

ISSUE 42 | APRIL 2015



for PHOTOGRAPHERS
AND AFICIONADOS

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NIC STAVELEY
Narratives

PETER HENDRIE
Pacific Journeys

IAN JORGENSEN
A low hum



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At the heart of the *image*



Welcome to issue 42 of *f11* Magazine.

According to *'The Hitchhiker's Guide to the Galaxy'* by Douglas Adams, the number 42 is the almighty answer to the meaning of life, the universe and everything. Outside of this pop culture frame of reference, 42 is a number of such significance that a vast Wikipedia page exists simply to catalogue its gravitas...but I digress.

This issue features photographers capturing commercial portraiture, shooting travel industry stock imagery, and documenting the music industry from within.

First up, we showcase portraiture with a narrative from New Zealand commercial photographer Nic Staveley, a man known for his careful use of, and strong preference for, natural light. That's Nic's wonderful portrait of motor racing driver Mitch Evans on our cover. As luck would have it, and as we try not to let the facts get in the way of a good story, we're confessing that it's one of the few images in the feature where some lighting was used to supplement nature's finest!

Australian photographer Peter Hendrie shares a collection of images from his *'Pacific Journeys'*, a collection over 10 years in the making. This work has featured in a self-published book of the same name, and been exhibited in Fujifilm sponsored exhibitions in Tokyo and Osaka. Peter's career has been an epic journey of its own, his adventures and shenanigans covered in the accompanying article. Suffice it to say that before professional independence he worked for some legendary and outlandish characters in world photography. He also ran The Image Bank franchise in Australia until it's purchase by Getty Images. It's a whale of a tale, some of it harking back to the glory days of professional photography.

Finally, New Zealander Ian Jorgensen is a music industry insider who has photographed and documented the NZ music scene since the late 1990s. Some of his massive personal image collection has now been self-published, the subject of 10 volumes, available singly or in a boxed set. At the same time, Ian has been a book author, magazine publisher, touring band promoter and music festival event organiser. On and off stage, he's followed the bands that make the music from inside the business. We take full advantage of his backstage access!

Enjoy this issue. ■

Tim

tim@f11magazine.com

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f11 Magazine
P O Box 37-233, Parnell
Auckland 1151, New Zealand
www.f11magazine.com

Publisher/Creative Director:

Tim Steele
tim@f11magazine.com

Editorial:

editor@f11magazine.com

Advertising Sales:

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:

Nic Staveley :: Peter Hendrie ::
Ian Jorgensen

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



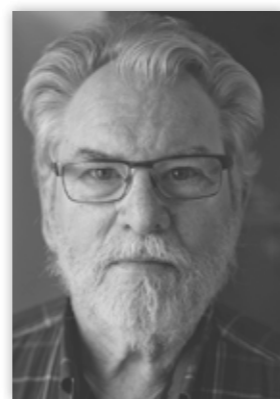
TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search 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 many 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.



'They always say time changes things, but you actually have to change them yourself.' – Andy Warhol

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 145** of this issue.



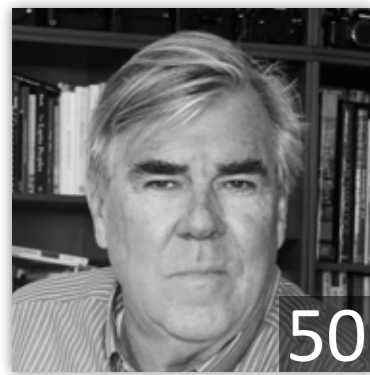
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© Nic Staveley



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COVER IMAGE © Nic Staveley
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'Musicians are a wonderful subject to photograph, both on and off the stage. I've had a really hands on role in the industry working closely with some amazing bands over the years, it's been back breaking work but it's allowed me unbridled access to photograph some fascinating people.'

– Ian Jorgensen

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BEFORE THERE WAS PHOTOSHOP...

Maybe you've never experienced the pleasure of the darkroom, or perhaps you did and still yearn for the smell of fixer? Either way, watch Konrad Eek work up a print using only darkroom techniques while comparing them to the digital darkroom of today. Celebrating 25 years of Photoshop, a tribute by Lynda.com

lynda.com via Vimeo

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AT KODAK, CLINGING TO A FUTURE BEYOND FILM

After the 'Kodak Moment' Kodak has prioritised its patent portfolio and the Eastman Business Park since it declared bankruptcy in 2012. Despite some success, the company might never live up to the legacy of its own past.

Read the whole story here.

The New York Times

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'Clear thinking at the wrong moment can stifle creativity.' – Karl Lagerfeld



Focal length: 15mm Exposure: F/14 1/10 sec ISO100 © Ian Plant

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TAMRON
New eyes for industry



Talent and modesty, strange bedfellows

As someone just over half way through a lifelong study of the human condition I'm delighted again and again by the cast of characters along to share my personal journey. Each passing year adds a few to the fold, all welcome additions.

From a professional perspective, as the publisher of this magazine I'm obviously exposed to a moving feast of individuals of rare and singular talent.

We profile just over 30 photographers each year within the splendid isolation of their very own feature in the magazine. The work of perhaps a hundred others might make an appearance within our coverage of various professional photography awards programs, but that exposure might be limited to an award winning image or two without any real insight given into the people behind those images.

Yet regardless of whether their appearance in the magazine is represented by a single winning image or a 40 page portfolio, one of the things that strikes me and reverberates around afterwards is a single shared trait, modesty. Not false modesty, not self-deprecation, the real deal - unmistakable. Without exception, the people we've featured have parked their egos somewhere else. Talent and modesty are strange bedfellows, in some contexts rarely found together. Yet here, the most talented, the most tenacious, the most industrious show no signs of vanity, a superiority complex or an inflated sense of self worth. There's a big difference between confidence and arrogance, we see the former but so far we've not run into the latter.

It's no mean feat to get through our selection process. Many of our feature photographers have been toiling for decades, carving out some turf to call their own and honing their capabilities by doing the work, again and again. 10,000 hours is often quoted as the time required for an individual to gain mastery over a complex or creative process. That's 1000 ten hour days, uninterrupted. Factor in weekends, public holidays and annual leave and you're looking at 5 years of solid work to gain this mastery and that's just the start of a career, not the crescendo.

We see plenty of well earned self-confidence, but we also see a lot of healthy artistic angst. That's the good version, the one that keeps people hungry, earnest and prepared to learn new skills, new tricks, every day.

Almost without exception, the photographers you see here recognise that learning is the process of a lifetime, that processes and technology will change, and that in a field of artistic endeavor tastes and perceptions will also be a moving target, a movable feast. The smart money is on being adaptable, resourceful and willing to move with the times.

These people often seek us out, and sometimes, on really great days, we find them.

For you. ■

TS

tim@f11magazine.com

feedback@f11magazine.com



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The new Manfrotto 055 allows unlimited creativity for professionals and guarantees better-than-ever stability thanks to its new Quick Power Lock levers. The new horizontal column mechanism lets you smoothly reach whatever camera position you have in mind. The everlasting ergonomic design ensures extraordinary ease of use.

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One eye shut

The tyranny, and liberation,
of the viewfinder

Of all the things we take for granted in photography, the importance of the viewfinder seems to me to be one of the most overlooked. This is especially true in street or documentary photography.

What you see will determine how you frame an image.

Essentially we have 2 choices and the design of our camera will determine which one we get. DSLRs and most mirrorless cameras have viewfinders which offer us between 89% and 100% of what is being seen by the sensor, whether they are optical or electronic viewfinders. The image exists as a window with dark surrounds. If we have one eye closed and the other peering through the viewfinder, there is no way to see what is beyond what we are observing.

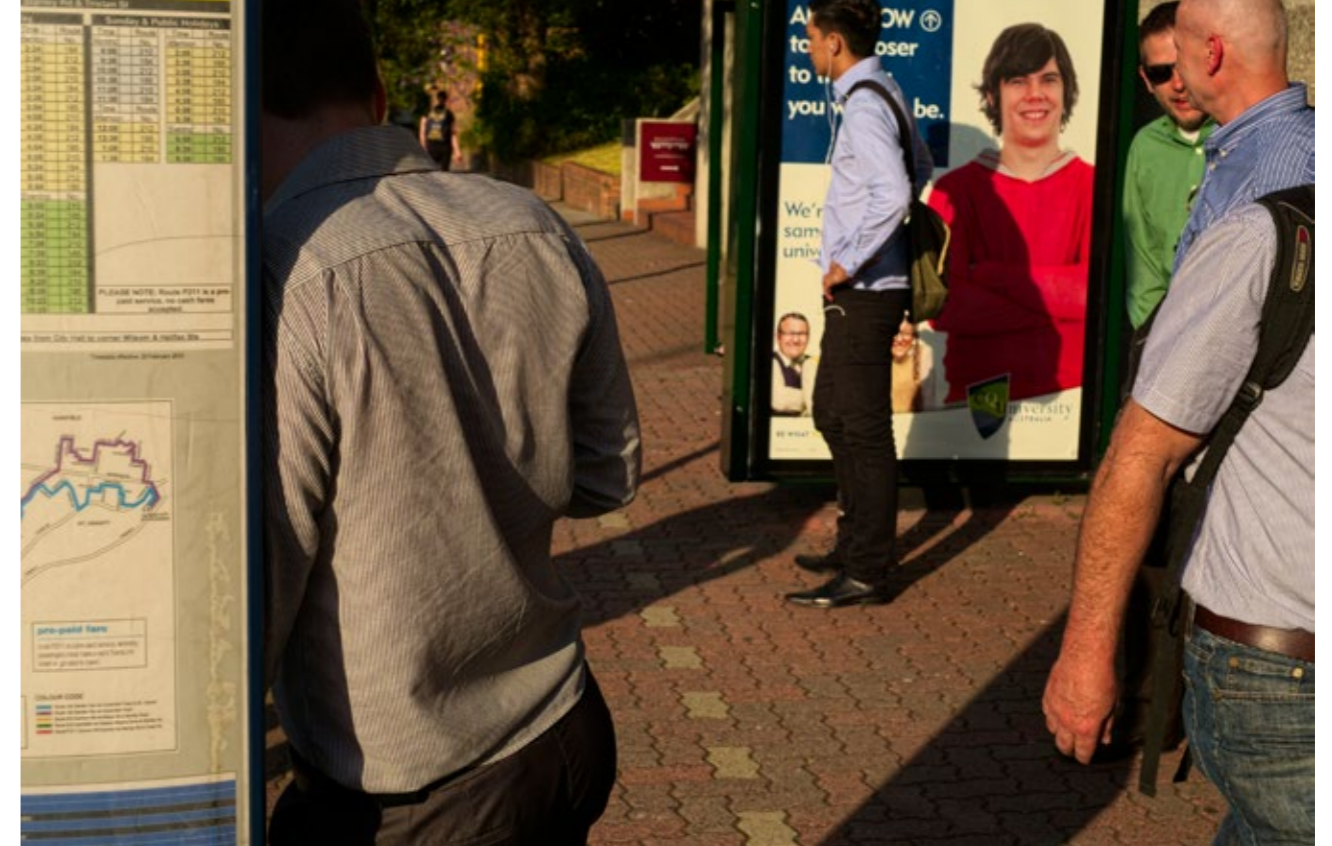
If we are working in the street, then people walking into frame appear almost magically, and if we are looking for a precise moment, it is easy to press the shutter a fraction too late.

However there is another way, one which has been around for a long time; the bright line

viewfinder. Cameras like the Leica M-series and Fujifilm X100 series, along with a lot of retro film cameras have this type of viewfinder. Cameras with this type of viewfinder allow us to see what is outside the frame, and if someone is about to walk into shot, we can see it before it happens, and then pre-select the precise moment to make the exposure. Viewfinders of this type, however, will give us none of the viewfinder perspective effects we get when using a DSLR.

This type of viewfinder, because it allows us to see beyond the frame, encourages us to allude to what is beyond the frame and to suggest a narrative which exits outside it, to link what is seen to what is unseen.

This means that we need to consider what lies at the edge of our image. In a way and for that reason, our frame edge can become more important in terms of narrative than the centre. Of course, when we move into this line of thinking, we can expect to attract the ire of a number of photographic 'judges', many of whom have been raised on the idea that all information



© Tony Bridge

must be contained within the frame. Try telling that to greats like Josef Koudelka, Henri Cartier-Bresson and Constantine Manos, all of whom have embraced the power of the frame edge and used it to create compelling and entrancing narratives. The term rangefinder mystique is then really all about seeing and narrating, rather than the fact that using one of the world's most expensive camera systems somehow confers something superior. And frame-beyond frame is a core storytelling aesthetic within the documentary tradition.

My wife had gone to Brisbane, Australia, to take part in a workshop which had nothing to do with photography. However, I had time, and an acquaintance invited me to join him on a photo walk. I have always been intrigued by the way Trent Parke sees his urban landscape, in particular the strong shadows and intense colours, and I wanted to see for myself what being Australian meant, how the urban environment affected the people who lived in it. It was late in the afternoon and we were returning to our hotel when I noticed a group of men at a bus stop. There were multiple sub-narratives within the one narrative

labelled 'Guys after work at a bus stop' and, as I approached, they remained oblivious to me. What I saw was in a way archetypal, since all over Brisbane people would be doing the same thing and, because it was archetypal, I wanted to suggest this sense of its being repeated all over town. My camera, a Fujifilm X-Pro 1, was set to use the bright line viewfinder mode, so I was able to see what was happening outside the frame, and to wait until the man with the backpack at right was leaving the frame and then make the exposure. He is half-in and half-out, but we are able to draw the meaning which lies beyond.

And thus, beat the tyranny of a blind frame. ■

TB

tony@f11magazine.com
www.thistonybridge.com
www.hurunuiproject.com

Nic STAVELEY

Narratives

Nic Staveley is an Auckland, New Zealand, based commercial photographer with a preference for executing interesting briefs and illustrating strong concepts. With a particular love for portrait and landscape images, he seeks to evoke emotions within his narratives, often manipulating light and colour in search of cinematic treatments.

Yet, Nic is known for his ability to photograph people in their natural environment, maintaining realism and believability by utilising, wherever possible, his clear preference for natural light.

Nic's work has featured in campaigns for Vodafone, Red Bull, Nestle, Isuzu, Meridian Energy, Fonterra, Fisher & Paykel and Telecom NZ – now Spark.

Born in the United Kingdom, to New Zealand parents, Nic lived in Christchurch NZ until the age of 18. He attended St Andrews College, an early interest in photography being fostered by a one year exchange trip to Belgium where he made extensive use of a point and shoot camera and colour negative film. He then chose ▶



Client: Line 7; Agency: Strategy. Shot on a farm in the Waikato region of NZ. It was a dark overcast day with rain which was exactly what the brief required. The natural light was so soft yet still had a bit of bite so I was able to really play around with contrast in post. Canon EOS 5D MkII with 24-70mm f2.8 lens. © Nic Staveley

photography as a bursary subject in his final year of college, placing second in the country that year in the subject.

He recalls using a film based SLR with a 50mm lens, developing and printing black and white film, working on a 'film noir' style portfolio and winning an Olympus camera in the Ilford Student Award for schools, from over 1000 entries.

He went on to attend the NZ Film School in Wellington for a year where he gained valuable insights, enjoyed the camaraderie of kindred spirits, worked as a DOP on a 16mm short film and even starred as an Orc as an extra in one of Peter Jackson's Lord Of The Rings film trilogy. That was a 'fly on the wall' experience he's never forgotten.

Nic packed his bags and went to Europe, spending three years there – mainly in Switzerland and the UK. There, he worked in a café, and trawled the internet, researching and then securing casual assisting roles with a few photographers in the UK.

On his return to New Zealand, and basing himself in Auckland, Nic assisted Simon Devitt a well known photographer who was shooting a lot of architecture at the time. Nic recalls lugging a lot of gear around, and lots of opportunities to learn from an accomplished professional.

Another highlight was a stint assisting Duncan Cole, a commercial photographer working mainly in advertising.

Nic reflects on the experience:

'Duncan really knows his stuff, I learnt a lot technically and he was very generous with his knowledge, working digitally and always taking the time to explain what he was doing to an assistant with a thirst to drink it all in!'

At the same time, Nic was shooting his own work, shooting for a music magazine and building a portfolio. The resulting small 'book' of around 15 images would be shown to agencies, and placed online in a web gallery.

Over time he would build a network of contacts, gaining introductions to others and sometimes these would be made through colleagues in allied fields, people like make up artists, eager to help another creative on the ladder. He started shooting promo material for TVNZ (Television New Zealand) and doing work for The Edge, event organisers. More work followed.

We spent lots of time with Nic's work and curated a collection of his commercial portraits as the basis for this feature article.

Following that, we chatted to Nic for a very enjoyable couple of hours:

f11: Welcome to f11 Magazine. With this background in place, let's tackle some specifics. What equipment did you begin with, move through and end up with now?

NS: Camera wise, I started with a consumer level DSLR, a Canon EOS 30D with one zoom lens. I now use an EOS 5D MkII which I shortly plan to upgrade, and Canon L series prime lenses. When I started out I slowly acquired some old lights and different bits and pieces from photographers that I was assisting. I have a range of grip gear, reflectors etc. Given my preference for natural light, most of my lighting gear is hired when needed.

f11: Have you done any formal photographic training or are you self taught?

NS: I am largely self taught. As you know, I attended film school after high school, but that was not specifically focused on the photography aspect. I learnt a lot from assisting and the ▶

Architect Pete Bossley for Urbis Magazine, NZ. This was for an issue about men's style. Apparently he is known for bright suits so I tried to find a good background for him to stand against. © Nic Staveley



internet is a major source of education for me. I follow other photographers, see new techniques and workflows. It's never ending, I'm always learning and training on the job!

f11: Do you maintain your own studio, or like many others do you rent one when required?

NS: I've never considered a permanent studio to be necessary, particularly since most of my work is location based. In fact, only 20% of what I do requires a studio and when I need one I use either White or Kingsize here in Auckland.

f11: What's your approach to lighting, simplify or complexify?

NS: It's really going to depend on the job, the look and style trying to be achieved but I would say generally it would be simplify. I don't really have the patience (or expertise) to do elaborate setups with loads of lights. It's not really my style. People, clients, see my work and it's a very natural look so they gravitate towards that and often ask for more 'like that...'. It's usually more a case of getting the look and feel of the expressions right as these are often as important (if not more so) than getting the light perfect.

f11: How often do you work with an assistant?

NS: As often as I'm able to, probably around 50% of the time.

Assistants add value by making a shoot run more smoothly and I can do better work under those conditions. Sadly, they can sometimes be a hard sell to clients and are often the first thing cut from the budget when agencies or clients are looking for economies.

f11: When you do work with lighting gear, what are your preferences?

NS: I like working with Profoto gear, which I rent from White. I enjoy using their B1 and Air remote, and if I was buying right now these would be great to carry as a portable solution. I've never played with or worked with battery powered speedlights, never been interested in

them, something like a B1 always looked like a better solution. I also rent from Kingsize.

f11: Is video production part of your offering to clients or are you 100% stills?

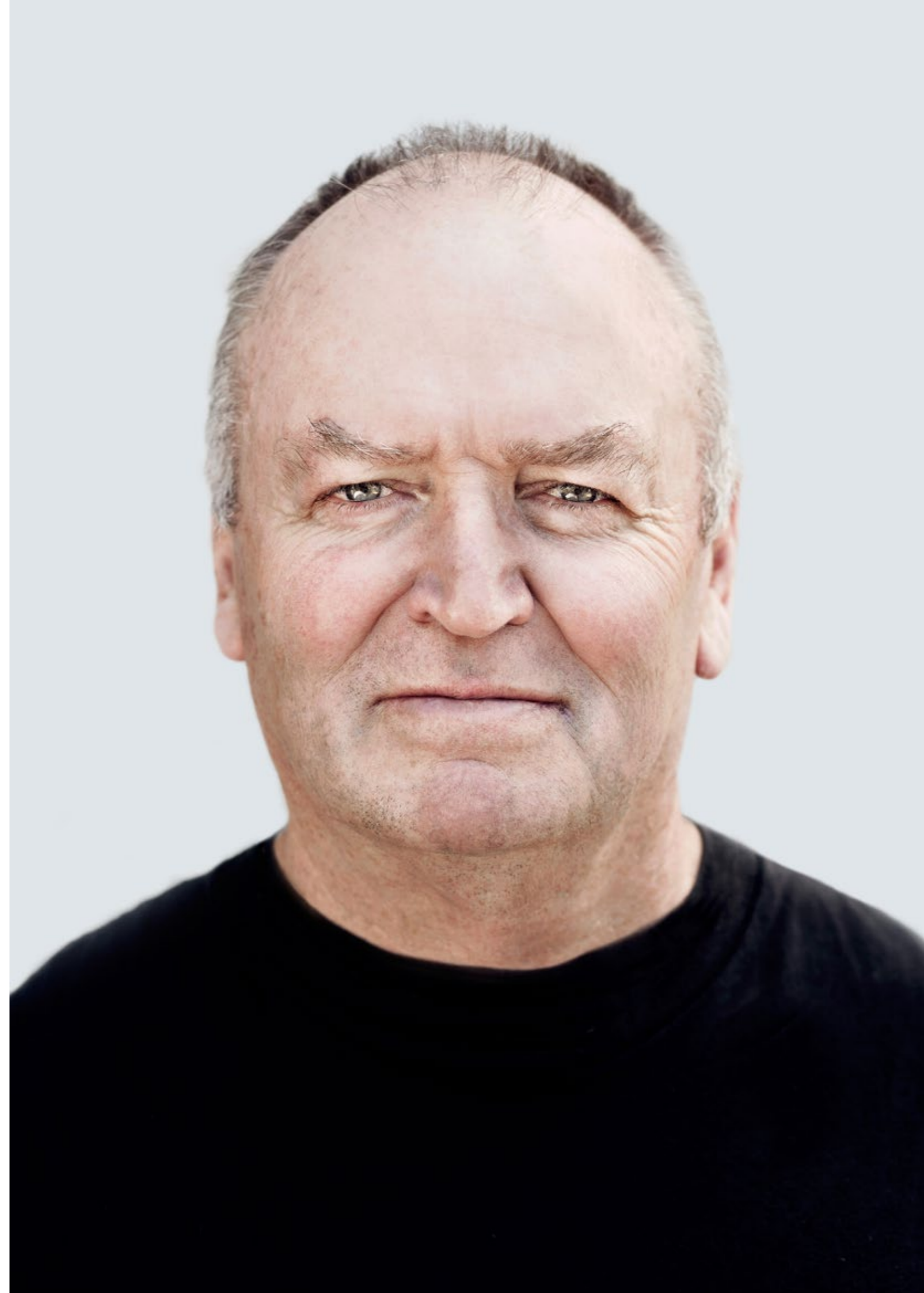
NS: No, not for me. Even though I started in video before getting into stills. A few jobs have come in where the client has asked for video and it is possible, but in the same way that a frame grab from video will never be as good as a quality still, video footage can't ever be more than an afterthought in a dedicated stills shoot.

f11: Who are, or who have been, your mentors or influences?

NS: I have never really had formal mentors. Instead, assisting provided a degree of mentorship as working with different photographers and seeing different approaches and solutions was great, then being able to ask questions. As far as influences go, I would say I am more influenced by films and cinematography than by other photographers. Film was my passion from early on and still photography has been a progression from that. I often listen to the American Cinematographer podcast.

I am inspired by those DOPs and the way they can light because it's something that is so far beyond my skills, I find it fascinating. Whether it be how to approach a job from a creative point of view, or how to specifically light and frame something, I try and learn as much as I

Graham Henry, former All Black coach. For Harper Collins publishers, shot for Graham's biography. The brief was to get a shot that was neither smiling nor scowling, but somewhere in the middle. A fine line with Graham Henry, the more he smiled, the angrier he looked. Canon EOS 5D MkII with 85mm f1.8 lens. © Nic Staveley



can and apply it to my own work. I admire Erik Almas and Gregory Crewdson and I really enjoyed the BBC documentary series 'The Genius of Photography'.

f11: Energy, attitude, enthusiasm – where do these things come from and how do you sustain them?

NS: Tricky really, I don't know the answer here. I'd like to hear someone else answer that one! As far as attitude goes, I'm always thinking of the next job so I try to make quality connections and get on the same wavelength as the client right from the start. I like taking photographs and I like getting paid for doing so – that's motivational. It's nice to walk away from a shoot super-stoked about the results.

f11: What was your worst day in professional photography?

NS: I was assisting in London, with a photographer (who shall be nameless) that I had never worked with before. I confided that I was starting out and was not up to speed on all the gear. He said no problem. To make a long story short the shoot went badly and he blamed me. A couple of days later when I tried to get paid he said that he was under the impression that it was a 'freebie' and that I had done the job purely for work experience. I learnt then to be up front from the start about money. How much, how long, how many – and also to be careful about vetting who I worked for!

f11: And your best day so far?

NS: Probably when I first quoted a job with an amount that I thought I deserved and the job warranted, and the client said yes immediately. I don't remember what the job was now, but it was one of the bigger ones and I remember looking at the quote and thinking, wow, what can I delete here if they come back looking for cuts?

f11: You're a member of the AIPA, what do you enjoy about membership of a professional organisation?

NS: It's good to be able to ask other photographers advice about things – be they technical, financial or how to deal with difficult clients. Also, when explaining things to clients it's good to have industry standard terms to refer to.

f11: Your work with an agent, how long have you been doing that and what effect has it had on your business?

NS: I've been with my agent, International Rescue, for over 4 years. They have people in Auckland and in Sydney. It's hard to say what the immediate effect was – as where jobs come from and how someone finds you could be anyone's guess. As far as day-to-day things go, it's good to have someone take care of the admin type stuff, especially when I'm away on a shoot and someone wants a quote a.s.a.p. or wants something sent, it's nice to know that IR is doing that. Prior to that I represented myself, and I can remember the frustrations of trying to get meetings with people I wanted to work for.

f11: What's the best advice you've ever been given by another photographer, or by someone else, about photography?

NS: It was probably on the business side when dealing with people and clients who might not know a great deal about the industry. I was told, 'these people will respect you if you take what you do seriously, so stick to your guns and don't be a pushover.' ▶

Young BMX rider. For the Automobile Association, NZ. Shot in Taupo on an overcast day using natural light with reflector. Canon EOS 5D MkII with 28mm f1.8 lens. © Nic Staveley



f11: When did you last expose a roll of film?

NS: 2004, on an Olympus camera that I'd won in that secondary school competition. I had taken a series of street photographs in Antwerp, and then I left it on the train, all gone forever...

f11: What's in your everyday-carry camera bag?

NS: The EOS 5D MkII, and Canon 20, 28, 35, 50 and 85mm lenses, tripod heads – geared and ball – cables, chargers, batteries, filters and filter holder, memory cards, cleaning stuff – blower, cloths, brush, lens solution, business cards, grey card, notebook, model release.

f11: No sandwiches?

NS: Not today...

f11: What do you aspire to, gear wise, is there something you're working towards?

NS: Not really anything specific, although I will upgrade my camera body and laptop (a 13" MBP) soon. Really the list is never ending, I will probably get a telephoto zoom like a 70-200mm. I tend to hire mostly, but it would be good to get some more grip gear. That's the stuff that you always need more of when you're on set.

f11: Would you ever consider letting someone else carry out the post-production on your images?

Sure, but so far it's just been easier for me to do it because I know what I want and can't be bothered explaining it. I would like to build a relationship with a retoucher so they can take over.

f11: So what is your post-production workflow now?

NS: After a lifetime of using Photoshop Bridge I've been using Lightroom for the last 8 months, only occasionally going back to the old ways.

f11: What are your hobbies or interests outside of photography?

NS: Boating, regular earth travel, and I have a long held interest in space travel. I've read widely about it, watched docos and been fascinated by the prospect. I know it's a wealthy man's ideal right now, but it might not always be that way!

f11: Thanks Nic, per ardua ad astra!* ■

TS

www.nicstaveley.com

**Per ardua ad astra ('Through adversity to the stars' or 'Through struggle to the stars') is the motto of the British Royal Air Force and other Commonwealth air forces such as the RAAF, RCAF, RNZAF, and the SAAF. It dates from 1912 and was used by the newly formed Royal Flying Corps.*

Jockey Mark Du Plessis for the NZ Department of Internal Affairs. Canon EOS 5D MkII with 35mm f1.4 lens. © Nic Staveley



► Client: Red Bull. Manu Vatuvei, NZ Warrior rugby league player. Shot in studio with strobe and large octabox to camera left. 2 strobes behind camera, right at a little more power. I was given fairly clear posing and lighting references for this shoot. © Nic Staveley



►► Following double page spread: Client: Synlait; Agency: Unified Brands. Shot in Methven, NZ. Per the brief, this was taken late in the day as the sun was setting. I used a standard collapsible reflector and a couple of 6x6 scrims with gold and silver fabric. Canon EOS 5D MkII with 50mm f1.4 lens. © Nic Staveley





Designer Chris Stevens for AGM Publishing. Canon EOS 5D MkII with 50mm f1.2 lens. © Nic Staveley



A musician from the 1960s. Natural light from two windows, camera left and right. Canon EOS 30D with 17-85mm f4-5.6 lens. © Nic Staveley

▶▶ Following double page spread: Motor racing driver Mitch Evans. Shot for Red Bull at Hampton Downs Circuit, NZ. An extremely hot day with high midday sun. Shot with strobe and soft box camera left. Canon EOS 5D MkII with 35mm f1.4 lens. © Nic Staveley



▶ Client: Red Bull. Motor racing driver Mitch Evans. Bright midday sun, softbox to camera right. This was the first time I used the Profoto B1. Really liked using it, super quick and easy. Canon EOS 5D MkII with 50mm f1.2 lens.
© Nic Staveley

'I've never considered a permanent studio to be necessary, particularly since most of my work is location based.'

▶▶ Following double page spread: Client: LIC; Agency: Bettle and Associates. Farmer on quad bike. Canon EOS 5D MkII with 50mm f1.2 lens. © Nic Staveley







*Policeman in Rome, Italy, a personal photo. This guy caught my eye because he was a policeman smoking, something you would never see in New Zealand. He seems lost in thought here. Canon EOS 5D MkII with 50mm f1.4 lens.
© Nic Staveley*

'People, clients, see my work and it's a very natural look so they gravitate towards that and often ask for more 'like that...'



Television New Zealand (TVNZ) promo shot. Natural light and a couple of reflectors at left and right side of the subject's face to create some highlights. Canon EOS 30D with 17-85mm f 4-5.6 lens. © Nic Staveley



Client: LIC; Agency: Bettle and Associates. Farmer with calf in Waikato region, NZ. Canon EOS 5D MkII with 35mm f1.4 lens. © Nic Staveley



Client: Fonterra; Agency: Origami. Father and sons in front of their local community hall. Canon EOS 5D MkII with 20mm f2.8 lens. © Nic Staveley





Client: Line 7; Agency: Strategy. Canon EOS 5D MkII with 100-400mm f.4.5-5.6 lens. © Nic Staveley



A man who runs a folk music night in Devonport, Auckland, NZ.
Canon EOS 30D with 17-85mm f4-5.6 lens. © Nic Staveley

◀◀ Previous double page spread: Jockey Mark DuPlessis for the NZ Department of Internal Affairs. Canon EOS 5D MkII with 35mm f1.4 lens. © Nic Staveley



Client: Line 7. We shot this early morning at Lake Wanaka using natural light. We had been there the night before so we knew where to shoot and where the sun would come up. Canon EOS 5D MkII with 50mm f1.4 lens. © Nic Staveley



► *Client: SKILLS NZ; Agency: Alt Group. Canon EOS 5D MkII with 50mm f1.4 lens. © Nic Staveley*



Television New Zealand (TVNZ) promotional shot for their long-running 'Shortland Street' series. Shot on set during filming of a TVC so I can't take credit for the lighting! Canon EOS 5D with 50mm f1.4 lens. © Nic Staveley



Client: Outgro; Agency: BRR Ltd. Canon EOS 5D MkII with 50mm f1.2 lens.
© Nic Staveley

▶ Client: Fonterra; Agency: Origami. Farmer on the road. Canon EOS 5D MkII with 50mm f1.4 lens.
© Nic Staveley





For Metro Magazine. Natural light through windows camera left and right. Canon EOS 5D MkII with 28mm f1.8 lens.
© Nic Staveley

'As far as influences go, I would say I am more influenced by films and cinematography than by other photographers.'

► Client: Fonterra; Agency: Origami. Canon EOS 5D MkII with 50mm f1.4 lens. © Nic Staveley



Peter HENDRIE

Pacific Journeys

Peter Hendrie is an Australian photographer who spent 10 years documenting the Pacific region. In the process he crisscrossed the geography, shooting thousands of rolls of transparency film on the back of contra-based relationships with airlines, tourism agencies and holiday tour operators. It's the sort of entrepreneurial effort that was possible at the time, yet very difficult to pull off today.

We asked Peter to background the endeavour:

'My Pacific project started by chance.

Previously the Pacific Ocean had been a vast expanse of blue seen from an aeroplane window as I flew to the USA and beyond.

I had started an Australian branch of the prestigious New York based photo agency The Image Bank, (now a part of Getty Images) in 1984 and I was concentrating on producing stock material rather than the corporate and editorial work that I had previously been doing.

I sent some proposals to a group of airlines in 1986 offering to give them some photographs ▶



Baining fire dancers at the Rabaul Mask festival, New Britain Island, Papua New Guinea. These guys were supposed to perform at 8pm and didn't make it until midnight, Most people had left by then but it was worth the wait. Nikon F5 with 35-70mm lens, Fujichrome Velvia film. © Peter Hendrie

if they would fly me to locations, provide food, accommodation, ground transport and assistance to get great photography.

I'd already had a similar arrangement with Bush Pilots, a small airline flying in remote areas of northern Australia using wonderful old Douglas DC3 aircraft built in the 1940s that were good for landing on the short unsealed airstrips typical of the area.

The only response I received from the proposals was from the editor of the Polynesian Airlines inflight magazine. Polynesian Airlines at that time had one half of one jet plane and a few small propeller driven inter-island aircraft. The jet was painted Polynesian Airlines on one side and Cook Islands International on the other, representing the shared nature of its operation.

Over about 5 years I did 15 or so trips for them, from Vanuatu and New Caledonia in the west through Fiji, Samoa and Tonga to Tahiti and the Cook Islands in the east, visiting some countries several times, providing the airline and many other tourism businesses with photographs in exchange for their material support.

It's a great way to work having locals helping you, they open up many opportunities for photography and make for far more enjoyable and productive shoots.

This arrangement ceased when the magazine was moved from Sydney to Suva in Fiji when the cigarette advertising ban on print media was introduced in Australia in 1989.

The Pacific Ocean is huge with long flying times and many flights departing and arriving at inconvenient times, usually in the middle of the night. In those days most of the airlines owned by island countries lost money and were a drain on their government funds, but were necessary for development of the economy, which was mainly through tourism. They had very little money to employ photographers.

Around this time I realised that I had the beginnings of a collection on the Pacific and so over the following 5-6 years I did another 15 or so trips that were mostly self funded, although I did receive some support from Solomon Airlines and Air Calin in New Caledonia. I travelled from the upper reaches of the Sepik River in Papua New Guinea to the isolated islands of the Marquesas group and Easter Island in the far south-east of the Pacific, a distance of more than a third of the circumference of the earth. Filling in all of the gaps in the island chains that I hadn't visited with Polynesian Airlines, including the Hawaiian Islands, American Samoa, the Solomon Islands, and many journeys back to the countries that I'd already been to, and to locations that I had missed the first or second time I had visited.

Altogether I did 32 journeys from one to three weeks duration, spread over a little more than 10 years, with a break of a year or two here and there, before I felt that I had enough material to publish the book '*Pacific Journeys*'.

A project like this was only possible for me to create because of the support of the airlines, hotels and tourism authorities and also the fact that in those days stock photography paid far more than it does today. I could shoot the sort of material that paid well with stock such as beautiful beaches, waterfalls and volcanoes while at the same time photographing people and other material that I knew wouldn't make any money and was therefore unsustainable. The average sale price of a photograph today is probably only about 10% of what it was then, ▶

Tourists enjoying themselves at the Mele-maat Cascades, Efate, Vanuatu. Nikon F5 with 20-35mm lens, Fujichrome Velvia film. © Peter Hendrie



of course today you don't have the costs of film and processing. I regularly took a bag of 100 rolls of film with me on location, removed from their packaging so that I might avoid the scanners that they had at the airports. In the Pacific they were usually the old versions, much more likely to damage film with an x-ray overdose and on some trips the film could be scanned numerous times. I remember once at Port Moresby airport in Papua New Guinea having to negotiate 3 scanners from the check-in until actually boarding the plane.'

An interview provided the opportunity to learn more about this project and about the man who conceived it.

f11: Hi Peter, and welcome to f11. Tell us about your background?

PH: I was born in Melbourne, Australia. In 1968, I was accepted for enrolment in a 3 year photographic course at RMIT – Royal Melbourne Institute of Technology, now known as RMIT University. I had no interest in, or knowledge of, photography before this time but I was interested in art and music. On my first assignment I received a score of 2 out of 10. I was using my father's Hanimex camera that I was totally unfamiliar with. My grades improved when I learnt that it was necessary to focus the lens, but I left RMIT after 3 months.

f11: And you promptly fell on your feet?

PH: Yes, I was lucky enough to get a job as an assistant at the Helmut Newton and Henry Talbot studio in Melbourne. Helmut and Henry were Jewish refugees from Nazi Germany who fled to Australia in the early 1940's and established probably Australia's most creative and successful studio, which operated from 1953-1973. Helmut had moved to Paris in 1961 and he was already a famous and successful photographer when I started work there.

f11: What was the work like, what did you learn and why did you leave?

PH: Working at Newton and Talbot was like a dream. After realising that I could not really afford to stay at college, and looking for a job in the first term holidays, I suddenly landed a job that didn't pay a lot but introduced me to a great standard of commercial photography. Not only did they have the biggest accounts in the country, cars and beer, but they also worked at the highest creative levels. There were three photographers, two assistants and a full time black and white printer (who personally taught me) and he had been at the studio from the beginning, printing to Helmut's meticulous standards. With two well-equipped studios and the services of a full time black and white print retoucher, I was like a kid in a candy store. I didn't want to go home at night. I got to know lots of great looking young models keen to get some folio shots, so I worked as an assistant during the day learning far more than I ever would have at RMIT and then in the evenings and weekends I worked on my own portfolio. Henry Talbot was an extremely generous man who encouraged me to use his film, paper and studio for my own work. I even used the sofa in the conference room as a bed sometimes instead of taking the long journey home to the suburbs. I left after a year and a half when work was a bit slow and a model friend told me that a hot photographer, Dieter Muller, had a vacancy for an assistant, so I went to see him at lunch time. He was one of several photographers who had worked at Newton and Talbot over the years and had gone on to have successful careers of their own. He phoned my then boss Henry, that evening and they sort of discussed what was ▶

*Orchid hair ornament on waitress, Huahine, Tahiti.
Nikon F3 with 35-70mm lens, Fujichrome Velvia film.
© Peter Hendrie*



best for me. At Dieter Muller's studio I was given the chance to shoot some shots for his clients, to make the break from assistant so I took the opportunity and enjoyed the stimulating time with him for 6 months.

f11: Then you took off for Europe in 1970?

PH: Correct, Australia was such a different place in those days, and I'd wanted to get out and experience the world. My parents had talked me out of leaving on a ship with my saxophone when I was 17, now I was leaving with a camera and a pretty good folio at 19. My plan was to fly to India and Nepal to photograph and then go to Moscow and Stockholm, from where I would hitch down to Amsterdam to meet a friend. However, at Moscow airport they wouldn't let me in and sent me straight to London on the next flight. I had always intended to work in London, so after a short trip to Europe to catch up with my friend I returned and worked as an assistant.

f11: How was work in London, did you struggle to find this?

PH: When I arrived in London I was staying at the youth hostel and I remember that I was the only one with a suitcase, everyone else had backpacks. They were mostly Americans doing their summer holiday tour of Europe. They were all discussing their holiday plans while I would be looking up addresses in the phone book to find the studios of all the best photographers. I knocked on the doors of most of them: Duffy, Donovan, Lategan, Montgomery and Bookbinder, but none of my favourites needed an assistant so I ended up working as second assistant for two American photographers Chadwick Hall and Donald Silverstein. I got those jobs from the photographers' agent David Putnam, who was their agent as well as representing Avedon, Bailey, Duffy and others. Putnam went on to produce a string of successful movies such as Chariots of Fire, The Killing Fields and The Mission. These days he's Lord Putnam.

f11: Then, and you seem to have a permanent case of itchy feet, you took off for Germany?

PH: I had heard what an interesting character Charles Wilp was before I arrived at his studio in Dusseldorf. When I told him I played the saxophone and clarinet he invited me to return the next day and accompany him on piano. He had a grand piano in the reception area of the studio. I hadn't played clarinet for a couple of years as I'd been concentrating on photography and feared I was a little rusty. So next day, and only a couple of hours before my appointment with Charles, I went into a large music store and told them I was interested in buying a clarinet and wanted to compare their offerings. They put me into a soundproof booth and gave me a range of instruments and I had a good practice session. I went to his studio, we jammed for a while and at the end he instructed me to come in tomorrow – and bring my camera. He wasn't around for a few days, nobody said anything about wages or employment and they just got me to do a bunch of product shots. When I finally asked what was happening, one of his secretaries told me they had arranged an apartment for me near the studio, and a wage that was double what I had been getting in London. They were great, the business was a model of typical German efficiency. I hardly spoke a word of German, yet I had settled into a great working situation. Charles had been a student of Man Ray in New York. He was famous for his campaigns for Volkswagen, Pirelli and Afri-Cola as well as being the image consultant for Willy Brandt, the chancellor of Germany. He was also a friend of modern artists such as Yves Klein, Mel Ramos, Andy Warhol, Claes Oldenburg and Christo. I was employed as assistant, photographer and clarinetist playing duets with Charles on piano at the studio and inspirational background music on location shoots. Charles Wilp was very successful, way ahead of his time with product placement and promotion. When he photographed a politician or industrialist they would be offered a drink at the end of the

shoot, naturally this would be from his client Afri-Cola. My job was to make certain I got the shot of this moment, and he would get these images used in magazines and charge his client a fee. Everything was photographed and filmed. I photographed him shooting and I was photographed and filmed shooting him. He once said to me that the pictures of him working were the only important thing, the rest was bull. He didn't work for advertising agencies, he only worked directly with clients. Everything, right down to design and film production was done in his own studio. We had a range of studio gifts for visitors, like cans of Charles Wilp Studio 'creative air' or LP records of music from outer space with every track silent. He wore the same yellow jump suits every day, he must have had dozens of them. One day I opened a wardrobe at his watermill in central Germany and there were 8 yellow jump suits, all the same. He had a huge riverfront house on the Rhine full of modern art; a beautiful old sculptors daylight studio and apartment in Chelsea, London; the watermill in Germany that he'd found while searching on assignment for Germany's most beautiful valley; and a house in Mombasa, Kenya where he had a permanent house staff even though he only visited for his Christmas/New Years holiday. He's remembered today by a small museum about him in his home town of Witten in the Ruhr valley. This was the last time I was ever employed.

f11: An incredible experience, from a different age. Looking back, it must seem like a fairytale now. Were you shooting your own images during that period or too immersed in assisting to have the energy left at the end of each day?

PH: No, I was still working for myself, always. Although Charles Wilp didn't use local models (his were always from London, Paris or Milan) he was so famous that the local agencies were very accommodating and I did quite a lot of model shoots, not only professionals but friends and people I'd find anywhere and everywhere.

There weren't many Australians in Dusseldorf in those days so I guess in a sense I was a little exotic, and I imagine that this helped me get the job with him. One of the women I liked to photograph had an American boyfriend, who liked my pictures and he was the German agent for a group of New York photographers including Richard Avedon, Hiro and Art Kane. We became close friends and would sit back at night and he'd project their work with the Kodak Carousel onto a white wall. A truly wonderful way to view great photographs.

f11: Then more wanderlust, back to Australia in 1972 to work briefly with German photographer Dieter Muller in Melbourne, back to London in 1973 where by your own admission you had limited success – then to Tokyo (same result) in 1974? Why all of the moving around, you certainly typified what we would describe today as a 'flight risk' employee?

PH: I left Melbourne and went back to Europe to continue my career, but if I'd stayed at home in Australia there was a fair chance that the government would have sent me to fight in the war in Vietnam. I preferred to go to Europe. Shortly after we had a change of government and they cancelled conscription and withdrew from the war. In London I didn't get much work and I met some people who offered me work in Tokyo, so with very little money left I went. It didn't work out as the English guy and his Japanese partner fell out and I got caught in the middle without any money. After a while I borrowed some cash from my parents and got home the cheapest way, via ship to Papua New Guinea and then by plane to Melbourne.

f11: Followed by a really settled period – 1975-1983 – when you established your own studio in Albert Park, Melbourne. What was the catalyst for that?

PH: I was home and I was broke, I had to start all over. Times had changed and I was working out of my rented apartment. You couldn't get ▶

decent prints in Melbourne, and they were expensive, so I used to take a Carousel projector into advertising agencies and show my folio of Kodachrome slides. I'm still amazed that I could get away with it. Eventually I got a job that paid \$500 a shot for 6 shots. First, I had to get a job as a cleaner at a factory to get the money to buy the film. I promised myself then that I'd never get into that financial situation again. I offered the ad agency a 2% discount for payment in 2 weeks, got the money and started the long slow build up of my career. I replaced the cameras I'd had to sell to fund the trip to Tokyo, and as I got more jobs I bought studio equipment and a car. I just put my head down and worked as hard as I could. My two major clients over this period were graphic designers Garry Emery and Ken Cato, now both internationally famous. I also worked regularly with Les Mason, Brian Sadgrove, Rob Hall and many ad agencies and design studios photographing annual reports, corporate brochures and ad campaigns for clients such as BHP, Rio Tinto, ANZ, CBA and NAB banks, AMP, Mobil Oil, the Australian Stock Exchange, Nissan, Coles Myer, Ansett and Australian Airlines.

f11: Then a big change came your way in 1984?

PH: Yes, at that point I was invited to establish the Australian offices for the New York photo agency, The Image Bank. We opened a Melbourne office first, followed by Sydney.

f11: A very different time for stock libraries, the halcyon days perhaps?

PH: Yes it was. The Image Bank had been talking to a couple of people in Australia when I arrived in New York. I arrived there on a Sunday and the next day I started calling around to make appointments. Nothing was organised for Tuesday but that happened to be the day that The Image Bank allowed photographers to drop folios in for submission. I did this and planned to return to my hotel, get some things and spend the day at the Metropolitan Museum. Then TIB's

photo editor called and requested an appointment for the next day. During that meeting, while I was talking with him I mentioned that I was probably setting up my own photo library in Australia. He excused himself, left the room and when he returned he took me into meet the President of the company, Stanley Kanney. We discussed the possibility of me taking the franchise on. So I checked out the company and met a lot of their people and remember not having much time to make other appointments. Stanley had a trip planned to Australia for the next month to discuss the opportunity with the other interested parties, so when he came out we talked further over a few days and I gave him a deposit on the license fee on the day he left. The Image Bank had so many great photographers contributing and at their peak had 67 offices around the world. We were selling photographs for major clients before we even opened the doors, couriering them out from NYC and the first client came down from Sydney to our Melbourne office for the Monday when we opened and bought \$13,000 worth of pictures for a prestigious calendar. I remember we were painting the client viewing room and the light boxes late on the Sunday night and went out for a late dinner leaving large bowls of vinegar in the room to soak up the paint smell.

f11: And in addition to running TIB, this was also a very productive time for you personally?

PH: It was. For the next 15 years, I concentrated on stock and editorial photography working for *Pol* magazine in Sydney, *American Express* ▶

*Church service, Rarotonga, Cook Islands. Nikon F3 with 20-35mm lens, Fujichrome Velvia film.
© Peter Hendrie*



Impressions, Idea magazine, Illustration, Nippon Camera and Asahi Camera in Tokyo and Cathay Pacific's Discovery magazine in Hong Kong and Singapore Airlines Silver Kris in Singapore. I worked for Thomas Cook photographing the 'Great Hotels of Southern Africa' and the best 26 hotels of Italy, France and Spain. I photographed the book 'Tribute' for the Police Executive Research Forum in Washington DC. Plus, I commenced the photographic collection 'Pacific Journeys', the work you're showing here, and then self published the book in 2003. With an introduction by Professor Brij V. Lal, Director of Pacific Islands studies at the Australian National University in Canberra and co-author of the Fiji constitution. They were very productive years as far as doing a lot of good commercial work, and also combining it with my own photography. Sometimes they were the same, when you would be assigned to shoot landscapes all around Australia for a major bank's annual report and the designer only wanted to see the best 100, the rest you kept for yourself. These were the days when stock photography was just beginning. I even had a friend who went on assignment from London to Tunisia to shoot blue skies and clouds because it was a dull and grey winter in London. They paid his regular day rate too.

f11: Then in 2000, you sold The Image Bank Australia to Getty Images – tell us about that process, what prompted it and how you felt at the time?

PH: I was happy to sell to them, they had bought the New York head office and a few American franchises a while before and they were buying up some select Image Bank offices from varying parts of the world. I had met my wife when she was working for the New York office in 1989 so we had a pretty good relationship with the senior staff. It was all a matter of price, but we had a pretty good idea of what it was worth and what they were paying for other offices. I was pleased at the time we did the deal, and looking back I'm still pleased. When The Image

Bank franchise was offered to me I wanted to be involved, but not to run it myself. I had the money but didn't want to put in the time because I was busy doing my photography, so I brought in a couple of partners with a minority interest to do the day to day management, but I ended up buying them out a few years later. So I had to put in the time anyhow. I had 12 full time employees at this stage so there were a lot of costs and the company had to be run well. This period was when I moved away from assignments and started to do my own projects and stock shoots.

f11: The 'Pacific Journeys' work we're showcasing here was the subject of solo exhibitions sponsored by the Fuji Photo Film Company in Tokyo in 2003 and in Osaka in 2004. Did you travel with the work?

PH: Working with the Fujifilm company for these two exhibitions was a real delight. They have a long history of photographic galleries and exhibitions. Their new space, with galleries and museum is called Fujifilm Square and if you're in Tokyo is well worth a visit. I sent them a 'Pacific Journeys' book and an application which I did with the help from Japanese friends and they got back to me with the offer. I've been to Japan many times since 1973 and have a lot of respect for their culture and craftsmanship. I was having trouble getting quality prints done here at the time so I asked the Fujifilm people if I could get them done in Tokyo. I flew up to Tokyo to supervise the printing and got to know their master printer and the director of the 3 galleries at their Ginza location. It was great, they produced 40 beautiful prints, which they wouldn't let me pay for, and we spent some quality time getting to know each other. I went back a month later when they had an official opening ceremony, with flowers and photographs. Most of the senior staff of the company came during the week, including the president of the company. They were great, and I had the next exhibition in Osaka a year later. A very professional company to deal with, ▶



Girls school assembly, Nuku'alofa, Kingdom of Tonga. Nikon F3 with 35-70mm lens, Fujichrome Velvia film. © Peter Hendrie

'My Pacific project started by chance. Previously the Pacific Ocean had been a vast expanse of blue seen from an aeroplane window as I flew to the USA and beyond.'

and very respectful of your photography. I continued providing them with some images for their use but my old friends and contacts have retired and gone off to play golf.

f11: Your next venture began in 2006, with the purchase of a Lagoon Catamaran, and an investment in learning to sail the thing. Two years later, you started the ‘Voyage around Tasmania’ project with your first tentative voyages into the wild waters of Bass Strait and the Southern Ocean. Over the years between 2008 and 2012 you voyaged extensively, circumnavigating Tasmania and completing separate voyages to Flinders and King islands and the Kent group in Bass Strait. You published the resulting book in 2014. Was this as successful and as satisfying as the Pacific project work being shown here?

PH: After all the travelling that I’d been doing during the 10 years of the Pacific Journeys project, and I wasn’t just travelling in the Pacific – I was in business with The Image Bank in Texas and New York, I’d married an American in California and I’d been travelling quite a lot in Asia and elsewhere – I liked the idea of doing something close to my home and my wife, we had a son and I wanted to be around. The yacht was moored on the Yarra River downstream from the city and near the entrance to Port Phillip Bay. While I was learning to use it I did many day sails with a pleasant lunch or 1 or 2 night sails around the bay. The waters directly out of the bay, known as Bass Strait, have a horrendous reputation for wild weather, fierce gales and many ship wrecks so I didn’t venture out for a couple of years and when I did I very quickly regretted it. The yacht was a great way to travel with a camera, you always had to have it ready to use, and things often happened. It was not too different from the camper vans that a lot of other photographers use. Once the fear was under control it was beautiful to be under sail at night far away from land with no lights visible. Departing and returning we had to sail under the West Gate bridge, one of the main arterial roads into Melbourne which

was often clogged with traffic. It was like a reward for the hard work to sail gently underneath all that traffic.

f11: An entirely different series of experiences from your work in the Pacific?

PH: Yes, I guess so, people often get the wrong idea of what it’s like to work in locations that are known as a ‘paradise’. I would return exhausted, sleep deprived and in need of the comforts of home and people would ask about my ‘holiday’, as if all that I’d been doing was laying by the pool. I had a lot of problems over 32 trips, everything from stolen camera bags, injuries and infections, to the most common, inter-tribal disputes or the central government versus the outer island people. Not that the Pacific Islands is a particularly hard destination to work in, generally the people were terrific to photograph and in a place like Samoa everyone loved to be photographed. I have some sequences of images where frame 1 is two people, frame 2 three people, frame 3 five people and frame 4 has ten occupants! Once I stopped to photograph a couple of kids in their school uniforms and within a minute most of the school were trying to get into the shot and it was nearly a riot.

f11: I had very similar experiences shooting for the Fiji tourism people years ago. Let’s talk technical for a few moments, every image on show here was originated on film, using Fujichrome film in Nikon 35mm cameras. Presumably you’ve migrated to digital capture in the years following, so will you describe the process and your current equipment choices and processes?

PH: Yes, I stopped using film a long time ago, but I still use Nikon cameras.

I was pretty late in making the change to digital, some of that was because I was supplying Fujifilm with material for their promotional needs, but also because I’m sometimes a bit slow to try new things. There’s the ‘you can’t ▶



*On the lagoon at Aitutaki in the Cook Islands. One of the world’s great beaches is there and I’ve sold enough rights to my photographs over the years to pay for all my travels in the Pacific. Nikon F3 with 20-35mm lens, Fujichrome Velvia film.
© Peter Hendrie*

‘Altogether I did 32 journeys from one to three weeks duration, spread over a little more than 10 years, with a break of a year or two here and there, before I felt that I had enough material to publish the book ‘Pacific Journeys’.’

teach an old dog new tricks' angle and then there's the 'why change when all's going well?' version. I finally stopped shooting film when Getty images wouldn't accept film any more, creating a situation where you had to scan your film to submit. Not much point with all the extra costs of film, processing and scanning. Also it is so much easier with digital. I'm horrified when I think of all the film photographs that I threw in the bin because they were a stop too light or dark, or had a physical scratch on them.

f11: Our generation are digital converts, we grew up in an analogue world. Today's generation are digital natives, do you think we see photography essentially in the same way, or are there differences in approach or translation?

PH: I suppose that the analogue generation can't but see things somewhat differently from the digital social media generation of now, the changes have been so extreme. Most photographers of my age either embraced the new or else totally gave up. Those that did have moved on and probably hardly ever think about what it was like before. I'm still dealing with both mediums. While I'm now capturing digitally, I also have a very large collection of slides in filing cabinets that still haven't been scanned and I'm still working on these. So most days I'm dealing with both film and digital.

f11: Do you have a project on the go at present? What is your work in progress?

PH: I have a few ideas for projects that I'm working on to varying degrees and intend to turn them into books. A couple of them are collections that I've put together over the years which I just need to finish off. I like to publish my own work so it takes considerably longer, ▶



*Tattoo, Tahiti. Nikon F3 with 20-35mm lens, Fujichrome Velvia film.
© Peter Hendrie*

but then you have no excuses with the finished book. I like to keep taking new pictures but there's always a backlog of work to edit and file. That was one thing that I miss from the film days. The film was returned from the lab and was edited, captioned and that was it – no Photoshop or post-processing time needed.

f11: You've seen a lot of technological and process change over your career as a photographer, on reflection what is the single most positive aspect of this?

PH: The ease with which anyone can take good photographs. I see the work done by so many people on sites such as National Geographic's 'Your Shot' and sometimes they are just outstanding, there are so many good photographs being taken these days – and not only by professionals. When I started out it was actually quite expensive, almost an elitist thing. The camera clubs were made up of well-paid professionals such as doctors, and architects, and most people couldn't afford the costs involved, especially colour film and prints. The first time I was in Tokyo I didn't have any of my colour film processed. I spent what I could on new film and waited until I returned to Australia and made some money to pay for the film processing.

f11: And correspondingly, the single least positive change or effect?

PH: I would think that would be the fact that photography has lost the truthfulness that it once had. Manipulating images is as old as photography, and a lot of changes could be made in the black and white darkroom, but these days so much is possible and it's not easy to tell if an image is real or not. Want a herd of elephants? Well there's not many left these days but we can always Photoshop a few dozen in. ▶



Dancers from the Banks Islands, Vanuatu. Nikon F3 with 35-70mm lens, Fujichrome Velvia film. © Peter Hendrie



Also the profession of photojournalist has almost gone the way of the elephant, made extinct by the smart phone.

f11: Are you optimistic about the future for photography as a profession?

PH: I think so. There are so many magazines and other outlets for photography, but I'm not so sure I would be recommending it as a profession to my son. I'm a little out of touch with the commercial world these days but some of my friends who are still working are always complaining about the lack of work and the difficulty in being paid what they used to be paid. I just laugh and call them grumpy old men and women.

f11: Thanks for sharing your images and your thoughts with us, great having you here.

PH: Thanks for inviting me to contribute to *f11* Magazine. ■

TS

www.peterhendrie.com



◀◀ Previous double page spread: One Foot Island (Tapuaetai) and lagoon, Aitutaki, Cook Islands. Nikon F3 with 16mm lens, Fujichrome Velvia film. © Peter Hendrie

A traditional fale at Lalomanu beach, Upolu Island, Samoa. A pleasant place for a lunch before a swim, there's always got to be time for a swim. Nikon F3 with 20-35mm lens, Fujichrome Velvia film. © Peter Hendrie



◀◀ Previous double page spread: Vava'u Island Group, Kingdom of Tonga. Nikon F3 with 35-70mm lens, Fujichrome Velvia film. © Peter Hendrie



Transporting freshly caught tuna at the Papeete waterfront. Tahiti. Nikon F3 with 80-200mm lens, Fujichrome Velvia film. © Peter Hendrie



◀◀ Previous double page spread: Na Pali coastline with helicopter, Kauai, Hawaii. Nikon F5 with 35-70mm lens, Fujichrome Velvia film. © Peter Hendrie



*The beautiful Catholic Church at Vaiusu, outside of the capital, Apia, in Samoa. I photographed it many times but the best photographs were after this fresh coat of paint. Polynesians love brightly coloured churches and most villages compete to see who can have the grandest looking church. Nikon F3 with 20-35mm lens, Fujichrome Velvia film.
© Peter Hendrie*





Moai at the Rano Raraku Volcano quarry site, Easter Island. Nikon F3 with 20-35mm lens, Fujichrome Velvia film. © Peter Hendrie



Sheep on the road, near Tekapo, South Island, New Zealand. Nikon F3 with 80-200mm lens, Fujichrome Velvia film. © Peter Hendrie

‘Working with the Fujifilm company for these two exhibitions was a real delight. They have a long history of photographic galleries and exhibitions.’

◀◀ *Previous double page spread: Morovo Lagoon, New Georgia Islands, Solomon Islands. I was invited by Solomon Airlines for a shoot so I was seated in the cockpit next to the pilot on commercial flights in a small 12 seat prop plane, sometimes leaning over his lap to photograph out of the tiny opening window next to him. Nikon F5 with 35-70mm lens, Fujichrome Velvia film. © Peter Hendrie*

▶▶ *Following double page spread: Traditional house, which is called a Fale in Samoan, always open sided for the cool evening breezes. Upolu Island, Samoa. Nikon F3 with 20-35mm lens, Fujichrome Velvia film. © Peter Hendrie*





House painter, Upolu Island, Samoa. Nikon F3 with 35-70mm lens, Fujichrome Velvia film.
© Peter Hendrie



Young Boys, Upolu Island, Samoa. Nikon F3 with 35-70mm lens, Fujichrome Velvia film.
© Peter Hendrie

'I'm horrified when I think of all the film photographs that I threw in the bin because they were a stop too light or dark, or had a physical scratch on them.'



*At the Mount Hagen sing sing, Papua New Guinea. Nikon F5 with 80-200mm lens, Fujichrome Velvia film.
© Peter Hendrie*



Port Villa Harbour, Efate, Vanuatu. I was there with a Melbourne based ad agency team doing a commercial job. These guys saw the camera and clowned around for me. It probably helped that we had some models with us. Nikon F3 with 80-200mm lens, Fujichrome Velvia film. © Peter Hendrie

'Manipulating images is as old as photography, and a lot of changes could be made in the black and white darkroom, but these days so much is possible and it's not easy to tell if an image is real or not.'

Ian JORGENSEN

A low hum

Ian Jorgensen has been shooting the New Zealand music scene since the late 1990s, in the process building a collection of over 50,000 images which to our knowledge is unparalleled as a turn of the century documentary of contemporary music in this country.

The highlights from this collection have just been packaged into a ten volume set of books from Ian's publishing company, A Low Hum. The ten books are also available for purchase individually.

In addition to his work as a documentary photographer, Ian has published his own music magazine, run and promoted music festivals, and organised tours overseas for local underground bands.

He was the main photographer for the 'NZ Rock Book' (Gareth Shute, 2008) and shot the cover art for 'Pacifier – Live' – The double live album by Shihad.

Ian takes up the story, his own life story, here.

'I was born in Papakura in Auckland and before I turned a year old my family moved to Wellington where I have lived until now. ▶



*Mike Carpinter of Canvas at Indigo Bar in Wellington, NZ. 14.07.2001.
Canon EOS 3. © Ian Jorgensen*

I got my first camera at 10, a 110 format point and shoot. My sister worked at a book shop and was interested in photography so we used to get all the old photographic magazines free. I got my first SLR when I was 12, a Vivitar V2000, and with my brother built a darkroom in the family laundry when I was 13.

In school, at Onslow College, I was the 'official' school photographer, taking photos of student groups and events for the local newspapers and I also took photos at the school balls.

When I realised how well I could do financially out of shooting school balls I went into business doing that when I left school. I shot school balls all over Wellington for a number of years, when I stopped doing that in 2003 I was shooting almost every such event in Wellington.

From around 1997 I started taking photographs at the 'Rockquest', the high school band competition. Shooting music was always my love but I couldn't work out how to turn it into a career. After putting together a folio of photos from these student events I just went straight for the top and emailed the biggest band in the country at the time, 'Shihad', and asked if I could photograph their next Wellington show.

Amazingly, they got back to me, gave me a press pass and I shot my first proper show. I got a handful of decent shots from that show and with those I put a website together and as it was pre-digital and there were very few photographers specialising in music, I was suddenly able to shoot pretty much anything I wanted. I worked for a number of magazines in the early 2000's including *Rip It Up*, *Real Groove*, *Tearaway* and *The Package*.

I started developing close relationships with a number of bands, including 'The Datsuns'. I photographed one of their very first Wellington shows which was in the smallest dive of a bar playing to maybe a dozen people. A photograph I shot of them outside the bar at that show ended up going on the back of their debut 7"

single. Additional photographs ended up on their next handful of singles and when they signed one of the largest single album record deals in history in the UK in 2002, they asked me to take the photographs for the artwork, including the photo on the gatefold of the vinyl. Their album ended up being one of the largest selling New Zealand records and the imagery became iconic within the music industry.

As I started getting really interested in local music I was photographing several shows a month, many more than I could get published as I found that the magazines in New Zealand only wanted colour photographs. As I had an equal passion for black and white, in 2003 I started my own magazine. Starting out as a photocopied 'zine, I released seven issues in 2003 based around features of bands I was interested in and heavily featuring my photos.

In early 2004 I started printing the magazine properly while also releasing a CD each month with it. I couldn't afford to advertise the magazine to get people to buy it, so started touring bands around the country to advertise the magazine. The magazine evolved from those beginnings and became slightly bigger and ended up coming out with two CDs each month. When the magazine wrapped up at the end of 2006 I had published 25 issues and released 27 CDs and 3 DVDs. In the process, I had toured around 70 bands.

In 2007 I started a music festival, 'Camp A Low Hum', with very humble beginnings. The first event had a few hundred people and was ▶

Iggy Pop of Iggy and the Stooges at Big Day Out in Auckland, NZ 21.01.2006 Canon EOS 10D with 70-200mm f2.8 lens. © Ian Jorgensen



held in Wainuiomata, Wellington. I ran this festival for eight years, finishing in 2014. It received worldwide recognition and the final event had close to 140 bands play over the three days and four nights on eight stages.

In 2008 I started looking overseas and organising international tours for underground bands. I booked and tour managed several tours with my last overseas tour taking in 80 shows in over 20 countries.

I wrote and published a very popular book detailing how I did this called: *'DIY Touring the World'* which has sold in multiple editions all over the world.'

We spoke to Ian to learn more:

f11: Welcome Ian, and congratulations – you're the first music photographer to be featured here, despite a number of previous submissions from others. Do you have a day job as such, or do you earn a living from all of your music industry entrepreneurship?

IJ: I've been self employed since 1998. Until 2004 my income was derived solely from photography primarily photographing school balls (formals) and fashion photography. I shot my last school ball in 2004 and eased out of shooting fashion over the next few years. Since 2006/7 my income has 100% come through my work within the music industry and photography has become a documentation process. Interestingly, removing the need to earn an income from photography has restored my passion for it.

f11: What constitutes a music photographer's worst nightmare?

IJ: When photographing heavily guarded shows or internationals you are often only permitted to shoot the first few songs, and really, this is not often when the magic happens. It's why I much prefer shooting underground acts as I have no interest in celebrity and the freedom to shoot whenever I want is much more

empowering. If I'm shooting an international with harsh restrictions, even if I'm a fan of the artist, I'll often leave the venue after the three songs as I can't bear to see amazing moments that I'm not allowed to capture. It's deeply painful, especially given that more intense moments happen near the end of shows, when artists have broken a sweat, or just before encores. At the start of a show its often stale. 'First three songs, no flash...' as the rule states is frustrating and has resulted in so many glorious missed moments over the years.

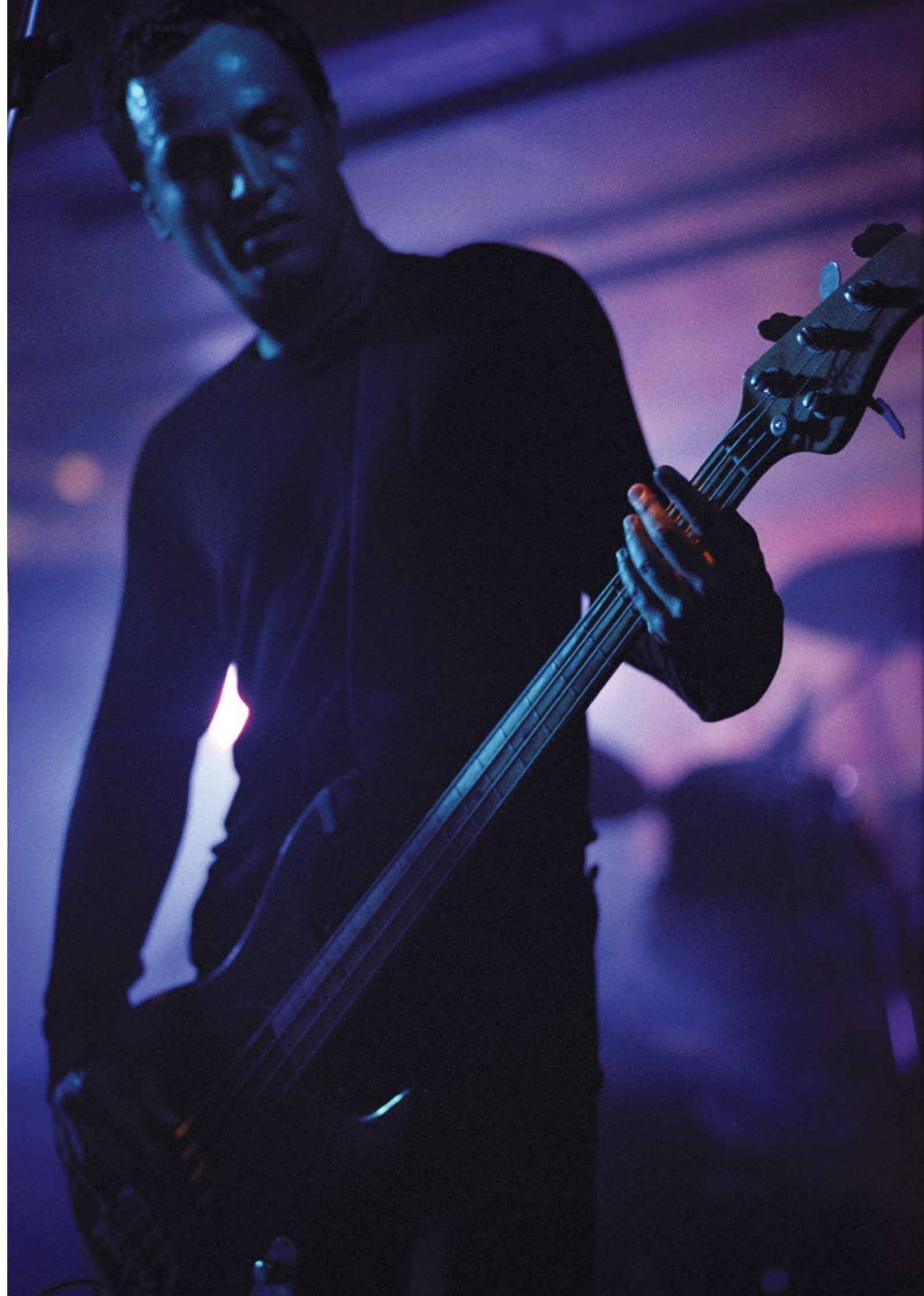
f11: How many images do you think you shoot each year?

IJ: This varies greatly depending on how many shows I'm going to, or how much touring I'm doing. I used to shoot thousands a year pre-digital and tens of thousands when I first embraced digital. Since 2010 and my return to film I probably shoot maybe 15-20 rolls of film a year and the odd digital shot here and there. I like to take a lot of time composing shots now, I don't rush my photos assuming that the more photos I take the more usable ones I get, after years learning that technique doesn't work, I now take my time.

f11: What other imaging projects do you have on the go right now?

IJ: I'm working on a couple of full length feature documentaries based around the work in the music industry I've been doing the past decade. One of those is being completed in time for the release of the books as a companion film – it features primarily my video and photos from tours I've been on over the past ten years. ▶

Pet Johnson of Breathe at The James Cabaret, Wellington, NZ. 2001. © Ian Jorgensen



f11: Do you count any other photographers amongst your circle of friends?

IJ: Yes, one of my closest friends is Brett Foster. He and I met over twenty years ago when I was working at Camera House in the same shopping mall that he worked and he'd come in to look at camera gear. We've negotiated the ups and downs of digital together. He is a street photographer and shoots portraits of people while on his various jobs where he works as a bouncer.

f11: Did you have any mentors photographically?

IJ: Not really, I'm self taught – lots of time reading my sister's photo magazines and long hours in my home darkroom. I didn't really have any people around who I looked up to photographically and there is probably only one person whose advice I seek in relation to photography, Sean Aickin from Wellington Photographic Supplies. I have huge respect for his own photographic work and documentary projects, and he is a wealth of knowledge on equipment so I often find myself hitting him up for some advice.

f11: Are there any photographers you follow or admire now?

IJ: Locally I'm a huge fan of Laurence Aberhart who inspired me greatly when I was younger and shooting my pre-music work. Big inspirations for my music work have been Glen E. Friedman and also the photographers who worked for *Manual Magazine* in its early days. Much of my earlier music photography work utilised flash techniques I borrowed from skate photographers. Lately I've been really energised by William Eggleston's work and its quite influential in the way I approach documentary work at the moment. I'm also really, really into the work being curated and promoted by 'The Heavy Collective' in Sydney.

f11: What are the benefits you now enjoy from a lifetime in and around the music industry?

IJ: Musicians are a wonderful subject to photograph, both on and off the stage. I've had a really hands on role in the industry working closely with some amazing bands over the years, it's been back breaking work but it's allowed me unbridled access to photograph some fascinating people.

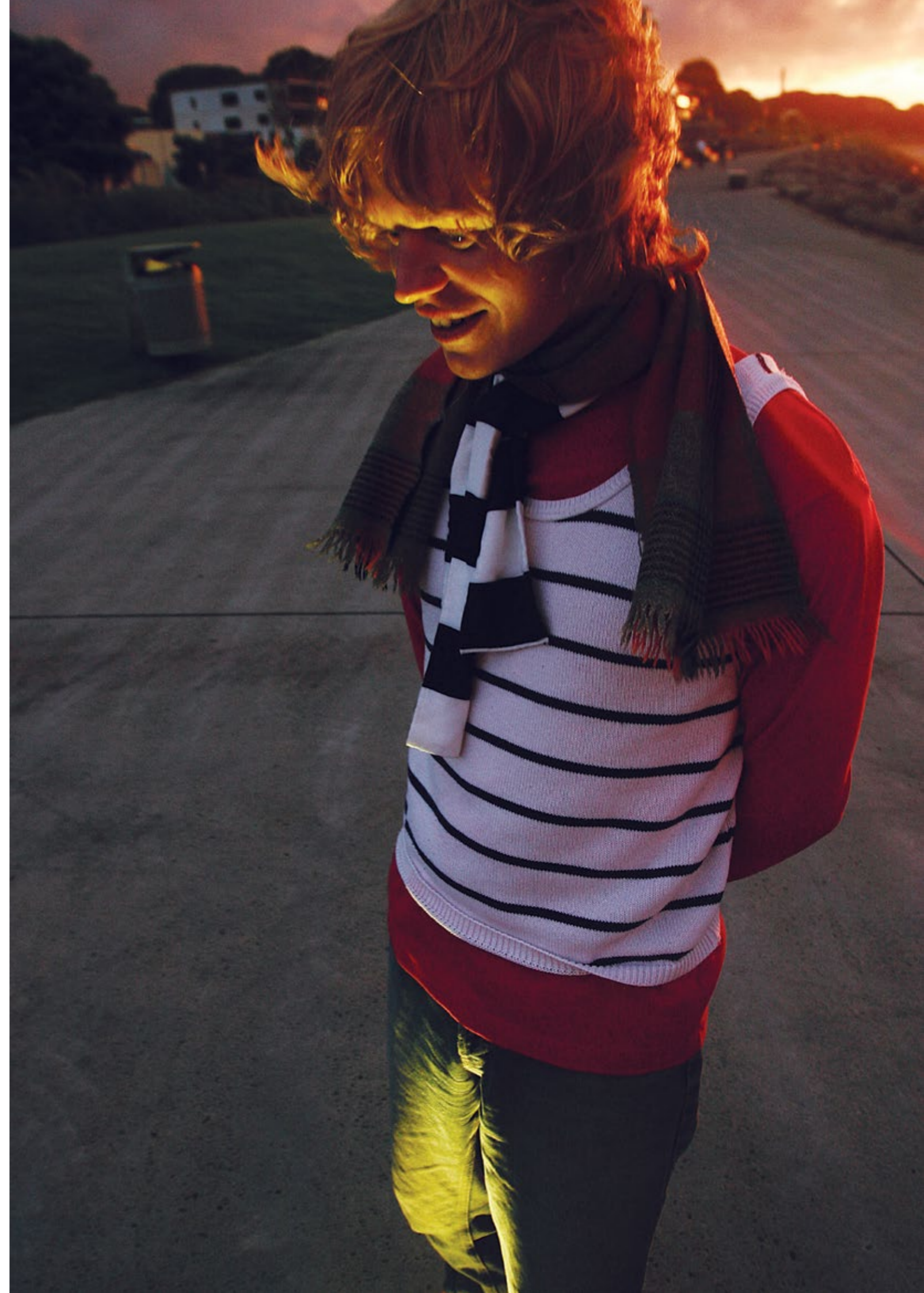
f11: What's the state of the music industry in your opinion – locally and globally?

IJ: Locally we're at a pretty interesting moment. Although Lorde's international success may give the impression that we're at a high, she doesn't have much to do with the local community and it feels like we're at a bit of a low point at the moment. While creating and releasing music is easier than it's ever been thanks to digital technology, just like digital photography created a glut of people who thought they were photographers, it's difficult to wade through the sheer amount of music created. Though I love the lack of barriers to creating art that the digital world has allowed, it has meant a lot of material is out there to wade through and I think people get exhausted with just how much choice there is.

f11: What's the most confrontational moment you've had while shooting musicians?

IJ: I remember shooting Slipknot at the 'Big Day Out' in Auckland and one of the band members was getting a little bit annoyed at how much I was focusing on him. He glared at me, grabbed a glass of water and threw it right at me. I was more disappointed that I didn't nail the shot of that happening than I was nervous about getting beaten up. ▶

Connan Hosford of Connan and the Mockasins on New Plymouth waterfront, NZ. 21.04.2005. Canon EOS 10D with 16-35mm f2.8 lens. © Ian Jorgensen



f11: And what's the best, most joyous, most memorable moment?

IJ: For the 21st anniversary of the Flying Nun record label they recorded a special album at York Street Studios in Auckland getting the best known acts from the label to record an album in one day. I was one of only two people allowed in the studio while the artists were recording and I was in heaven, one of the greatest days of my life. Being immersed in this amazing music while photographing some of my favourite musical heroes was a beautiful moment when my worlds came together in the most wonderful way.

f11: We're concentrating on your music photography here, what other genres do you enjoy shooting?

IJ: I haven't shot anything other than music over the past four or more years. For me though its not just photographs of the bands performing, so I look at much of it as portrait documentary work. It's just that nothing else really interests me. I love photographing interesting people and would certainly love to shoot other types of documentary work but I have so many opportunities to work with people in the music industry that I've never found myself wanting for other subjects.

f11: At what point did your photography transition to digital? Tell us about that – was it easy or painful?

IJ: I stupidly embraced it really early on. I think the advent of digital photography is one of the worst things to happen to photography as art. I look back on my photographs from the early-mid 2000s with much regret and wish more than anything I could go back in time and slap that crappy Canon 10D out of my own hands. Looking back on photographs from that period from any photographer I just cringe, even the professional cameras were still crap, but the amateur ones were terrible. We always seem to be happy enough with how digital is but I find 3-4 years on I always look back on it as

being weak. I have a constant fear of that still being the case so that's why I still shoot film where possible. By way of example, I remember borrowing an EOS 5D when they first came out and at the time I thought the photos from it were stunning, I look back on them now and shake my head.

f11: So you're still shooting film, but are you printing any of it in a darkroom?

IJ: I don't print traditionally, I just shoot film and then scan the negatives. I print a few photos but largely they're just used online and in books I publish. In scanning for my book I used both a Nikon Coolscan V and a Minolta Dimage 5400. When I finished scanning the 40,000 negatives in my archive I sold the Nikon as though I loved the auto feed on it, I found the Minolta did better with grainy black and white negatives and was faster with black and white.

f11: What equipment did you begin with, move through and end up with now?

IJ: As you know, there was the Vivitar V2000, I used that for most of my teenage years, then I used my brothers old Pentax K1000 for a few years. I saved up for ages and when I was 16 bought a Pentax Z1 and an 85mm f1.4 lens. This was my main rig for many years. My first digital camera was a Canon 10D, a terrible, terrible camera. I then went through various crappy bottom of the rung digital cameras as my love of photography was waning. I was shooting on a Canon 550D until just a couple of years ago.

f11: What's your current kit?

IJ: Now I alternate between a Canon EOS 3 and an EOS 5D MkII. The only lenses I carry ▶

Michael Roper of The Mint Chicks at Big Day Out in Auckland, NZ. 19.01.2007. Canon EOS 10D with 70-200mm f2.8 lens. © Ian Jorgensen



around in my camera bag are a 50mm f1.4 and the 16-35mm f2.8. However, I also have a busted up (the auto focus no longer works) old Canon 70-200mm 2.8 that I take with me when I shoot festivals.

f11: What do you aspire to, gear wise, is there something you're working towards?

IJ: I'd love to get a couple of Canon EOS 1 Vs bodies, the professional film cameras which are now out of production. They are fairly cheap on ebay now. It's so wrong that such a beautiful camera is only around \$500 US. I plan on picking up a couple later this year when I'm in the US again. I don't really want a 'better' digital camera as I'd rather spend that money on developing film and I'm worried just like all the times in the past I'll get sucked in thinking how good it looks, and then 5 years later kick myself for being an idiot again.

f11: Tell us about your post-processing. What's your way of working and do you enjoy this as much as the capture process?

IJ: Discovering the Nik Collection, now owned by Google, was really the defining moment for me in wanting to publish my photos properly. I'd previously really struggled with editing my digital work. I'd spend so long on each photo trying to get them to look film-like and it would do my head in. Nik Collection just makes my workflow go so smoothly and because I hate the 'Instagram' look that so many photos these days have when people don't know when to ease up on post-processing, I love the simplicity of Nik. I don't mess around with the settings, I just choose film emulsions that I used to shoot and apply those setting to the digital images. ▶



*Betchadupa at the Mount Eden Lookout, Auckland, NZ. 2002.
Canon EOS 3. © Ian Jorgensen*

It's by no means perfect, but makes me less embarrassed by my own photos than I once was!

I love seeing the conversion from digital to the pseudo-film-like shot, but I'm always still a little sad when seeing how no matter what you do, you just can't get a digital photo looking like it was actually shot on film.

f11: Where do you find inspiration?

IJ: I'm inspired by the musicians I surround myself with. Their approach to their art defines how I approach photographing them. It's always a challenge and though I don't enjoy shooting commissioned work for publicity purposes and as such barely ever do so, I never get bored of hanging out with musicians and photographing them.

f11: If you could spend a week with any photographer in the world, who would it be?

IJ: I can't think of any to be honest. Though there are photographers who inspire me I think I'd be pretty bored hanging out with them. I would kill though to go back in time and just tag along looking over Ansel Adams' shoulder as he wandered around Yosemite.

f11: What's the holy grail for you in terms of an artist, band or musical event that you would love to travel to (or with) and photograph?

IJ: I just wish I had been able to photograph the festivals I ran in the early years. I was too busy and stressed to get my head into the mindset of photographing them and it's one of my biggest regrets. Though I guess I'd love to tour on some ridiculous over-the-top rockstar type tour just so I could thoroughly document the excess and waste of resources and unnecessary expenditure.

f11: Tell us about shooting video and the part this plays in what you do?

IJ: I've actually shot a tonne of video. I have a crate full of around 200 min-dv tapes and I've shot hours and hours of footage on digital

cameras too. The full HD video capability is the main reason I have a Canon EOS 5D MkII, but I also still have a MiniDV camera as well, a Sony DCR-PC350E. There is just a 'look' that digital SLR footage has, everybody tends to go overboard with the minimal depth of field (including me), so it's nice to be able to shoot some minidv which actually stands out amongst HD clips these days. I've made a few music videos (and really enjoy the process) and I'm currently working on a few documentaries.

f11: Whats the best thing about being a photographer in 2015?

IJ: Being able to look back on the terrible digital period of 2002-2006 and know it's well and truly behind us.

f11: What are your hobbies or interests outside of photography?

IJ: I'm obviously very into music, listening to, indulging in and surrounding myself with recorded and live music. I enjoy writing as well, and graphic design. I go through periods of really enjoying going to the gym, though mainly I just like making the sweet mixtapes to listen to while working out. I absolutely love pop culture and traveling.

f11: Thanks for sharing these images Ian, and thanks for the sneak peek into your life backstage. ■

TS

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Finn Andrews of The Veils at Big Day Out in Auckland, NZ. 19.01.2007. Canon EOS 10D with 70-200mm f2.8 lens. © Ian Jorgensen





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*Nik Brinkman and Matthew Kerr of Ejector in Wellington, NZ. 2002.
Canon EOS 3. © Ian Jorgensen*

▶▶ *Following double page spread: Amber Coffman of Dirty Projectors at Pitchfork Festival in
Chicago, USA. 13.07.2012. Canon EOS 550D with 70-200mm f2.8 lens. © Ian Jorgensen*





▲ Beck at V Festival on the Gold Coast, Australia. 01.04.2007. Canon EOS 10D with 70-200mm f2.8 lens.
© Ian Jorgensen

▶ Murray Fisher of Goodshirt at Indigo in Wellington, NZ. 17.08.2004. Canon EOS 10D with 16-35mm f2.8 lens.
© Ian Jorgensen





▲ Grayson Gilmour in Island Bay, Wellington, NZ. 03.04.2006 Canon EOS 10D with 16-35mm f2.8 lens. © Ian Jorgensen

▶ The Phoenix Foundation in Island Bay, Wellington, NZ. 10.06.2005. Canon EOS 3. © Ian Jorgensen







▲ *So SO Modern and Cut Off Your Hands at Lake Hayes, Arrowtown, NZ. 20.07.2007.*
Canon EOS 10D with 16-35mm f2.8 lens. © Ian Jorgensen

◀◀ *Previous double page spread: Dana Eclair at Jagpak Lodga, Horowhenua, NZ. 2001.*
Canon EOS 3 with 50mm f1.8 lens. © Ian Jorgensen

▶ *Grayson Gilmour of So So Modern. Central Otago, NZ. 20.07.2007.*
Canon EOS 10D with 50mm f1.8 lens. © Ian Jorgensen

▶▶ *Following double page spread: Jon Por Birgisson of Sigur Ros at The St. James in Auckland, NZ. 17.04.2006.*
Canon EOS 10D with 50mm f1.8 lens. © Ian Jorgensen







▲ Liam Finn of Betchadupa at Big Day Out, NZ. 18.1.2002. Canon EOS 3. © Ian Jorgensen

▶ David Bowie at Westpac Stadium in Wellington, NZ. 14.02.2004. Canon EOS 3 with 70-200mm f2.8 lens.
© Ian Jorgensen







▲ Nick Johnston of Cut Off Your Hands at Big Day Out in Auckland, NZ. 19.01.2007.
Canon EOS 10D with 70-200mm f2.8 lens. © Ian Jorgensen

◀◀ Previous double page spread: Phil Somervell of The Datsuns at Valve in Wellington, NZ. 16.02.2002.
Canon EOS 3 with 50mm f1.8 lens. © Ian Jorgensen





▲ *So So Modern in Central Otago, NZ. 20.07.2007. Canon EOS 10D with 50mm f1.8 lens. © Ian Jorgensen*

◀◀ *Previous page: Kelly Steven of Dimmer at Big Day Out in Auckland, NZ. 19.01.2007. Canon EOS 10D with 70-200mm f2.8 lens. © Ian Jorgensen*

▶ *Shayne Carter of Dimmer at Big Day Out in Auckland, NZ. 19.01.2007. Canon EOS 10D with 70-200mm f2.8 lens. © Ian Jorgensen*





*Over the Atlantic in Chautauqua, USA. 23.05.2008. Canon EOS 10D with 16-35mm f2.8 lens.
© Ian Jorgensen*

'I'm inspired by the musicians I surround myself by. Their approach to their art defines how I approach photographing them.'

▶ *Jon Toogood of Shihad at Town Hall in Wellington, NZ. 10.11.2000 Canon EOS 3. © Ian Jorgensen*



On location

BIG GAME – NAMIBIA

My previous feature talked about Namibia's incredible landscapes. It was very much a teaser for one of the other magical life experiences in this unique country, big game.

While the expression literally means 'large animals hunted or caught for sport' I hasten to point out that in my professional context, no animals are harmed in any way, and only photographs are shot.

While Namibia can offer some access to big game in several parts of the country, it is in the central north that you will find one of Africa's greatest BG locations. Etosha National Park is home to 114 mammal species and some 340 bird species. It houses large numbers of globally endangered or threatened species, most notably, the black rhinoceros and the African elephant. It is also outstanding for small game and what has me fascinated every visit, is how dry the land is and how it can possibly support the sheer number of creatures inhabiting the terrain. You can spot herds of zebra and springbok numbering in the hundreds. You might come across 40 or more elephant in a herd, all living on thorny acacia and after rain, some grass. It can be so dry, how do they do it? Big cats are highly sought after. Our best numbers for one trip – 74 lions, 5 cheetah (on a kill), 3 leopard and an african wildcat. In a day, you can experience and photograph so many species that you actually lose count! If you work the situation correctly and let animals approach you, the photo opportunities are outstanding! One of life's great experiences...

Our leopard sightings in Etosha are outstanding. You need to know the best locations, put in the time and 'cross your fingers'. Aperture Priority, 1600 ISO, f5.6 at 1/350 sec, 200-400mm lens at 350mm hand held.
© Darran Leal

Nothing beats driving along a dirt road in the early golden light, all eyes peeled to the bush. Suddenly, Lion! It's funny what people do when they spot such a creature. Some scream, squeal, grunt and some calmly state the fact. We use a system so that everyone quickly knows which direction 'the hunt' is on. If we are lucky, we can either drive up near the animals, or stop at an advantageous angle. However, nature rarely does what we would like, so I work with our drivers to get the best angle. Again, this is where experience helps.

Two of the main advantages of Etosha are how close you can get to animals and the fact that the bush is either relatively thin, or non-existent. This helps you to see more and shoot more. Without doubt, experience and excellent local guides make all the difference in this park. Everyone is guaranteed to see good big game, but my goal is always to see exceptional big game. This is harder to achieve, but local expertise maximises your chances. We also follow a couple of tried and proven points like being first in line to head out the gate each morning. You are locked up (for obvious reasons) each night in 3 main compounds. You have from sunrise until sunset to explore the many roads that dissect the different habitats. Experience and a very good pair of eyes will increase the number of sightings, and therefore image capture. Etosha offers images around every corner and in every tenth tree. Pygmy falcons, the odd snake, jackal and of course large herds of zebra, springbok, gemsbok, ostrich – the list



is incredibly long. I think the most outstanding facet though, is the fact that in one section of a road, you can suddenly come across big bull elephants, who are very placid and often appear white from rolling in the calcite clays.

Then just a few metres further, a group of 4-7 giraffe, eating large thorny acacia – how do they do it? Then a black rhino – so unique and becoming harder to find in Africa. Then a kori bustard, the heaviest flying bird in the world. Then a pride of lions... This has happened to us several times. You can get back to your accommodation with so many images and experiences, that it takes a long time to process both. That night, the buzz around the dinner table is exciting in itself as you relive experiences. At times, I pinch myself... In Etosha, a long lens is important. At least 400mm, with 600mm being very handy. This is where smaller sensors with magnification factors and some converters become handy. I have taken everything from \$12,000 tele lenses to well priced telephoto versions from Sigma. Tamron now offer a great telephoto lens as well. You get what you pay for. I suggest, don't be scared to spend 'a bit more' and buy that special long lens – you will thank me. Another option today is to hire them from Australia or from Johannesburg in South Africa. If you Google 'hire camera equipment' you'll find a few options. A wide angle lens is also handy, or even your iPhone. We have had great experiences too close to shoot with long lenses. Several years ago, an inquisitive giraffe put his head in our vehicle...

Accommodation in the national park varies from camping to 3 star bungalow lodges. In more recent times a couple of new 4/5 star lodges have opened up in the park. Outside the park, several lodges can be found. However, that can entail 30 to 60 minute drives just to arrive at the gates. You are not let in the park until sunrise and you must be out for sunset. This cuts into the best shoot times and light! The 3 main compounds are in the park and you are shooting the moment you drive out of the gates. We use stand up 360

degree pop top vehicles. This importantly allows everyone to shoot while seated using the windows for a lower perspective, or standing up, this allows shots over cars, bushes and unimpeded angles. A few top Etosha tips:

1. Have your camera turned on, in your hand and ready at all times. Often the best image is just as the vehicle stops.

2. Dust – it is everywhere. I have rarely had any issues by following one rule – I use a dust cover, like a big pillowcase, to cover my gear as I travel. Plastic does not work as it is often statically charged, attracting dust. You cannot put your gear in a camera bag, as it is too slow to pull out.

3. Spend quality time at key locations. We often stop at a water hole we know has local lions. An hour later, they arrive for a drink – great images! While waiting, we get to shoot all sorts of other creatures. However, at times, our 6th sense suggests it is better to move onto another higher percentage opportunity – experience. Talk to others at camp. Someone is likely to have seen lions, leopard etc. They are often creatures of habit and will 'hang around' a location for a few days. You need to have at least 5 days to fully appreciate and benefit from what Etosha National Park offers. We stay at all 3 camps.

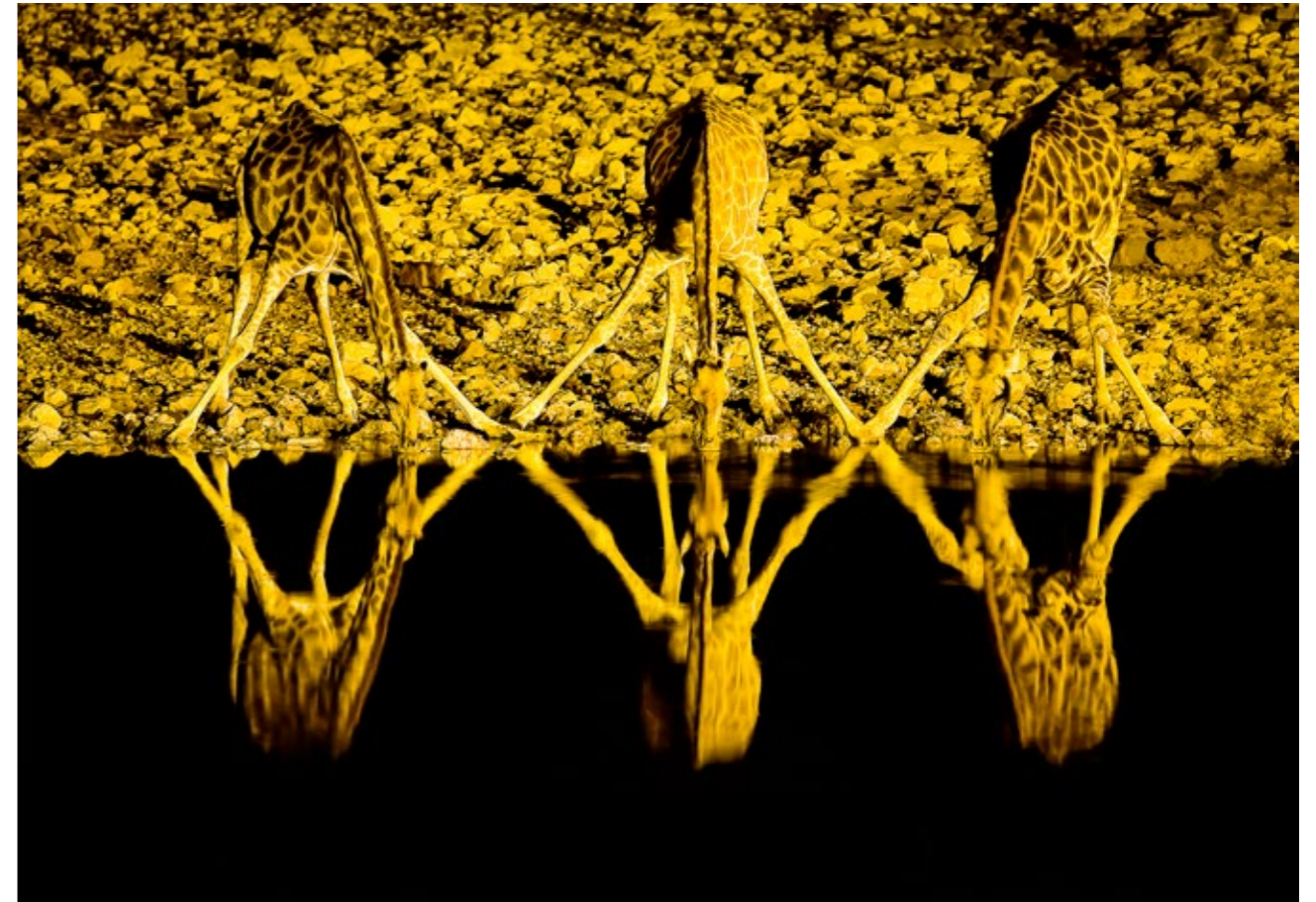
If you are a thinking of going to Africa, this is a 'must do' country. You will not be disappointed. Enjoy your photography ... ■

Darran Leal

darran@f11magazine.com
www.worldphotoadventures.com.au

Darran is the owner of World Photo Adventures, a professional tour company that started offering adventures to photographers in 1989. From local workshops and tours, to extended expeditions on every continent, they are famous for offering unique travel and photography experiences. For more information visit – www.worldphotoadventures.com.au

► *Lions are such an exciting subject to find. Aperture Priority, 800 ISO, f5.6 at 1/1000 sec, 700mm focal length, hand held. © Darran Leal*



▲ *Etosha National Park offers outstanding creative images like this award winning image. Aperture Priority, 400 ISO f5.6, 3 seconds, 100-400mm lens at just under 300mm with tripod. © Darran Leal*





Showing our images

Where I live, in the late summer and autumn months, there are many public events that provide enormous fodder for photographers. Every year here it all starts with the Agricultural Society Show, which is rapidly followed by the Multicultural Festival, then the Enlighten Festival which sees changing images projected on the outer walls of numerous major buildings whilst entertainment happens all around the area – this year they added a Noodle Night Market. Then we had the Balloon Spectacular, an event called Art, Not Apart, and the Skyfire fireworks. Still to come are Seniors Week, Parties at the Shops, the Walking Festival, the Heritage Festival, the Antiques and Collectables Fair, the You Are Here Festival, and Anzac Day events – bigger than ever 100 years after Gallipoli.

The question, of course, is what to do with all the images after we have taken them? I have gathered a modest 1000 new images at these events so far. I need – we all need – audiences. Within the Australian Photographic Society there are audiences of other enthusiast photographers waiting to enjoy each other's images.

Members can participate in web-based and postal portfolios conducted by some of the various divisions. Small groups of members share images with each other once a month and let each other know how much they have enjoyed a particular image or how they think another one might be improved.

Members can exhibit their images in exhibitions organised by various Divisions. For example,

Contemporary Division right now is organising an exhibition by some of its members on the theme 'Found'. Print Division is also organising an exhibition of portfolios by some of its members. Both these exhibitions will be at APSCON 2015 in Tweed Heads in October and the Print Division one will also be shown at Penrith prior to APSCON. Other venues are also being sought.

There are an enormous number of competitions that members can enter, with all their entries being seen by the judges and others and their accepted images being seen by all other entrants and more – in displays and in catalogue reproductions. The competitions range through those restricted to members of particular Divisions, through Society-wide events to International Salons approved by FIAP or PSA.

Our Society also hosts galleries of members' images on its Website, as well as providing links to members' own website galleries. We also host a Google+ community where members share their photographs.

If the APS opportunities are not enough for you, there are many other opportunities to share your images with others. So, why not show your precious shots, rather than just letting them sit on your computer's hard drive waiting for the day your heirs push the delete button after your death? The APS is ready to help you as soon as you become a member.

Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS Chair, PSA Liaison Sub-Committee



Eagle Owl. © Guy Edwardes

Getting to know your subjects – with Guy Edwardes

Veteran British nature photographer Guy Edwardes will host practical workshops at the upcoming PSNZ 63rd National Convention, 'Exploring Pixels', being held in Tauranga from 28 April to 3 May 2015.

He will also give a keynote address, which, if anyone knows Guy's amazing nature photography, will guarantee to inspire and motivate all in attendance.

PSNZ acknowledges how fortunate delegates at the convention will be to learn from the master craftsman, given that he has a non-stop, year round workshop schedule.

In fact, if you check out his website all his workshops show a 'Sold Out' sign and if you want to attend a workshop you have to book at least 12 –18 months in advance – such is his demand.

Specialising in landscape, wildlife and travel, Guy says the demand for his workshops is so great he manipulates his calendar year after year, just to fit them in.

When in New Zealand, Guy's workshop will be all about photographing fungi and he'll be



sharing as much of his technical knowledge and expertise for nearly five hours.

During his keynote address on Thursday 30 April, Guy will share the highlights of his career that amazingly started for him as a 21 year old, breaking into professional photography with a big picture/stock library.

There is still time to register for the national convention and the organising committee has just released some special 'Weekend Rates', which are as follows:

Friday 1 May through to Sunday 3 May, including the evening with Julieanne Kost and the Saturday evening Honours Banquet, for only \$300.00.

Without the Honours Banquet, the price is \$220.00.

Saturday and Sunday only, excluding the Honours Banquet the price is \$190.00

To register for any of the Weekend Rates, you need to email psnz.conv2015@gmail.com

For full details and the programme [click here](#).

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity

The whole world will be 4K?

Industry figures from Futuresource Consulting show that global sales of 4K capable display sets approached 11.6 million units in 2014.

70% of that demand came from China.

Further, Futuresource estimated that by 2018, 100 million 4K sets a year will be shipped!

By that point, market penetration of 4K displays is expected to exceed 20% in leading markets.

And that, one might predict, may be simply a transitional path to 8K, the follow-on technology.

The implications that confront us with threat and opportunity are massive at each link in the supply chain. Whether it be 4K content that meets technical standards with all the variables of production and post that entails, or the broadcasters and satellite and streaming providers who will need the capability to deliver such high volumes of signal.

We know that it's all there at component level, at surprisingly low cost and well capable 'adequacy'. At the entry level, there are increasing numbers of low cost 4K capture devices, affordable 4K displays from all of the major manufacturers, Apple's 5K Retina iMac and a number of low cost edit packages capable of mustering 4K. From there upwards, a plethora of capture, processing and output devices right

through to full noise Arri, Sony, Blackmagic, Red, and AJA systems – all constantly retuned to represent better value propositions.

The same capability is present and emerging at the broadcast end, even though there is a lot of 'wait and see' as the installed display base grows, as 4K content grows and as the financial opportunities becomes clearer and better defined.

All very interesting academically but what has this to do with photography?

Simple. For those so inclined, this is an opportunity to provide content particularly as more and more cameras now and in the future will be 4K capable. Early HD 1080 capture capability pulled many into testing the waters and that experience provided new skills that now easily facilitate the move to 4K. Just as the Canon EOS 5D MkII led that charge in 2008, there is now widely held speculation that a MkIV on the drawing board may well be 4K capable.

More than that though, the audience for the image is also moving up the food chain and having embraced wide screen, large screen, HD quality, will be moving through to 4K with the same enthusiasm and knowledge.

The double 'pincer' influence will be what they experience in the cinema as 4K projection is

perfected and as newer technology in projection comes on stream. Watch and enjoy video from the new IMAX in-house laser system that is based around two side by side 4K laser projectors and be stunned.

However, that's all moving image stuff, 4K challenges still photographers in terms of what our viewer expectations are, and where that technology is going. I have recently looked at two photo exhibitions in virtually side-by-side rooms at Wellington's City Gallery.

One is a contemporary project by ex-Wellington (now New York based) Jono Rotman entitled *Mongrel Mob Portraits*. A gang culture as a fully confrontational, staunch statement.

Behind the content is a huge discussion going on about society, about colonisation, about crime and alienation. I'll leave that to all the experts. I was more interested for this discussion in my expectations of the detail and quality of the presented images on such large prints. They met my expectations, being detailed, saturated, sharp.

Next door was *History in the Taking: 40 Years of PhotoForum*, an exhibition which coincides with a new book 'PhotoForum at 40' that presents a sample of the images and recollections of this collective of photographers. This is a

large collection of images from a variety of photographers, heavily weighted to the 1970s but stretching back as early as 1905. These are presented mainly as black and white silver gelatin, although several 'recent pigment' prints crept in – which I guess is another term for ink-jet? Mostly much smaller prints, and these met my expectations in quality as I know a number were created using earlier black and white emulsions such as Tri-X which did have grain, which did have contrast, which do break up when they 'go large'.

So, as camera capture leaps ahead with bigger files, as lens quality also improves, we have the print technology to see truly magnificent, saturated images that match everyone's expectations. Come to think of it, we've had that for a while.

As our audiences, for still or moving pictures, experience higher and higher resolution on larger and larger screens the benchmark moves inexorably forward.

As a consequence these audiences will demand that their constantly revised expectations are consistently met. ■

MS

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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.

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*Raw conversion – Capture One 8, Focus stacking
– Helicon Focus, Cataloguing, output and online
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Harnessing Technology

Or keeping up with the Joneses?

I vividly remember the emergence of the first professional digital cameras. I was lucky enough to be in the employ of one of the major players at the time having decided to take a break from using a camera to put food on the table.

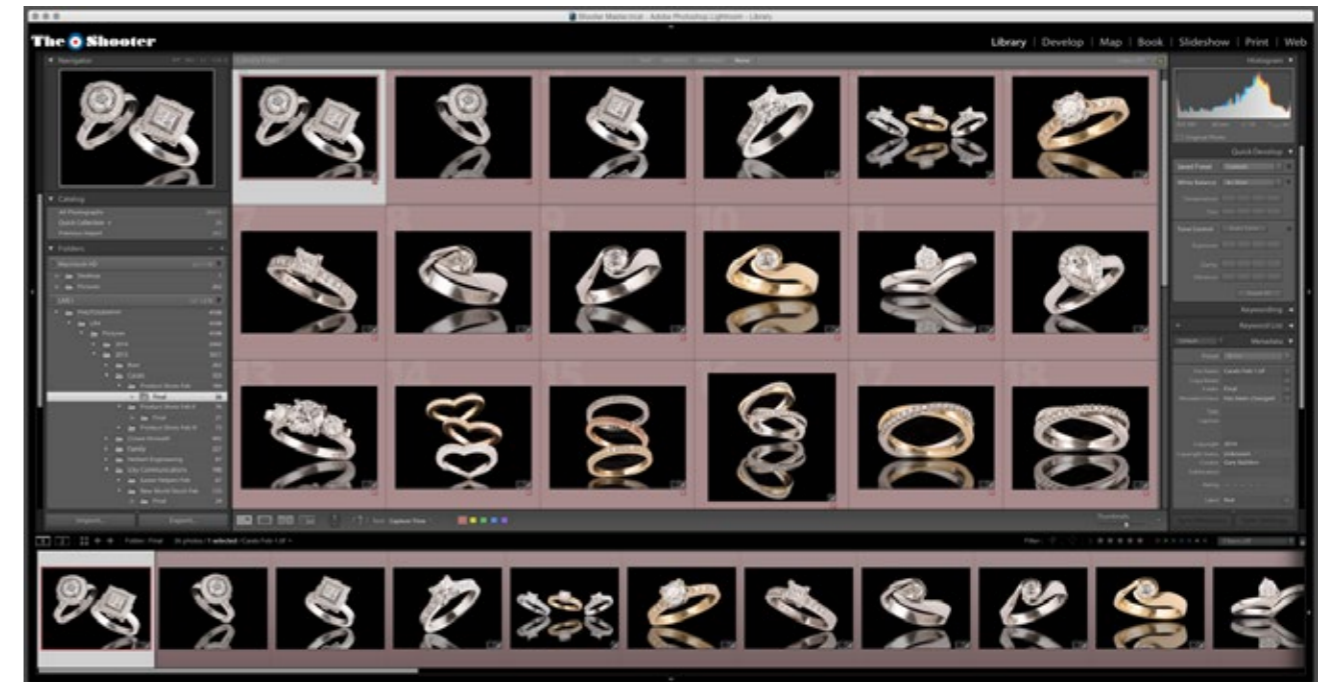
I say lucky because the beginnings of the 'digital revolution' were not flash. The cameras that were being released at the time were at best experimental, with very limited capability and stratospheric price tags. There was some serious market confusion too with collaborations between such unlikely (certainly by today's standards) bedfellows such as Nikon and Fujifilm, who both sold the exact same camera, the only difference being that their own badge adorned the front of the pentaprism. They were pretty basic too, from memory the file was a pretty gritty 1.5MB .jpg and the ticket price for a body was north of 15K!

At the other end of the scale American hi-res digital pioneers Dicomed built their first cameras for the US space program and to import one to New Zealand required a special release from the US government granted once they were satisfied it wasn't going to be used to spy on

them! The initial casualties in the digital revolution were the early adopters, some were large retail chains or agencies with elaborate in-house studios, but on the other hand there were the brave freelancers and small studios who had to pedal very fast or have a blue chip client locked in to try and recoup the cost before the new camera was obsolete, which could happen in a matter of months.

Developments in technology were coming hard and fast and the poor end user was constantly on the lookout for a sign that they might have to re-invest in the latest model as it was usually superior by a substantial margin. The agencies and clients were eagerly awaiting the next big thing and at that stage the goal was simply to find a credible replacement for silver halide film. By today's standards they weren't asking for much, all they wanted was an image that was not inferior on the printed page and had all the advantages of digital capture in terms of the speed, reduced pre-press costs and convenience.

Fast forward to today and to the uninitiated this scenario might seem far fetched, an exaggeration even. Today's cameras still relentlessly march



forward but thankfully at a much slower pace, and it's no longer with a feeling of fear and trepidation that I read new model announcements. At this point I'm lucky enough to be able to switch effortlessly between my latest generation cameras and those of the previous wave, nearly 5 years old now! Both are way more than merely acceptable for my clients needs in terms of photographic image quality so I can select one from whichever generation best suits the job at hand.

However, while cameras may have slowed up a bit, everything else is bounding ahead. A few years ago tethering a camera to a laptop was cutting edge but in recent times the tablets and smart phones are increasingly vying for that space. I frequently shoot to a laptop in the studio or an iPad on location and this approach is now so ingrained that it would feel wrong to expect a client or collaborator to peer at the screen on the back of the camera, as sharp and clear as they are these days. My 'modern' clients want to share images with superiors and stakeholders instantly and the connectivity provided by these devices not only makes that possible but incredibly simple. I'm always very cautious not

to fire off my valuable (to me) copyrighted work without an indelible watermark though.

These devices and apps are of course far more capable than simply displaying images, I can edit, sort and share while on the road. You may have formed the opinion that I'm some kind of gear nerd at this point and you might almost be right, but I have a few caveats when it comes to adopting new technology – It has to not only work, but work well and be as robust as humanly possible. In addition to this it needs to be genuinely useful and add value, after all the whole point of the exercise is to produce fresh and compelling work that makes a statement in and of itself.

At the end of the day we must remember that the technology is merely a tool. A tool that vastly increases our ability to offer ever better services to our clients, but like the very best of children, a good tool should neither be seen nor heard! ■

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Enjoy.

▶▶ Continued from page 146...

Reef resort for a noted advertising agency. This was the job that would gently remind me to recognise and then anticipate the hassles that came with destination photography. Four tightly written pages of briefing notes and two nights on an exotic island paradise did not immediately ring alarm bells.

The lack of sunshine on the first day did start to play with my mind!

Only then did I start to question whether I had quoted enough to cover the stress of working against the elements and the clock while being re-directed by a client hundreds of kilometers away from the reality of what was happening around me.

It certainly wasn't my last destination assignment. I went on to undertake many such endeavours, but only after quoting them at a rate that adequately covered my time away from my studio and recompensed me sufficiently for my time, effort, creativity and stress.

Of course I subsequently lost a few quotes, but never did I weep tears of blood about such things. Win, lose or draw – it's all in the game. ■

Ian Poole

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

Destinations

A destinational photographic assignment is the ultimate goal for some photographers.

The wedding booking at a tropical island location, the elopement wedding in romantic Rome, the fashion shoot with a famous designer in Paris; or in my case, my first job of this ilk, documenting a contemporary ballet company at an arts festival in Scotland.

The invitation came very early in my career and all I could visualise was Aberdeen, Scotland – overseas! Careful analysis of the requisite photography fees, thoughtful consideration of the opportunity costs of lost work whilst away from the studio, detailed planning of material costs? These all arose and promptly faded faster than you could say Hogmanay, single malt whisky or Loch Lomond.

Having just met my first Magnum photographer, I was beginning to plan a career that would have me traveling world wide, living out of a camera bag and becoming famous beyond my wildest dreams. Ah, the confidence of youth and inexperience...

One of the privileges of volunteering to assist at photographic industry functions is the chance to rub shoulders with the famous practitioners of our profession. Such was the case at one of the first conferences held by the old Institute of Australian Photography (IAP) on the Gold Coast in Queensland. New Zealand photographer Brian Brake (1927-1988) had been invited to speak and to show his famous Life Magazine photo essay, Monsoon. As a full member of

Magnum since 1957, Brake was the perfect person to advise me about my upcoming Scottish trip. He suggested where I could get colour transparency film processed in London prior to my return home as this would avoid the issue of potential X-ray fogging that was a common problem with air travel then. Brake also suggested that I call a friend of his who lived on the edge of London and would probably invite me to call on her and share afternoon tea.

Following my trip to Aberdeen and arriving back in London with a couple of days to spare, I felt I should do the honourable thing and call Brake's friend. Although, in all honesty I didn't feel it required an afternoon tea with an aged and unknown lady! She was very polite to me, sorry that I couldn't travel out to see her, and advised me that Brake had written expressly to her introducing his newest wild colonial boy photographer from Australia.

That was how I did not get to meet Eve Arnold OBE, Hon FRPS (1912-2012)! For those of you as naive as I was, Arnold was then a doyenne of world photography, had shot Marilyn Monroe on the set of *The Misfits*, photographed Queen Elizabeth II, Malcolm X and Joan Crawford. She had created celebrated books about China, Russia, South Africa and Afghanistan. Sadly my photographic knowledge was totally remiss, to this day my loss.

Much later, there was a time when I had landed the plum job of documenting a Great Barrier

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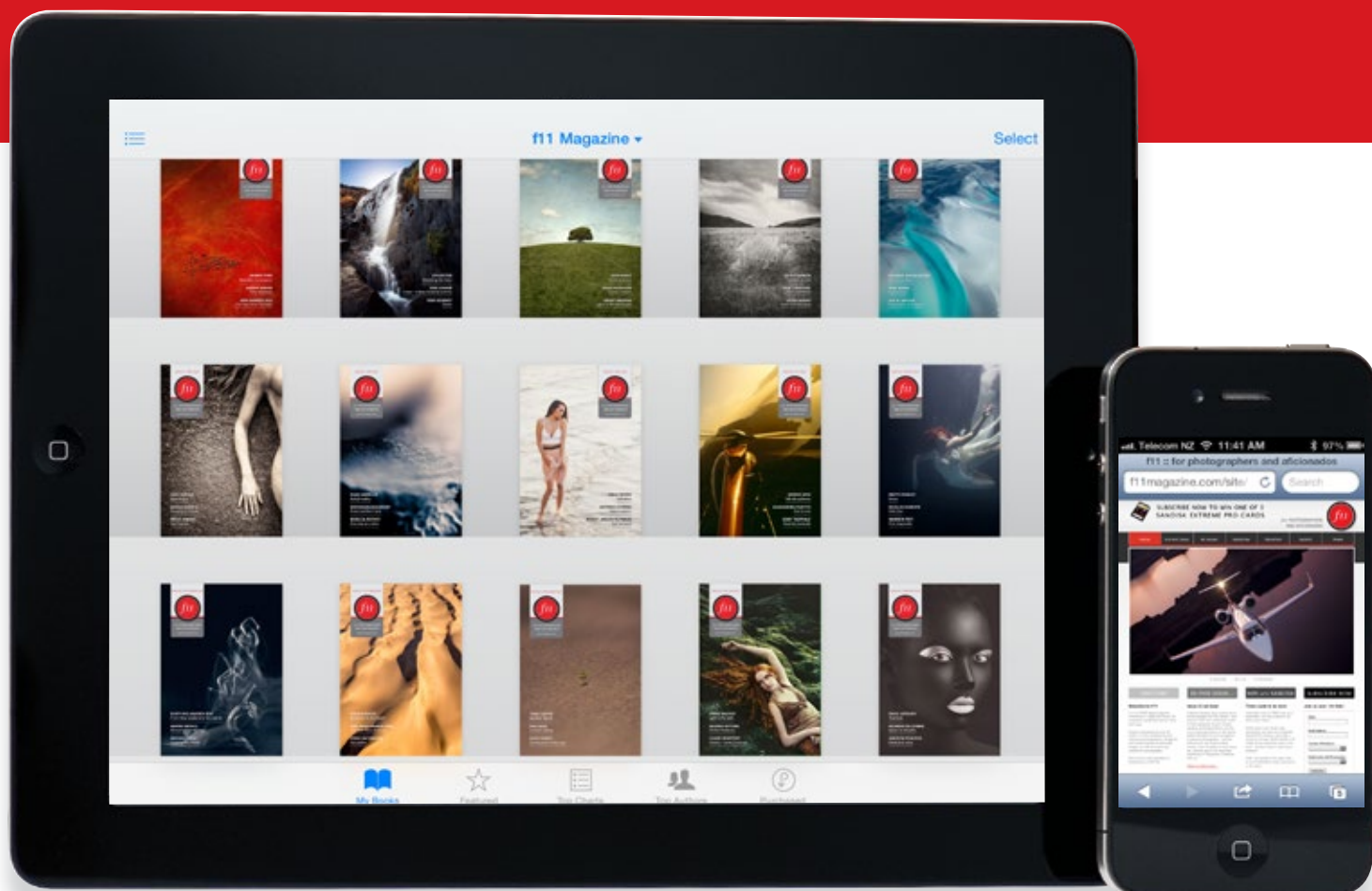
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