Monet. To my amazement I found that Dali's *The Persistence of Memory* (more commonly known as *The Melting Watches*) is quite small – 24.1x33cm!

Having documented the human form over many years I was delighted to view Auguste Belloc's 1858 *Nude* first hand at the Museum of Modern

Art (MoMA). This small albumen silver print is more delicate showing rich detail, when seen first hand, than is apparent from reproductions in books or on-line. What can be gleaned from this photograph by contemporary photographers is the tone and colour that sepia can deliver as opposed to the yellow shade conjured up by inexpert software manipulation.

Cecil Beaton's 1927 portrait of *Edith Sitwell* is a masterpiece of rule breaking and quality monochrome printing – showing that a well printed image can still be alive over 85 years later.

Staying with portraits, the penetrating stare of *Carl Hoefert, unemployed black jack dealer, Reno, Nevada, August 30, 1983* delivers the power, the quality, and the dominating presence that is the trade mark of the large format, monochromatic skills of Richard Avedon. It also demonstrates the descriptive power of a title!



The concept of a middle-aged, scarred, corpulent, white, anglo-saxon male doing nude self-portraits resonated with me in an unexpected manner. John Coplans' *Untitled Study for Self-Portrait (Upside Down no. 6)* was a confronting monochromatic triptych of large format Polaroid prints. The vertical construction was unusual, but created a strong and valid story.

A complete change of pace brought me in front of Paul Outerbridge's 1936 colour photograph *Images de Deauville*. This tri-colour carbro print is large, (40x31.1cm) complex, and was one of the first abstract images that I struggled with early in my photographic career. The interplay of soft colour, conflicting shapes and deliberate shadows, illustrated how sophisticated it was to create a striking visual image using many of the objects used in old-fashioned first year photography classes teaching light and shade.

*The Empire of Light, II* by Rene Magritte was a strong indicator of how close artists and photographers can be. This almost photo realist painting would not be out of place in a photographer's portfolio if it had been created within a camera. I was struck, yet again and for the umpteenth time, by how important it is for photographers to be aware of great paintings and great artists in order to have the widest illustrative frame of reference possible.

The thrust of this essay is the importance of being aware of the original physical manifestation of the photograph (or painting of course) as opposed to a digital or printed illustration. And yes, I do recognise the apparent contradiction of including links to the online digital manifestations of the images referred to in this article! The publisher of this magazine tells me we must live within our means and that I am not authorised to offer to reimburse all of your airfares. The cad!

I had to go to New York to re-discover this obvious fact, but you can do the same by looking

for original photographs of admired work within your community. We all have access to galleries, museums and even libraries that hold original photographic pieces. Make a point of seeking them out and studying their nuances and details.

Then plan a bucket list trip to one of the great galleries of the world and seek out some photographic heroes. I did – and I certainly wasn't disappointed.

Bon voyage! ■

#### Ian Poole

Poolefoto.wordpress.com  
www.fotofrenzy.com.au  
ian@f11magazine.com





# f11 Magazine for mobile users!

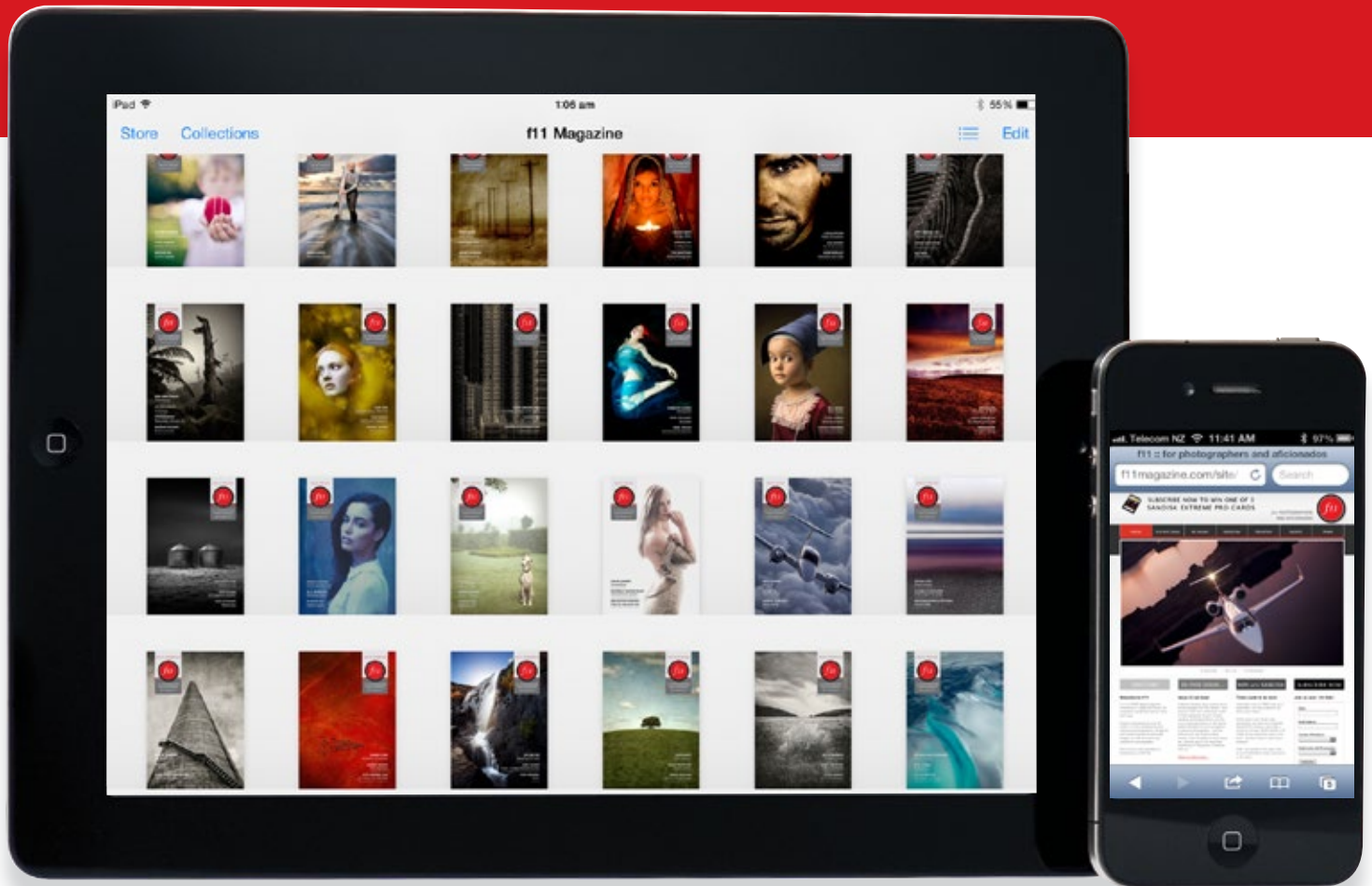
While we think the best way to consume *f11* is by browsing the page flip version on our website – on a lovely large screen – many are choosing to use mobile devices for ease, portability and convenience.

That's why we make a PDF version of each issue of *f11* available on our website.



for PHOTOGRAPHERS  
AND AFICIONADOS

[www.f11magazine.com](http://www.f11magazine.com)



For the best iPad experience, we recommend that you download this PDF and open it in iBooks – a free application available from Apple.

In this way, you can store, and then read *f11* on an aeroplane, at the beach, or anywhere you like—even when you're away from an internet connection.

Of course, if you're online it's an even richer experience as all of our links to advertisers websites and video content work at the tap of a finger.

You can even collect every issue of *f11* and store these in your iBooks Library for access anywhere and any time.

All of this is also possible on your iPod Touch or iPhone, as these devices offer the same functionality.

For users of other tablets and Android devices, simply access the PDF file from your Acrobat Reader or PDF compatible reader software.