

ISSUE 43 | MAY 2015



for PHOTOGRAPHERS
AND AFICIONADOS

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TIM WALLACE
Visual voodoo

MARKUS ANDERSEN
Bottling lightning

AMANDA REELICK
Double life



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Welcome to issue 43 of *f11* Magazine.

This is unquestionably the most personally gruelling issue I've ever delivered. For over three weeks now I've been plagued by back, neck and shoulder pain of such severity that I've been passed backward and forward between various medical practitioners. I've swallowed more pain meds than I've had in an entire lifetime, if you shook me I'd rattle like a pill container. Pain is my new BFF.

So dear pedants among our readers, and you know who you are, please cut me some slack and don't try to spot a misplaced semi colon anywhere this time around? Thanks, you're awesome - because I'm pretty sure they're here somewhere...

This issue features professional portraiture, monochrome documentary street photography, and a photographer shooting performance cars for high-end clients.

First up, we feature British photographer Tim Wallace, the man who shoots for Aston Martin. That's a hell of an opener, very 'The name's Wallace, Tim Wallace...' with Shirley Bassey belting out something racy as a soundtrack, but he shoots for lots of other prestige brands as well. Yes, Tim did shoot our cover. To add to the mystique, the man's also a former Royal Marine - surely I've strayed into Boy's Own Annual by accident? No, this is not the medication talking, it's all true so read all about it.

Australian Markus Andersen is a documentary street photographer based in Sydney. We loved his monochrome moodscapes captured on a range of devices and believe that these cross over into fine art. Both silver and digital capture fit within his repertoire and we dig that more than he'll ever know. Markus is yet another triumph of our submissions process, yes people, it does work!

Finally, New Zealander Amanda Reelick shoots portraits and divides her time between Brussels and Auckland, essentially leading a double life. Her light touch and keen observation of where the decisive moment lies are evident in the collection we're bringing you. We found Amanda and knocked on her door, we're thrilled that she agreed to play and let us stay awhile.

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:

Tim Wallace :: Markus Andersen ::
Amanda Reelick

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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.



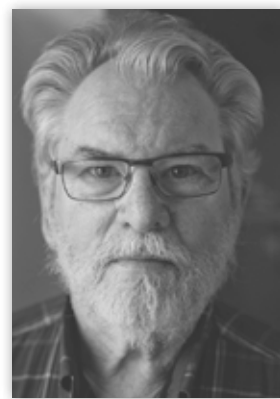
TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search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



'To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk.' – Edward Weston

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 143** of this issue.



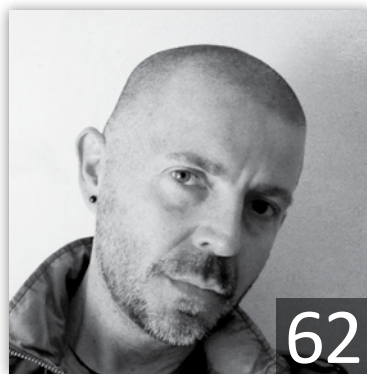
Tim WALLACE

Visual voodoo

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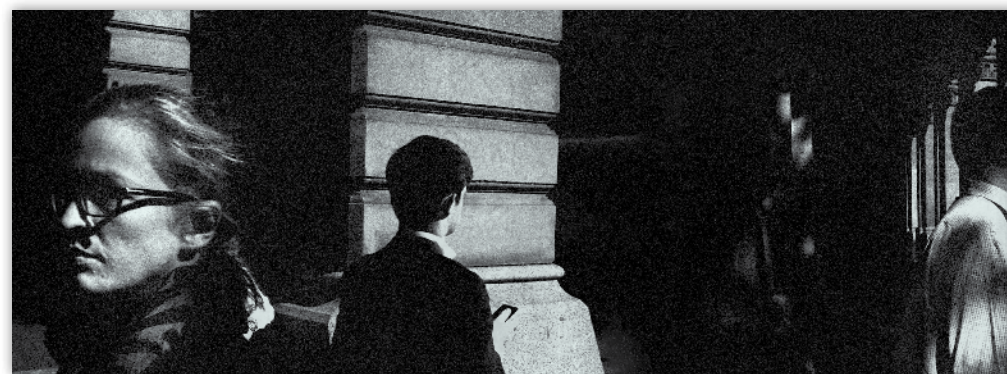
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Markus ANDERSEN

Bottling lightning

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© Markus Andersen



Amanda REELICK

Double life

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© Amanda Reelick



COVER IMAGE © Tim Wallace
www.ambientlife.co.uk

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'I love the whole creative visual voodoo, the journey from A to B and the chance of arriving at C...' – Tim Wallace

BELLY OF THE BEAST

Featured in this issue, Markus Andersen doggedly pursues great images. Sydney, Australia is his canvas – he calls it the belly of the beast. His art practice encompasses documentary, street and conceptual bodies of work using analogue 35mm, 120 film and the iPhone as his capture mediums.

Shot by film maker Rob Norton and delivered via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



WIM WENDERS: THE SALT OF THE EARTH

‘Every photograph is an adventure.’ In his latest production, The Salt of the Earth, director Wim Wenders explores what inspires the legendary photographer Sebastião Salgado when he works. Salgado’s son, Juliano Ribeiro Salgado, worked with Wenders on the film. Learn more, and see a short clip, by clicking on the screen at left.

Studio Daily via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



CLARA HALLENCREUTZ AT MOUCHE GALLERY, BEVERLY HILLS: 'PICTURE GLOBAL WARMING'

Swedish born Clara Hallencreutz completed a Bachelor of Photography at Griffith University in Brisbane, Australia. She has contributed to a number of exhibitions in Australia, China, UK, as well as Sweden. The tone of her artwork is amusing and carefree, featuring bold dynamic colours isolated in a clean surrounding.

Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

‘Photographs open doors into the past, but they also allow a look into the future.’ – Sally Mann



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M60

60 YEARS OF LEICA M





Delusions of adequacy...

delusion (noun) – an idiosyncratic belief or impression maintained despite being contradicted by reality or rational argument, typically as a symptom of mental disorder.

As if to completely contradict my previous editorial, I've just experienced correspondence

from an individual so utterly out of touch with what we understand as reality that I feel compelled to comment. Naturally their anonymity will be maintained.

This individual was aggrieved because we elected not to feature their work in the magazine. In protest, a misguided rant followed suggesting that we needed to implement a managed quota system so that gender equality would be established, and then maintained, on the pages of this magazine. This commentary even strayed into suggesting that the writer's understanding of the demographics within camera sales statistics should guide us to ensure that we were evenly representing all types of camera buyers amongst our featured photographers!

It's a fine line between accepting that premise and extending the concept to include all walks of life, ethnicities and physical limitations amongst the photographers we feature – all by quota. Where would that positive discrimination end? Tall photographers? Obese photographers? Photographers with one eye? Madness.

As creative souls, many of us will regularly, or from time to time, have some feelings of angst. Is our work up to scratch, are we worthy of our own good fortune, do we really make the grade? At no point in the dialogue did our correspondent

ever consider, even fleetingly, that this magazine is a meritocracy. Not a hint of self-doubt, just unbridled confidence, and a conviction that a place on our pages was somehow assured as a right rather than an earned privilege.

The inclusion of the work of any photographer in this magazine is always well earned and usually richly deserved. The people we feature are doing the time, putting in the effort, mixing creativity and commitment and not expecting anything 'as a right'.

We'll never have a quota system, and we care not for a feature photographer's gender, ethnicity, age or creed. It's all about the work.

The work is everything. Yes, their journey is a part of the story, but it's the work that matters and we'll continue to seek out and reward the talent we encounter through exposure on our virtual pages.

This is a meritocracy, the work is everything.

Somehow, I doubt that you, as our readers, would have it any other way. ■

TS

tim@f11magazine.com
feedback@f11magazine.com

WILD POLAR BEARS

AN EXPEDITION INTO THE ARCTIC CIRCLE

Join AIPP Master Photographer Joshua Holko on a journey to photograph Wild Polar Bears living and hunting on the pack ice north of Svalbard.

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JOSHUA HOLKO

Rewriting history

Connecting to your own narrative

All of us write scripts. All of us write our own narratives, and this is particularly true for photography.

The very heart of the medium can be summed up in a single word: SELECTION. Every decision we make springs from that, be it choice of lens, exposure or framing.

Some of those decisions are conscious, such as: is this a wide-angle or telephoto shot? Should I opt for f8 or f1.4? Where is my centre-of-interest? Others are subconscious, or unconscious, many of them based on what I like or what has gained me the approval of my peers, scripts buried deep within us. If an image has gained approval, it will have made us feel good, and perhaps admired and, as a consequence, we tend to veer towards making work which reinforces and builds upon that sense of success and belonging to a tribe. We may not consciously realise it, but it is there nonetheless and its power to direct our conscious mind should never be underestimated. It is hard-wired into the BIOS of our psychological operating system.

However we are all individuals. There is nobody like us. There never has been and there never

will be. We are one-offs, unique. Our perception of the world is like no other, no matter how hard we may try to fit in. It stands to reason then, that if we are seeking to speak with our own voice, we should consider our own narrative, the way in which we see the world, the story we have written and the way in which we live it, constantly revising and editing it as we go along. For the narrative is never still, never fixed.

As we live, we are constantly rewriting our own history. As a consequence, our own present and, by implication, our own future is being rewritten. We are rewriting it. The joy of photography is that it allows us to document that moment in our own narrative, to highlight and mark a place in the revision of our own place and time, for future reference. Naturally the moment of documenting changes both the story of the event observed and our own narrative. It is both spiral and cycle. We might ask ourselves where the overlap lies between what lies beyond us – the event observed and documented – and what lies within us, our internal narrative. For it is when we begin to realise this that we are able to find that place in the Venn diagram of our lives and make the

work that is truly unique, to make work which says: to hell with it, I am going to make work for me. I am going to have a conversation with myself. And that is OK.

I grew up in Christchurch, New Zealand, a Jekyll and Hyde town if ever there was one. By day it was a sleepy, rural, conservative neo-Anglican village of 300-400,000, with strong mores and conventions. By night it became something other, a somewhat possessed place where bad things could, and did, happen. It was as if each night Christchurch got its niceness out of its system and reverted to type. The night time had a quality of the surreal of something present that was...other.

Then in February, 2011, everything changed. The earthquake tore apart all its structures, both physical and social. The nice was gone; the ugly was gone. What remained was a shell, an empty carapace washed up on the beach. It was as if the familiar façade had been shattered, along with the comfortable opiate of gathered memory. I just couldn't bring myself to make any photographs. Who wants to photograph a corpse any way or anyway?

However a few weeks ago, with the imperative of testing a new camera model, I decided to take a walk through the CBD and re-examine the narrative of a lifetime. As I wandered and observed, there before me on the wall of a building, was an alien creature, a character I vaguely remembered from Star Wars. Or so I thought. I made the image and reflected.

Somehow the bipolar narrative of the old Christchurch had merged. Daylight and darkness had in some way combined.

And I somewhat ruefully observed, perhaps that was an integration of the bipolar narratives within me. ■

TB

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



*Alien, Christchurch CBD.
© Tony Bridge*

Tim WALLACE

Visual voodoo

British Photographer Tim Wallace is the driving force and creative thinking behind Ambient Life, the brand for his commercial and advertising photography operation. A critically acclaimed award winning photographer, his work is often described as both conceptual and dramatic and he's best known for his automotive photography.

Tim works internationally with many high-end clients such as Jaguar, Land Rover, Mercedes and Morgan as well as shooting some of the worlds most iconic brands such as Lamborghini, Aston Martin and Ferrari in the UK and Europe. In the US, Tim has shot for Dodge, Chevrolet and Ford.

'I love the whole creative visual voodoo, the journey from A to B and the chance of arriving at C...'

Tim started his love affair with photography at the age of 7. In the summer holidays he spent time with his Brigadier grandfather in Yorkshire, who loved to take photographs but had no ▶



Ford GT. Nikon D3s with 16-35mm lens, 1/15 sec at f5 with additional lighting to the front of the car. © Tim Wallace

interest in their development or printing. Tim saw this as the very best and most magical part of the process at that time and it was not too long before he was balancing on an old wooden stool in the garden shed so that he could reach the bench where he would develop and print his grandfather's film.

'My grandmother used to go bananas when she came out to see what I was up to in the shed, believing that if I fell into the chemicals I would no doubt be dissolved...'

All through his early years Tim spent a lot of his time taking pictures and indulging his love for developing and printing film. In many ways it was a central part of his childhood and as he grew older he watched the world grow through his own lens.

'Photography is for me simply a creative passion, the ability to use light and form to capture in a single image what I see in my own imagination...'

At the age of 16, Tim started work in the darkrooms of the Daily Mail newspaper group where he learned the art of printing and had a baptism of fire into the world of photojournalism, working with many great photographers from both the national press and agencies. It was over this period that he developed his personal appreciation of the importance of tone and contrast within an image.

At 19 he joined a top agency based in the UK, and went on to spend an increasing amount of his time behind the camera. His slightly 'different' approach to shooting and his understanding of tone and contrast combined with a conscious decision to bring more of a contemporary style to his work. This look found favour with the UK national press. Later he went into partnership with another mainstream agency and continued building on his successes whilst exploring other areas such as public relations and corporate photography with many large UK company contracts.

Fast forward to the UK recession where an economic downturn in the country forced him to re-evaluate his options and seek a new challenge.

At that point, Tim decided to join the Royal Navy and went on to serve with 42 Commando Royal Marines in many parts of the world. A few years later, during a 'free climb' (climbing unassisted without ropes) that Tim was doing on the face of Voss Point in Norway, which towers to almost 4,000ft, his world took a change forever. Tim had completed his climb and after securing a 'cam' into the wall to rope on and rest after 5 hours of ascent, the cam came loose. The secondary cam could not take the strain and he fell. Tim says he was 'lucky' as he only fell 147ft before hitting a snow-covered outcrop of rock, which broke his fall. With multiple very serious injuries he was alive but losing his grip on life quickly.

'I was drifting in and out of consciousness, the snow around me appeared black and I remember wondering why, then realising that it was because of my own blood. I seemed to be there forever as the wind blew across the ledge and I clearly remember feeling the coldest that I think I have ever felt before, or indeed since. A helicopter was sent but they had some problems getting the winch man down to me because of the proximity of the rotors to the cliff wall. Eventually they managed to swing him quite literally onto the ledge where I was perched and I was taken from there to nearby Bergen hospital. I needed to be resuscitated 3 times during the flight as my body started to close ▶

Aston Martin DB9. A dramatic lighting detail shot and one that I take viewers through step by step in my video classes online at KelbyOne. Nikon D3s with 24-70mm lens, 1/200 sec at f16. © Tim Wallace



down. In the weeks that followed I was moved to a Royal Naval hospital in the UK and spent most of the first month in a drug-induced coma. Nine months later and after a huge amount of care and physiotherapy I left hospital and the Marines and started a new chapter in my life.'

After leaving the service Tim followed a more corporate route working with large media companies such as Virgin and Orange where he took on the role of Network Operations Manager in charge of the UK mobile data network. He pursued this career for several years and while he remained devoted to photography this was enjoyed only at a personal level. In 2006 following a company wide restructure Tim's network department and all of his 110 staff were put on notice of redundancy.

It was at this point that Tim decided it was time to go back to a career in photography, establishing his company, Ambient Life.

'Over the years I had thought a lot about going back into photography and often talked with people and friends about it, but my career had been doing really well in networks and when you are in a position like that it's hard to make that leap into the unknown. In a strange way being made redundant was very likely the single best thing that ever happened to me!

I sat down for 5 long days at my dining room table and created my business plan. I researched my markets and the industry and used my management skills to look at things logically and from a business perspective and not just creatively in terms of what I wanted to achieve. Many people that I spoke to at that time told me that it was next to impossible to achieve what I was aiming for because I was too old, did not live in London and my work was too much like 'art'. Ironically when we gain a new client and I ask what led them to commission Ambient Life for their project I am often told by the client that they love the fact that my work is 'almost like art...'

I worked very hard and remained focused on my goals, often working 18 hours a day to build my contacts, hone my skills, and train myself to meet the now growing 'digital' side of photography. In many ways I started and built my business my own way, choosing and walking my own path you could say. This is something that has always been very strong in me, to find my own route in life and follow my heart even when it appears to be a path that is less walked by others.'

Over the past decade Tim has worked with a who's who of automotive royalty, and his work is highly sought after. A string of awards followed, including Landscape Photographer of the Year in 2010, International Commercial Advertising Photographer of the Year 2011, UK Motor Industry Professional Car Photographer of the Year 2012, International Travel Photographer of the Year 2013 and Medium Format Photographer of the Year 2013.

Ambient Life was also honoured in the 'Best New Business Awards' in the UK and won the 'Best New Creative Business Award', something that Tim's team are all extremely proud of especially as this was achieved during difficult financial times. That award is a great testament to his vision, dedication and drive.

Cars exist all around us in the modern world and they represent a major part of our lives, the cars that Tim shoots commercially are, more often than not, at the higher end of that spectrum based within the modern sports or prestige classic ranges. ▶

*Aston Martin DB5. Shot in the Alps early in the day after a few days of shooting in the area. Hasselblad H4 with 50-110mm lens, 1/250 sec at f5.6.
© Tim Wallace*



'It is our goal not just to show you what a car looks like but to inspire the viewer to see beyond that and get a real sense of how a car makes you feel, to be quite literally inspired in a way that drives your desire to be within that scene yourself. This is something that I'm very passionate about and often my work is shot out on location rather than in a studio, giving you a real sense of not only the car as a personality but also the possibilities of what that car can create emotionally for its driver. Each car and each range is different and in creating these images I approach the shoot very much in the same way a photographer would approach a portrait, trying to capture the essence of the subject.'

Tim's ability to create shots that not only showcase a car as it appears visually but also manage to transmit its sheer personality and soul are much sought after and often written about when he gives interviews. Tim's view is a little more straightforward, he'd rather be known for his down to earth attitude and his desire to produce creative work.

Tim is often named as one of most creative photographers within his specialised field of commercial automotive photography. In the US, Scott Kelby described Tim recently as 'one of the 10 most influential photographers in the world today and also a man who inspires others within his industry and beyond'. ▶

Aston Martin Rapide. Shot from a high viewpoint on a studio support arm with the lighting coming from 6 lights using strip soft boxes. The image is currently shortlisted to be the front cover for the Aston book that I have just finished shooting which has been a 2 year project to record and capture all of the significant Aston models over the years, right up to the latest modern super cars. Hasselblad H3 DII with 50-110mm lens, 1/800 sec at f18. © Tim Wallace



Tim has travelled to the US to film several one hour instructional classes for KelbyOne Training. Since then these classes have done extraordinarily well and have led Tim to return to the US on several occasions to record further classes and also to take part in a few filmed interviews where he has spoken not only about working hard to create a successful business but also about himself, his own personal beliefs and what drives him to always push that little bit further, endeavouring constantly to create something fresh and new.

'Our clients are building steadily each year and today we are very fortunate that they include some major corporate companies in the UK, Europe and US. Virtually all our commissions are being generated through referral and reputation, something that we feel is very important. We are lucky enough to work with some amazing people within the advertising industry and have been very fortunate to have taken part in some great projects over the last few years. Like most businesses, I'm always looking to tomorrow and the future, new opportunities and potential new clients that we can work with to help carry their branding message forward with creative photography. Recently we have seen marked interest from non-automotive clients approaching us to shoot commercials for them, these have included luxury yachts and even airlines. The common driving factor being that they have been attracted by the style of our car photography and the drama that it often portrays. These clients are seeking the same look and feel within their field. This is a great challenge for us and I feel very proud that we have a style strong enough to draw clients to us.

I'm 40-something but apparently 40 is the new 30 so things are always good and I have never felt better! I don't sleep much because I'm always thinking about what I can do to create something new. I often wake up excited for the day like a kid at Christmas just wanting to get out on the road and get on with it.

Life is short and I aim to make mine worthwhile and interesting with work that I hope reflects this. I plan to live forever, so far so good...

My goal in life is to be myself always, be creative, be true and most of all improve just a little part of peoples lives with images that both entertain and sometimes invoke the feelings that I had when I shot them.

I truly believe that anything in life is possible. My advice? Work hard, be an honest person, tell the people that you love just what they mean to you as often as you can, and most of all be out there shooting because sometimes that's where amazing things can happen.

Be passionate about your product, be inspired by your customers.

Who knows what tomorrow will bring apart from more opportunities.'

You can learn more about Tim's relationship with Aston Martin, his approach to work and his photographic techniques in his essay 'Life behind the wheel', which begins on page 30.

Our thanks to Tim and his team at Ambient Life for all of the hard work and effort they put in to assist us with the preparation for this article. ■

TS

www.ambientlife.co.uk

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*Bentley. Nikon D3s with 50mm lens, 1/200 sec at f18.
© Tim Wallace*



▶ Aston Martin DBS Carbon Edition. Interior work shot using two lights, one soft box coming in from the rear angled back onto the dash and the second a focused light spilling and reflecting from the cars headlining in the car coming forward. Nikon D3s with 24-70mm lens, 1/200 sec at f13. © Tim Wallace

'Photography is for me simply a creative passion, the ability to use light and form to capture in a single image what I see in my own imagination...'

▶▶ Following double page spread: Aston Martin DB5. I often choose to shoot 'wide open' with low DOF to draw attention to the front of the car, the 'face' if you like. I believe that it's not always important that the whole car and scene is in sharp focus and it creates a better 'depth', an interest for me. That said, medium format DOF is for me very different to DSLR DOF, I do feel that medium format DOF is less excessive and more pleasant in some circumstances. Nikon D3s with 35mm lens, 1/3200 sec at f2.8. © Tim Wallace







Aston Martin DBS. Nikon D3s with 24mm lens, 1/200 sec at f11. © Tim Wallace

Aston Martin New 2013 Vanquish Carbon Fibre Model.
This image won me Commercial Photographer of the
Year in the UK in 2013. Hasselblad H3DII with 50-
110mm lens, 1/800 sec at f8. © Tim Wallace



Life behind the wheel

– by Tim Wallace

It's 1739kg of aluminium and carbon fibre: 565bhp, 0-62mph in 4.1 seconds, and it's my job to take the shots that capture that energy, and make the car an object of universal lust. Today I'm shooting it at 2mph.

I'm asking the car to glide, and transmit no camera shake to the Nikon D3s that hangs off it at the end of a carbon fibre rig. The speed and vibrancy is achieved with slow shutter speeds, with care, by repeatedly adjusting rig-fixing points, but tomorrow's shoot will be quite different. Tomorrow I will hang out of the back of a Range Rover on a harness at 110mph. A steel plate will protect my knuckles from the tarmac, which rushes a few inches below my camera. Car-to-car work. It's fast, it's immediate, it's potentially deadly.

Conversely, and curiously, I had the index finger on my right hand crushed and ripped off in a freak accident after it was caught between the rear of an alloy wheel and the brake caliper during a studio shoot in February this year. I was fortunate that one of the best plastic surgeons in the UK managed to save and reattach the finger. Three months on and it's back to full working order and making a great recovery but it's a daily reminder that working with cars can be dangerous and they must be treated with respect at all times (even in the studio) or the price paid can be very high.

As a commercial photographer working with luxury cars, I might spend one day photographing Jaguar engine parts and the next shooting a classic Shelby as it cuts through the Swiss Alps. I might be shooting the bonnet of a Ferrari, or a newly-restored Bond car, an Aston Martin

DB5. I've driven more than 260 Aston Martins for photo shoots, yet six years ago this way of life was barely an idea. I was at home, facing redundancy, and looking at what to do next.

People ask me, 'How the hell did you manage to get Aston Martin as a first client?'

This part was quite clever. I went to see Aston Martin, and rather than show them loads of pictures, I tried to learn about their problems. It turned out that a big part of their income comes from restoring vintage cars, for clients overseas. Take the DB5 – there are so few left in the world that if you find one that's rusted to hell, with chickens living in it, it's still going to cost you about £100,000 to buy and another £400,000 to restore. There were two problems – finding cars to restore, and keeping wealthy customers interested in the restoration work. Aston Martin were using ancient brochure shots for publicity so I suggested shooting some really good restored cars as if they were brand new. I also started creating a photographic record of each car's restoration so that their customers could follow it online. Aston Martin's cash flow on the projects improved dramatically. Now, I work with other top marques, and I have my own desk at Aston Martin.

Shooting at test circuits in the company of secret prototypes, and plenty of inherent danger, demands another set of skills. I've seen how this can go badly wrong. During a photography workshop, I met some young photographers keen to have a go at shooting for car magazines. One of them went out and shot from the back of something like a Nova, on a country lane, with a friend holding the back of his jeans. He fell out,



and he's in a wheelchair for the rest of his life. You can't be on a public road; it's just not done.

I always anchor myself to three points in the car, I work with pro drivers and use the strongest possible kit. But I'm just as happy shooting the static stuff: shots that demand an understanding of how to bring out a car's qualities.

If I were to shoot an Aston Martin DBS, I'd be thinking, what is a DBS? It's an aggressive car. It's like sex, drugs, and rock 'n' roll. It needs to be shot thrashing its way out of the Alps like it's coming out of hell. But an Aston Martin DB4 is a pretty car. A DB4 is about going through Milan and out through the mountains with your wife who's wearing a headscarf, and playing Matt Monro on the stereo.

To me these cars are personalities. It's not just a case of how I want to shoot cars, I've got to

think about what will make people want to buy this particular car. What will make the hairs on the back of their neck stand up?

Shooting premium cars – yeah, it's nice. I basically shoot cars you don't need and probably can't afford but you really want them. It's my job to create an image that gives you the strong feeling that you want to be part of that life.

Lighting is a very personal thing and in truth it's simply not possible to copy a lighting set up and get the same result. The way that I approach lighting is very simple, in cases where you will have multiple lights in play it's important to 'light up' to the subject slowly, what I mean is do not over light the car, throwing huge belts of light at it from different directions. I like a lot of my work to look as if it's not been lit at all, subtle so to speak. The best way to do this is to set up each light one at a time, do a test shot ▶

and when you're happy with the result move onto the next and so on. Also consider, however, the fact that where lights contaminate into each others' areas, meter readings may need to be re-evaluated. In my view, people make little use of the best light source that they have, the sun! It's very underrated and if you look back at the time of the great masters you'll note that many used to employ a lighting technique that meant lighting in the same direction as the sun instead of against it as many seem to now. The important thing is not to bury your head in 'how to' books on lighting but simply to get out there and shoot different things and try new setups yourself, this way you will build up what I call a lighting 'Rolodex' in your mind of what works and what doesn't in different situations.

There is no easy answer to lighting, it's simply a piece of the puzzle. A piece of the photographer's tool kit that makes his work look different to the next guy, a style, a mood, a technique. It's personal and it's what each photographer must develop for themselves.

It's a little too easy to create an 'acceptable' image for quick gratification where a little thought and passion can easily make use of the digital medium to create a truly inspirational piece of work through careful thought, exposure, and lighting. A camera does not create a great photograph, the photographer does, 90% of the achievement lies in your mind's eye, in the imagination of what you want to create.

I shoot mainly on professional Hasselblad medium format platforms and also pro DSLR's which I find are great for my type of work. I also use portable pro studio lights. The kit is very robust and offers me powerful yet consistently correct studio quality light in quite literally any environment which is very important when you've got a deadline to meet. I tie this equipment together using radio trigger systems as these give me total flexibility and are consistent and reliable under bad conditions. Each situation in car photography is different and it's not the equipment that makes



the image, it's the passion and imagination that is invested into it.

Often with automotive work it will involve some more 'action' based shots which I achieve using a professional car rig that can be easily deployed for use on most vehicles. This allows us to get some really dramatic photography that fits well for use in magazines, brochures and other areas of client output. The rig can be used in very versatile ways to capture elements of the car in motion as well as afford me the ability to be very fluid with my shots and open up possibilities for very unusual and

eye catching photography that holds the viewers' attention, a real must for many of my clients who believe in the power of strong imagery. For more overall car action work we often use chase cars to shoot from, and this is easily set up providing of course, that safety measures are in place and road access is available. ■

Tim Wallace

▲ *Aston Martin DBR2R. Lit from 14 different lighting positions using mainly strip soft boxes and standard dishes with grids fitted to give soft pools of light. Shot was created over 4 exposures working on different areas of the car. Nikon D3s with 24-70mm lens, 1/200 sec at f18. © Tim Wallace*

▶▶ *Following double page spread: Aston Martin Rapide. Typical detail lit work that is used by our clients for brochures and showrooms. Hasselblad H3 DII with 80mm lens, 1/800 sec at f13. © Tim Wallace*





◀◀ Previous double page spread: Aston Martin DB5.
Motion shot of this classic DB5 Aston captured using a car rig mounted and fixed to the actual car whilst its in motion. A very simple but effective shot that's done in camera in less than a minute rather than using CGI in a 'build' that could take days. I am a huge believer in trying to achieve as much as possible in camera rather than in Photoshop. Nikon D3s with 14-24mm lens, 1/10 sec at f22. © Tim Wallace

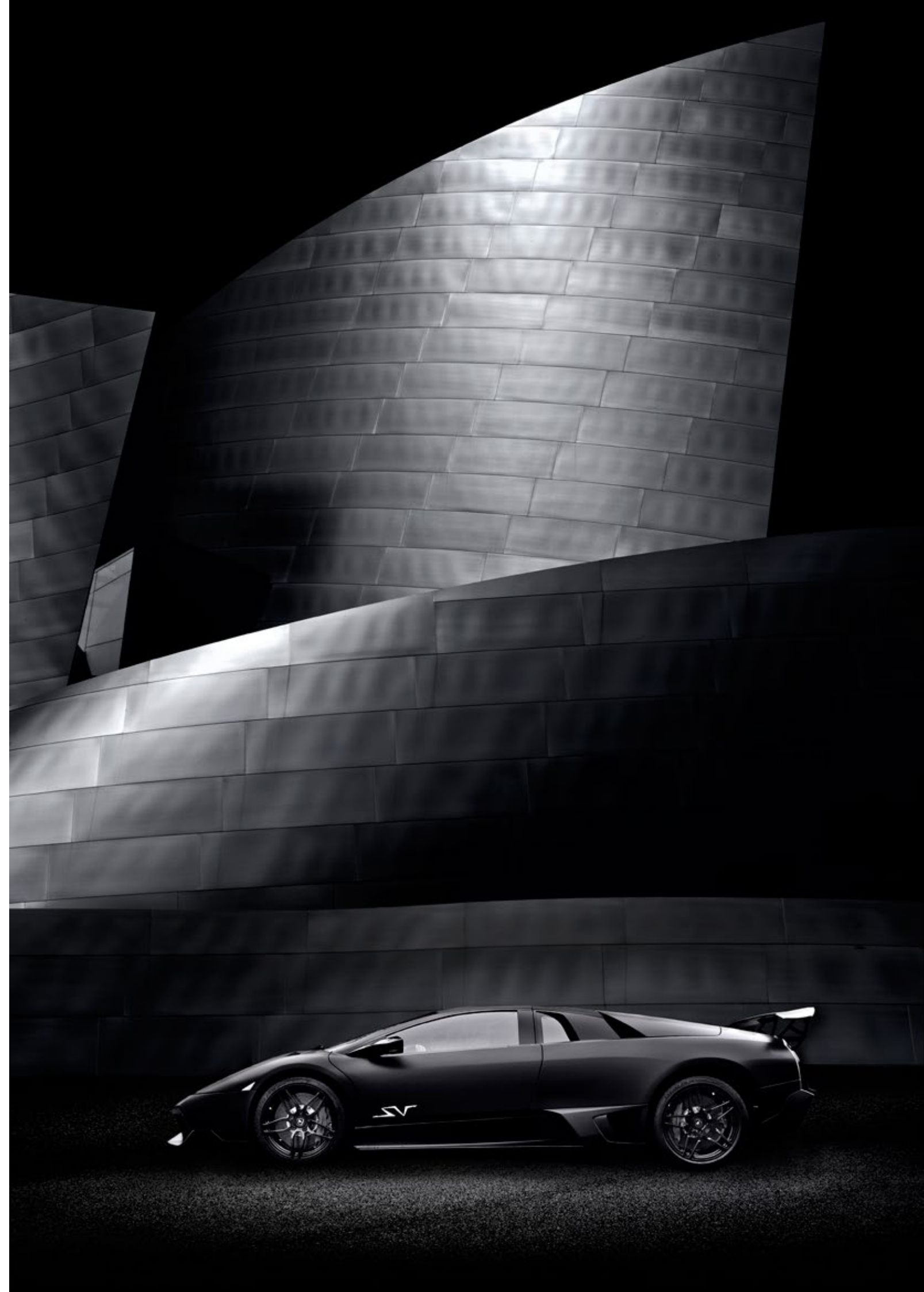


▶ Shelby. Car was placed onto the US flag in post edit.
Hasselblad H4 with 80mm lens, 1/400 sec at f8.
© Tim Wallace

▶ Lamborghini Murcielago SV. The background has been placed in post edit and comes from the Disney Opera House in Los Angeles, California. I shot that while standing in fast moving traffic in the middle of road at the high of the sunlight midday to get the texture into the metal sheets that make up the body of the building, the black sky simply comes from using a red filter, the old fashioned way. Simple is still best sometimes. Hasselblad H3 DII with 50-110mm lens, 1/800 sec at f11. © Tim Wallace

'It is our goal not just to show you what a car looks like but to inspire the viewer to see beyond that and get a real sense of how a car makes you feel, to be quite literally inspired in a way that drives your desire to be within that scene yourself.'

▶▶ Following double page spread: Aston Martin 2 Litre Sport Classic. Typical motion work shot from the rear of a Range Rover using a full 3 point safety harness as always. Nikon D3s with 24-70mm lens, 1/50 sec at f6.3. © Tim Wallace







Lamborghini Murcielago. Hasseblad H3DII with 50-110mm lens, 1/250 sec at f5.6. © Tim Wallace

'To me these cars are personalities. It's not just a case of how I want to shoot cars, I've got to think about what will make people want to buy this particular car. What will make the hairs on the back of their neck stand up?'

► *Shelby in the Alps. Hasselblad H3DII with 35mm lens, 1/30 sec at f4.8. © Tim Wallace*





◀◀ Previous double page spread: Lamborghini.
Hasselblad H3DII with 50-110mm lens,
1/250 sec at f5.6. © Tim Wallace

▶ Aston Martin One77. Part of a series of images that
I shot for Aston at their Design Centre in Gaydon of
the One77 super car before it was first launched, this
one was the prototype car that they used later for the
launch. Each car had a £1 million price tag and only
77 were made, hence the name. Hasselblad H3DII
camera, 1/200sec at f12. © Tim Wallace

▶▶ Following double page spread: Aston Martin DB1.
This is one of my very early images when I started my
business. Nikon D200 with Sigma 10-20mm lens, 1/200
sec at f5.6. © Tim Wallace









▲ Aston Martin DB5. Lighting from a single source light. Nikon D3 with 50mm lens, 1/200sec at f22. © Tim Wallace

◀◀ Previous double page spread: Ford GT. Nikon D3 with 24-70mm lens, 1/320 sec at f6.3. © Tim Wallace



Ferrari 575m Maranello. Nikon D3s with 24-70mm lens, 1/200 sec at f20. © Tim Wallace

► Ferrari branding shot. Lit from two soft boxes in close position to the car at high power to create very quick fall off of light and therefore a sense of soft pools of light. Hasselblad H4 with 50-110mm lens, 1/800 sec at f22. © Tim Wallace





Aston Martin DB9. Nikon D3s with 24-70mm lens, 1/30 sec at f6.3. © Tim Wallace

► *A personal shot that I did whilst in Death Valley in the USA. Nikon D3s with 24mm lens. © Tim Wallace*



Markus ANDERSEN

Bottling lightning

Markus Andersen is a documentary photographer born and raised in Sydney, NSW, Australia. His work spans the gap between documentary and fine art as he captures the interaction between people and their urban environment, creating images that we feel will stand the test of time.

Markus describes his journey:

'Looking through National Geographic and fine art magazines as a child I was fascinated by light, composition and storytelling. I had dreams of being a nomadic documentary photographer, travelling to the most far-flung, obscure and interesting locations around the globe (and getting paid to do it) to create essays for magazines. I studied some art briefly in high school and used a borrowed Nikon FM2 and 50mm lens with which I took colour negative images: that was my first exposure to photography as an art form or means of expression. ▶



*The Deep. Leica MP with Elmarit 28mm f2.8 lens,
Kodak Tri-X 400 film. © Markus Andersen*

In my late teens, I took a few black and white film photography workshops at the Australian Centre for Photography. It was there that I found Magnum and then photographers like Sebastião Salgado, Paul Strand, William Albert Allard, David Alan Harvey and Constantine Manos. At that point, I was sold for life on the idea of being an image-maker.

I attended the Sydney Institute of Technology for 3 years gaining a Diploma of Photography and from that point on I have worked as a freelance photographer.

Recently, after many years of taking images for others I made the decision that I would start concentrating on my personal documentary and fine art work with the aim of producing exhibitions and fine art photography books.

I have always been drawn to documentary photography – photographers such as Ray K. Metzker, David Alan Harvey, Josef Koudelka, Sam Abell, Stanley Greene, Joel-Peter Witkin, Harry Gruyaert and Ian Berry always inspire me.

When shooting documentary or street images I work somewhat instinctively, photographing the elements of light, shadow, and subject dancing together in unity within the frame. I tend to 'feel' a scene in front of me, as opposed to intellectually considering how the element will come together. If you think too much the moment will be gone.

I look for elements that will add a mood to the image: my creative decisions are made in an instant. I shoot fast, take the frame and move. I guess it's like trying to capture lightning in a bottle.

The camera must be an extension of my eye and soul, I cannot have any technical barriers between myself and the world in front of my lens. As a result all my cameras are very simple. Even when shooting digitally I set the camera up with the bare essentials and disengage any extraneous technical elements that will impact on my *modus operandi*.

I use all forms of cameras for my projects: Leica film cameras, old toy film cameras, Olympus compacts, Fujifilm x100 and XT1 series digital cameras and the iPhone. In fact, I will use whatever it takes to achieve an outcome that I and other parties are happy with.

Currently, I am focused on 3 bodies of work: one is a yearlong project on a Sydney suburb with a somewhat negative history. Here the work is designed to change those perceptions. This is all shot with Fujifilm digital equipment and also Fuji film.

The second project is based on the Sydney Beaches that occupy our eastern coastline. This is shot entirely with Lomo film cameras and 1960s and 1970s Diana 151 and Diana Clone cameras and the Lomo LCA.

The third is my ongoing black and white street work shot with my Leica MP and M4 cameras.

My work has been exhibited in New York, Paris, Istanbul, Toronto, Sydney and the United Kingdom. There is to be an exhibition of some of my work in April 2015 at the Australian Centre For Photography in Sydney.

Filmmaker Rob Norton recently directed a mini documentary on my Sydney based street work and philosophy. This magazine's publisher tells me that there is a link to this in the 'In Plain Sight' section on page 6 of this issue.'

Well armed by his excellent précis, we chatted to Markus online.

f11: Welcome to f11 Markus, we're loving your monochromes!

MA: Cheers, thanks a lot, happy to be here! ▶

Pyramid. Leica MP with Elmarit 28mm f2.8 lens, Kodak Tri-X 400 film. © Markus Andersen



f11: Tell us about the response to your work, are you being recognised in your own country and is there a good fine art print market for work like yours?

MA: Whilst I am an 'emerging' photo artist on the scene I do have some recognition in my own country and internationally – I have just opened an exhibition of my work at the Australian Centre For Photography titled 'Mirrored' and I have two exhibitions opening in May for the 'Head On' festival in Sydney, Australia.

At present I'm in shooting mode. Flat out searching for lighting in a bottle, trying to make order from chaos. Concentrating on creating images that form several bodies of work.

There is a market for my work, however I am still working conceptually on my current projects and these are works in progress. My work is becoming far less based on 'street' images and is based more so on a narrative or a visual idea. Random images on the street don't work for me, the work has to be housed within an idea.

f11: In general, would you say that Australians are appreciating, collecting and displaying photography in their homes, businesses and public spaces?

MA: I'm sure they display art in their homes, just usually more of the generic type. In terms of a burgeoning collecting community for visual artists' work, this is not huge at present, however growing all the time. That's just my opinion. ▶



X. Lomo CA camera, Arista 400 film. © Markus Andersen

f11: You shoot with quite a variety of cameras, is there one format or style of capture device that you'd like to add to your stable? One that you think would really expand your horizons?

MA: I'm very much at home with a 35mm film rangefinder camera such as the Leica. I know the rangefinder camera so well, they are like old friends that I can always rely on.

I would like to do some portrait work on a 4x5" field camera, a Linhof Master Technika maybe. They are very special cameras for me, requiring patience and a very measured approach. I have an idea for creating a series in the future using these.

f11: We're showcasing a mixture of your work, stuff shot on digital, your iPhone and on film. It looks like you're a loyal user of Kodak Tri-X 400 film, are you developing this yourself, and are you printing conventionally or scanning your negatives for digital output?

MA: Yes, I develop the black and white negatives myself, primarily because it's cheaper to do so, and additionally I have more control over the process.

I do wet darkroom handprint my own contact sheets for every roll I process and make a work print on RC paper if I find a frame interesting. I'm not a master printer though, I don't have the patience or enough love for standing in the dark to perfect my hand printing. I can do a decent work print, that's a start.

When I need great darkroom fine art printing I use someone who is an expert and has been doing it for years.

I scan all the negatives myself to a certain size. If I need a 'perfect' scan of a negative I get them done by a pro lab.

I guess I'm a shooter first and a printer second. It's hard to be both in my opinion.

f11: With the digital captures, talk us through your post-processing work flow and output?

MA: It varies, depending on what the job is; a documentary project or for a client etc. In general, I shoot RAW, then go back to the office and immediately do a fast edit in PhotoMechanic to purge whatever didn't work. I will go back the next day to PM and do a second edit to really bring the numbers down to a tight set.

I will then either use Lightroom for the Canon 1D or 5D files or Iridient software for the Fuji x100 or XT1 images.

From that point, I move to fine tuning the files in Photoshop and also preparing the images for output.

f11: Do you print the exhibition work yourself, or have this produced elsewhere? What efforts do you go to in terms of being able to offer some assurances about print longevity?

MA: All of my exhibition work is printed by professional labs that specialise in fine art ink jet printing using only archival quality ink and paper materials. Archival exhibition dark room prints are handled by the most talented and experienced hand printers in Sydney. All my exhibition prints are archivally mounted and framed in Sydney. ▶

The Magpie. Leica MP with Elmarit 28mm f2.8 lens, Kodak Tri-X 400 film. © Markus Andersen



f11: Are Sydney people usually receptive to being photographed in the street, or do you have some enquiring or outright negative reactions?

MA: I'm invisible when shooting on the street. I merge in pretty well with the masses and am always very calm when taking a frame. As long as you give off a relaxed vibe when shooting, Sydney people are generally very easygoing and non-confrontational.

f11: Are you doing any commercial photography to supplement the documentary work which is so obviously your first love?

MA: Yes, I do corporate and visual branding work and events photography for small to medium sized businesses in Sydney.

f11: Are you part of a large photographic community, or more of a lone operator? Do you hang out with other photographers, or shoot with company?

MA: I am a lone operator in terms of shooting and generally I hang out with a variety of creative and non-creative types. I have many photographer friends that I love to talk shop with.

f11: If you could photograph anywhere on the planet, where would it be – and why?

MA: I would love to shoot a body of work in the 'dead heart' of Australia. The barren, sandy and isolated region at the very centre of the country. I have a love for the desert and empty vacuums of space – one object being dwarfed by the huge expanse of land and sky – the sublime.

f11: If you were setting your street photography to music, what would accompany these images as a score?

MA: Anything by Tool, Led Zeppelin or the Doors.

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

MA: Don't ever hesitate to push the button when shooting; if you feel the instinct that a frame might work, don't 'save' a frame, shoot it – because you never know what magic can happen in that millisecond when light hits the negative or sensor.

f11: What's the most intriguing aspect of your work, the thing that keeps you coming back each day?

MA: A search for the odd and the bizarre in every day life. Finding the unusual within the usual. In addition, being able to capture multiple elements converging at their apogee within a single image, capturing order from complete chaos.

f11: The golden years for photography – are they behind us, ahead of us or are we living them right now?

MA: A very difficult question. In terms of a career in photography, so many avenues in multiple industries that affect photographers have taken a hit that the pathways for certain careers in the photographic industry have been obliterated – so the best may be behind us in that respect. Again, just an opinion of course. ▶

Lost Girl. Leica MP with Elmarit 28mm f2.8 lens, Kodak Tri-X 400 film. © Markus Andersen



On the flipside, photographers that deserve exposure can now achieve it through platforms such as Instagram, Twitter or personal blogs via connections that can be made to publications, photographers, curators and galleries. In that sense, what once would have been impossible is now possible.

If you have the talent, the passion and the drive then there is no reason why a long term career as an art photographer, for example, cannot be a realistic goal.

**f11: What's your idea of the perfect day off?
How do you relax away from photography?**

MA: Being in nature and breathing in crisp, cool air. In the forest, the bush, the mountains, or near the water. The natural world is where I feel most at home and at peace.

f11: Thanks Markus, stay in touch.

MA: My pleasure. ■

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www.markusandersen.com

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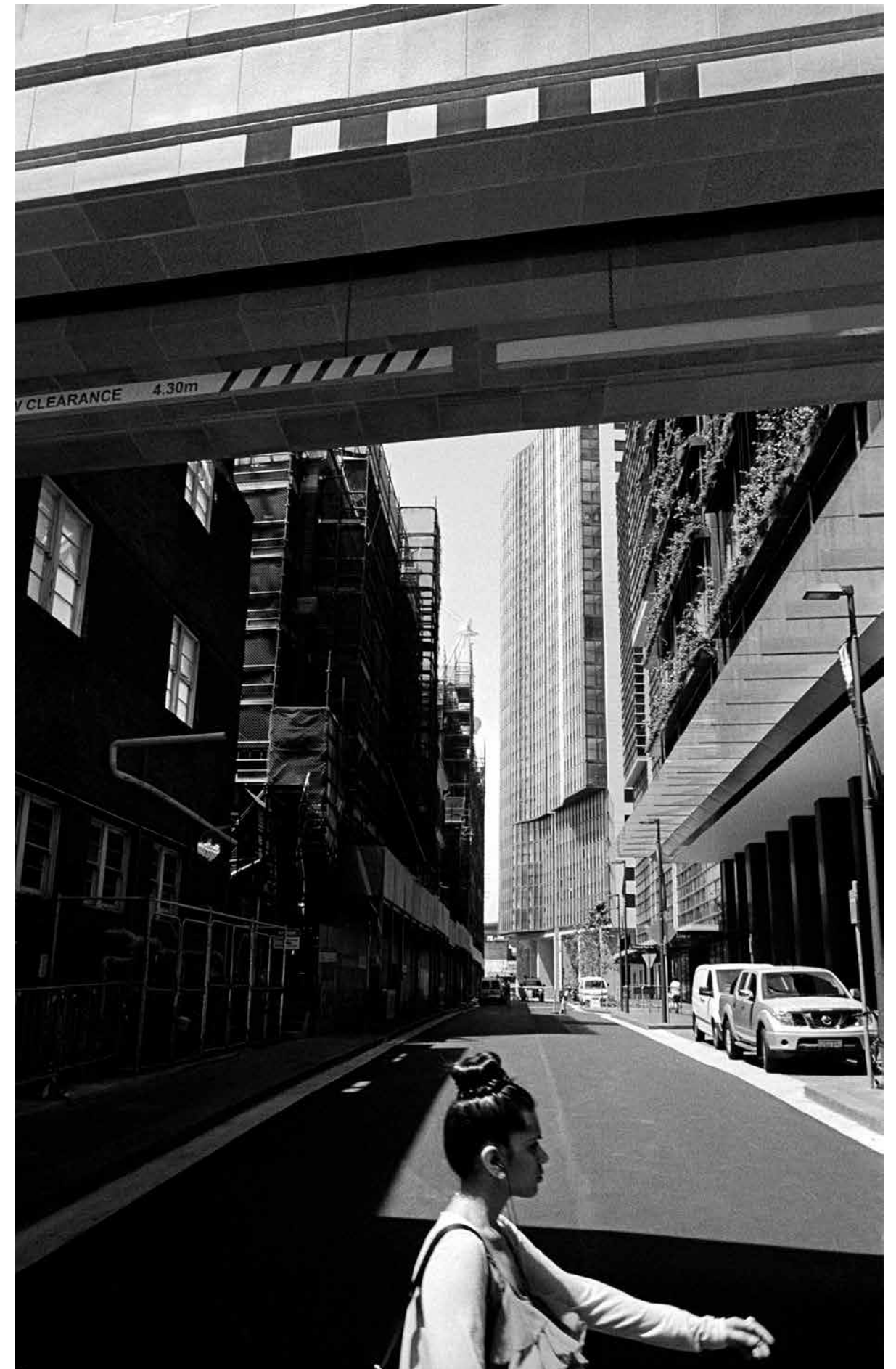
*Prints. Lomo CA camera, Arista 400 film.
© Markus Andersen*





'I look for elements that will add a mood to the image: my creative decisions are made in an instant. I shoot fast, take the frame and move. I guess it's like trying to capture lightning in a bottle.'

George Street. Leica MP with Elmarit 28mm f2.8 lens, Kodak Tri-X 400 film. © Markus Andersen







'I use all forms of cameras for my projects: Leica film cameras, old toy film cameras, Olympus compacts, Fujifilm x100 and XT1 series digital cameras and the iPhone.'

*Heels. Lomo CA camera, Arista 400 film.
© Markus Andersen*





Directions. Lomo LCA camera, Arista 400 film. © Markus Andersen



Rain. iPhone, Hipstamatic. © Markus Andersen



Black Dog Of Sydney. iPhone, Hipstamatic. © Markus Andersen



Christmas. iPhone, Hipstamatic. © Markus Andersen



Exile On Bridge Street. iPhone, Hipstamatic. © Markus Andersen



In Chains. iPhone, Hipstamatic. © Markus Andersen



Manly Ball. iPhone, Hipstamatic. © Markus Andersen



Slider. iPhone, Hipstamatic. © Markus Andersen



The Dam. iPhone, Hipstamatic. © Markus Andersen



The Sunbakers. iPhone, Hipstamatic. © Markus Andersen



Vain. Leica MP with Elmarit 28mm f2.8 lens, Kodak Tri-X 400 film. © Markus Andersen



Tyrannus. iPhone, Hipstamatic. © Markus Andersen

'I'm invisible when shooting on the street. I merge in pretty well with the masses and am always very calm when taking a frame.'

Amanda REELICK

Double life

Amanda Reelick is a New Zealand born, Auckland based, portrait photographer who spends part of each year in Belgium. She works in both countries, maintaining friends and business relationships and living a dual life, apparently very successfully.

Amanda left school relatively early, mixing some travel with what she describes as 'random uninteresting jobs' as a teenager. She studied clothing design at night school, then left an office job to study business at Auckland's AUT University with the intention of starting her own design company. Along the way she fell in love with law and quit to study this at Auckland University. More twists and turns would follow.

'Sadly, I was much better at logic and computers than I was with politics and sociology so I ended up with a computer science degree...'

Having completed this, she sold all of her possessions and took off for Belgium, the only country in Europe where she felt she could work as English was in common use in business meetings. One of her early assignments, with ▶



*A family session, St Truiden, Belgium. Nikon D3
with 85mm f1.4 lens. © Amanda Reelick*

a small alternative record label, delivered great experiences and left her with a cherished group of friends. The job also provided free concerts and music and life in downtown Brussels was so entertaining that she stayed for 10 years.

She returned to New Zealand six years ago. Recognising the need for a flexible career, and being obsessed with photography, the profession seemed an obvious choice for the next stage of her life.

'It would have been nice to have started photography earlier and followed a more formal learning approach. Studying photography full time sounds like a dream. I was led down a few career paths, photography being quite recent and one that makes me happy.'

We spoke to Amanda to learn more about the life she leads now.

f11: Welcome to f11 Amanda, thanks for being with us.

AR: Thanks for inviting me Tim, very excited to be here!

f11: Tell us about your double life, how do you divide your time between Auckland and Brussels?

AR: Brussels is now my second home. Typically I'm there twice a year. One month at Easter (Belgian spring) and 2 months during New Zealand's winter (Belgian summer) however I'm skipping travel this year and will experience my first full NZ winter in at least 10 years. I'm not looking forward to it. Can't be good for the soul. I have nothing warm to wear!

f11: Why the change in routine this year?

AR: I was bitten by a tick and contracted Lyme disease while on a shoot over there last summer (July) hence the desire to stay put this year. It has been a long and terrifying journey. I'm still under treatment but hopefully it will all be over in a few months.

f11: You shoot in both countries, how difficult is it to maintain two careers in what must be very different marketplaces?

AR: In some ways yes, but then again, I have summer bookings in the middle of winter. I have great clients in Belgium who book annually so that, along with conducting my photography classes, keeps me busy. It's unfortunate I won't be there this year but hopefully I can pick things up again when I return. Most of my work in Belgium is with families so very similar to here except there is a large expatriate market there – as well as the locals. I find Belgian clients are more likely to book their family photography annually whereas NZ families don't seem to book as often. Things often take a while to get back to normal when I return to NZ however I'm lucky that clients are generally patient and accepting of the periods when I'm away.

f11: In general, do you think clients value portrait photography highly enough?

AR: I believe they do, but with the amount we have to pay on housing, for example, here in Auckland, not many have extra to spend on portrait photography. Certainly not as many as I'd like! For me, photography at the moment is split between family sessions, commercial, editorial and giving lessons.

f11: When families or couples commission you for portrait photography, who is most involved in the process – the male or the female partner?

AR: I would say around 70% female, 30% male. Although I've been surprised at the number of men who have taken the lead role in organising their family portraits. At the shoot a few ▶

Summer holidays, Coromandel, New Zealand. Nikon D80 with 17-50mm lens. © Amanda Reelick



Dads take a while to warm up but once they realise it is about having fun with their family rather than standing around saying cheese at the camera, they are fine.

f11: How about all of the logistics, necessities like home and cars – do you maintain these in both countries?

AR: I'm lucky to have a close and wonderful 'Belgian family', a group of incredibly supportive friends. I have the use of their homes while they're on holiday and otherwise stay as a guest. One family are osteopaths and they allow me to use of one of their rooms for my workshops which has been wonderful. I have Belgian friends here in NZ as well, and their Mum has twice lent me her apartment for long periods while she is visiting them here which has been amazing. The last trip was the first where I haven't had the use of a car but friends are fantastic in lending their cars for out of town shoots. I am very grateful, it wouldn't work without them.

f11: What about camera equipment, are you dragging your entire kit backwards and forwards between the two hemispheres?

AR: At home I shoot with two cameras but I only take one when I travel. If I have a wedding or commercial shoot, I'll rent a backup camera in Belgium. My cabin bag fits one camera, my lenses and laptop. When asked to explain the weight, I mention a laptop and they wave me on. Only once have I been told that I can't take my cabin bag onto the plane – a short connecting flight from London to Brussels. I refused to let them take it. The hostess and I were getting very cross with each other and finally a manager came and was happy for me to take it on board once the contents were explained.

f11: When did you first become interested in photography?

AR: I guess I've always been fascinated by photography but it's accessibility through digital has transformed a hobby into an obsession, and then a profession.

f11: What was your first SLR camera?

AR: A Nikon F60, about 15 years ago. My then hobby started with film.

f11: How did you learn photography, and who were your teachers?

AR: It started with that F60 and attending a photography club workshop. A Dutch friend then taught me how to develop my own film (so I only shot in black and white) and the local camera club taught me how to print in the darkroom. I was fortunate to have access to a darkroom where I worked, so I spent many a lunch time down there. I signed up to ILP (I love photography) in 2006, as it offered great resources, feedback and community. I was officially obsessed. Every waking hour was spent shooting or learning. I bought books and training CDs, watched online training videos, and attended Australian and NZ workshops. A workshop with Barb Uil was a turning point for my photography. She gave me the knowledge and confidence to shoot anywhere. I no longer had to recce locations as I felt confident I could make any location work. She is an amazing artist, so creative, and a beautiful sharing person.

f11: Tell us about the early days in business?

AR: It was really quite a struggle! I had no idea how to run a business, and there were so many set up and training expenses. Incredibly long and late nights...

Even today, I dislike the business side of things quite a lot. It would be nice to focus on connecting with people and creating portraits. I want to use my camera, make and upload images. This always takes priority over marketing and invoicing and blogging and sending out orders. I know I need to make time for it, it's something I need to, and will, work on. ▶

A family session, Auckland, New Zealand. Nikon D3 with 85mm f1.4 lens. © Amanda Reelick



f11: So you put up with the business side of things, because you love shooting?

AR: I love the energy created on a shoot, racing to capture the last of the light, feeling like you have just made some new wonderful friends and hopefully some beautiful images.

f11: You've mentioned Barb Uil, but who are your other mentors, people who continue to inspire you?

AR: There are so many talented photographers, too many to list, both here and around the world. Tara Whitney and Peta Mazey were early ILP idols and still are. I love the work of Belgian photographers Frieke Janssens and Jan Scholz. I love AIPA Imagination conferences here in NZ. I leave them brimming with ideas and in awe of the incredible speakers they bring.

f11: What's in your camera bag?

AR: Nikon D3 and D3s bodies, 85mm, 50mm, and 24-70mm lenses, tripod and reflectors occasionally for food and product work.

f11: What piece of equipment would you most like to own?

AR: I have been dreaming of a 35mm f1.4 lens for a few years now.

f11: Do you work solely with available light, or do you supplement this with flash?

AR: I avoid flash unless I absolutely have to. Simply because I don't use it enough to master it – having avoided working in winters for so long! I have a Paul Buff AlienBee kit but the battery died long ago from lack of love. One day, if I sort out a studio space I will breathe life back into it and learn to love it. I might need to dig it out this winter!

f11: What inspires you to keep shooting pictures?

AR: People. I am definitely a portrait photographer. My son is a big inspiration. I love

to capture his adorableness but it's usually through bribery or under duress.

f11: What are your techniques for engaging with the families you photograph?

AR: Being confident and having fun. Playing little games to get people acting and laughing naturally. The best sessions are the ones when kids ask to have another play date with me.

f11: You've had a crack at a few careers, but if you could not be a photographer, what would you do?

AR: If I could start again, I'd give medicine a go with photography as a hobby.

f11: We're featuring your portrait photography in this article, tell us about the editorial work you also do?

AR: Editorial work is mainly for Good magazine. I started working with them in 2010 after a Propel portfolio review run by the AIPA. It is generally a food feature so always a delicious day out. Sarah Heeringa, the features editor and creative director is incredible to work with, very inspiring.

f11: You're also teaching?

AR: Yes, my teaching is generally suited to beginners/intermediate photographers. I concentrate mainly on portraiture, focusing on capturing family and friends. I expect all students to finish the workshop shooting in manual. I just checked in with two former students and yes, they still are... ▶

*Reunited with an old friend for this session which had proceeds donated to Red Cross for the Christchurch earthquake. Nikon D3 with 50mm f1.4 lens.
© Amanda Reelick*



f11: Do you hang out with other photographers?

AR: I wish I could more. I don't know many Auckland photographers well.

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

AR: Flexibility. I can pick my son up from school. Also it's a job that makes people happy... and it's a visual, creative outlet.

f11: And what's the worst thing about being a photographer?

AR: Marketing, I'm hopeless at it. As you can tell from my bio, I'm not very good at talking about myself. My blog has not been updated in almost a year.

f11: Do you ever take photographs with a cellphone?

AR: Yes, all the time. I'm not great with it but nothing beats having a camera in your bag at all times.

f11: Finally, who or what would you most like to photograph – anywhere in the world?

AR: Capturing the souls, real people and lives behind suffering so that the world is moved to instigate change.

f11: Thanks for joining us Amanda.

AR: Thank you Tim! ■

TS

www.amandareelick.com

Facebook



*A personal shoot, Auckland, New Zealand. Nikon D3 with 105mm f2.8 lens.
© Amanda Reelick*

'I guess I've always been fascinated by photography but it's accessibility through digital has transformed a hobby into an obsession, and then a profession.'

Siblings, Auckland, New Zealand. Nikon D3 with 85mm f1.4 lens. © Amanda Reelick



A family session, Labenne, France. Nikon D3 with 24-70mm f2.8 lens. © Amanda Reelick



▶▶ Following double page spread: Mother and daughter, Auckland, New Zealand. Nikon D3 with 85mm f1.4 lens. © Amanda Reelick





◀◀ Previous double page spread: A family session, Brussels, Belgium. Nikon D3 with 24-70mm f2.8 lens.
© Amanda Reelick



A family session, Auckland, New Zealand. Nikon D3 with 85mm f1.4 lens.
© Amanda Reelick



*A family session, Brussels, Belgium. Nikon D3 with 85mm f1.4 lens.
© Amanda Reelick*

Billboard shoot, Auckland, New Zealand. Nikon D3 with 50mm f1.4 lens. © Amanda Reelick





*Billboard shoot, Auckland, New Zealand. Nikon D3 with 85mm f1.4 lens.
© Amanda Reelick*



A family session, Auckland, New Zealand. Nikon D3 with 24-70mm f2.8 lens.
© Amanda Reelick



A family session, Auckland, New Zealand. Nikon D3 with 24-70mm f2.8 lens. This beautiful girl was the first baby I professionally photographed back in 2009. © Amanda Reelick

'I love the energy created on a shoot, racing to capture the last of the light, feeling like you've just made new wonderful friends, and hopefully some beautiful images.'

'The best sessions are the ones when kids ask to have another play date with me.'



▶ *Alaska is famous for its bears. On some days, we can shoot as many as a dozen bears. A salmon adds an extra special touch. 200-400mm lens with 1.4X converter, Aperture Priority, f/4 at 1/1000 sec, 3200 ISO, hand held. © Darran Leal*

Alaska's big game

The name Alaska conjures up all sorts of thoughts for many of us – rugged, cold and inhabited by wild and scary bears are just a few. Well, it is rugged, but to be honest the bears are not as scary as you may think.

I have been fortunate enough to experience many unique 'creature moments' and explore several of Alaska's wilderness regions. While the landscapes are beautiful and the forests hauntingly surreal, I feel it is the wildlife that draws me back. If you have never photographed a bird or animal in your life, this is where you will make up for it and come home with thousands of great images. However, like all places visited, you need to 'do it right'. So what are some of the better target locations in Alaska and in particular for bears, if that's where your interest lies?

Access is the biggest issue in Alaska. As an example, Juneau, the capital of Alaska is isolated from any highway system. You need to either fly in, or cruise in, to visit this lovely small town. Why visit here? Simply because flights are often offered as a 'milk run'. So to get to other locations, you might need to fly via at least one or two towns. Luckily, each location in Alaska will offer you something great to shoot.

Bears are found throughout Alaska. Now, even bears are aware that humans and bears are not

always a good combination. So as a general rule, you either stay away from bears, or they stay away from you. However, this has changed in a few special locations that we love to target – Anan Creek and Silver Salmon Creek. Both are wild and have limited human access. This means that they are outstanding bear and nature photography locations!

Anan Creek is my old time favourite. It has some of the most beautiful temperate forest in the world and an observation deck with a special hide. This combination allows the visitor (although only limited numbers each day via special permits) to enjoy eye to eye views of bears.

The ravine is dark and often requires ISO settings of 1600 and even 3200. A fast lens is handy, with a 70-200mm f2.8 very good. However, I have used everything from a 16-35mm to 200-400mm lenses. You are offered so many shooting angles, bear positions and simply stunning wild experiences. One day is never long enough in the creek...

Silver Salmon Creek is over a days travel north of Anan. It also allows only limited numbers due to its location. It is a fly in-fly out private lodge with one key difference to any other location – you can walk with the bears! This is a ▶



totally unique experience. All of this also adds up to a high cost experience – but in my opinion, it is worth every dollar!

I love it – nature is at its best when you can have a close and personal experience. From White Pointer Sharks, to lions and bears, I have had so many unique images and fantastic life experiences by undertaking professionally organised wild encounters. Don't expect to do this by yourself. Most do not come off well.

The staff at Silver Salmon Creek have spent years allowing bears and humans to understand that they can live together. On arrival, where there is often a bear on the beach, our personal guide outlines to our group what is acceptable behavior near bears. We follow this to the letter and the bears ignore us – amazing. I have to say it is one of the greatest wildlife experiences you can have in your life!

I have deliberately not mentioned the large cruise ships as if you are keen to experience true wilderness, or you are keen to shoot great images, then don't even think about these giant ship tours!

Instead, over the years, we have used a tiny ship called the Delphinus. We take only 7 travellers. A few key points make this tour work for us, here's why. The Delphinus has a shallow draft and can go most places. Many locations only allow landings with groups of no more than 12, and the experience of the skipper and crew are second to none.

So we get to land regularly, shoot everything from flowers to eagles and bears, and enjoy a true sense of wilderness. The down side, if there is one, is very small sleeping quarters. But, who can sleep?

Alaska is not dissimilar to Africa in that by simply going, you will have a good time and shoot good images. However, like Africa, if you go at the right time and with the best information and planning, you will have an incredible time and shoot unique and outstanding images.

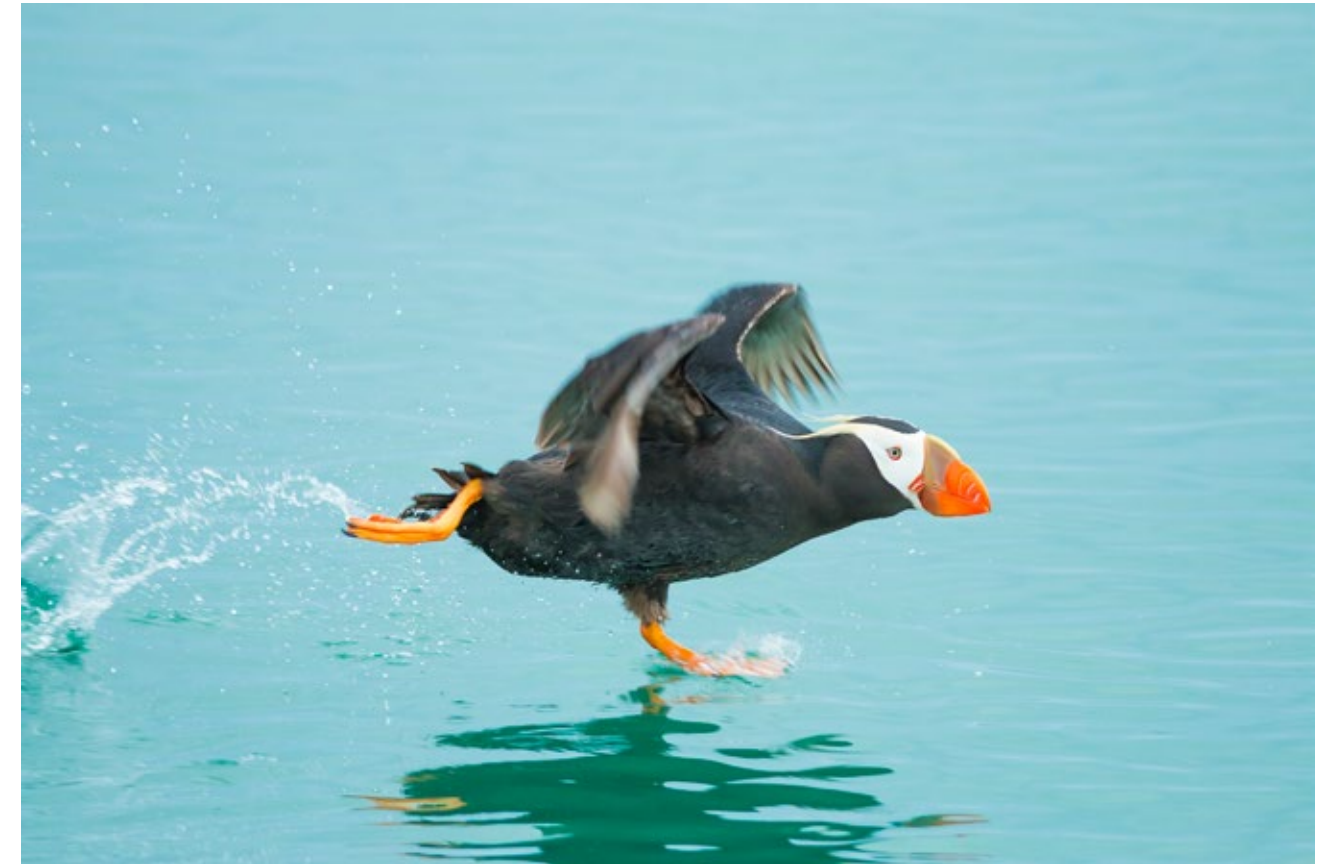
My next new adventure in the region is to cruise the beautiful waters of Canada's British Columbia province and target killer whales and stunning nature. Our key target will be the Spirit Bears of BC – can't wait...

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



▲ Puffins are not an easy bird to find or shoot, Tufted Puffins are even harder. 200-400mm lens, Aperture Priority f/5.6 at 1/1500 sec, 800 ISO hand held from a boat deck. © Darran Leal



▶ A couple of places in Alaska allow you to get up close with bears with a good safety record. 200-400mm lens, Aperture Priority, f/5.6 at 1/1000 sec, 800 ISO, hand held. © Darran Leal



Entering Competitions

Have you ever entered national or international competitions?

If not, the time to start doing so is now, because the 2nd Australian Photographic Society (APS) National Exhibition – Nature 2015 has opened for entries. This national competition is open to all – both APS members and others. There is no entry fee for APS members ([join here](#)). There are two Sections: ‘Open’ and ‘The Sea’. The closing date for uploading entries is 10 June 2015. This year there are some great prizes of Helicon Soft focus stacking software as well as medals to be won.

It is, of course, nature images that have to be entered in this, or any, Nature competition. If you are not familiar with the definition of what constitutes a nature image in this type of competition, the Society’s Nature Division can advise you or the particular competition’s Website will provide their rules, but here is a very brief summary: nature photography is restricted to the depiction of all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story.

Whatever competition (here are some possibilities) you enter there are some important things to consider. All judges will have their own thoughts as to what constitutes a winning image.

A good friend taught me six important things. Presentation (particularly important when entering prints, but still relevant for projected imagery), impact, composition, technique, originality and storytelling. Impact is about whether the image made the judge say wow – did it stand out amongst all the entries by grabbing and holding attention or creating a strong emotional response? Composition is, of course, about the things we enthusiast photographers have had drummed into us from the start – the rule of thirds and so on. Technique is about whether you, as the photographer, have demonstrated you knew what you were doing when you took the image; e.g. did you have things sharp where they should be. Originality is a hard one, especially nowadays, with so many images being made, but you will have greater success if the judge sees something different in your image to what he or she has seen before. The importance of storytelling is mentioned in the nature definition outlined in the previous paragraph. Will the judge be able to see your interesting story?

Go on, have a go.

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



◀ Best projected Photojournalism Image: Eric Young Trophy & PSNZ Gold Medal Open Projected Images. ‘Unto Wallah’ Camel Rider. © Jill Wong

Eye-catching images return prestigious awards

From a record number of 2000 photographs entered by 276 photographers, the selectors of the Photographic Society of New Zealand’s (PSNZ) 2015 Canon National Exhibition (Natex) made their selection of 531 images to make up this year’s exhibition.

The outstanding imagery drew favourable comments from the two panels of selectors, each comprised of three expert New Zealand photographers, with all acknowledging the selected works will match any international exhibition. Natex is the Society’s premium event held annually in conjunction with its National Convention. The exhibition can be seen on the open public days of the national convention being held at the Tauranga Racecourse in Greerton on 1 and 2 May 2015.

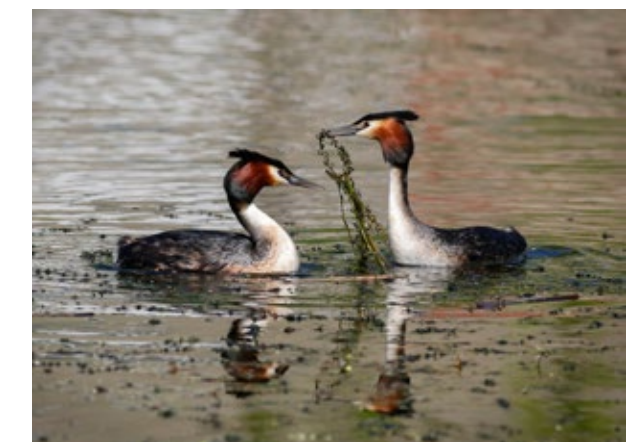
To view the full list of Natex results and images [click here](#).

For more information or to join PSNZ [click here](#).

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity



▲ PSNZ Bronze Medal in Open Prints. ‘The Golden Years’. © Helen Wilkin



▲ Best Nature Print & PSNZ Gold Medal, Nature Prints. Australasian Crested Grebes Courtship Display. © Carolyn Hope LPSNZ

Learnings...

Since last month I managed to learn and experience a few things.

Some were important.

It was a month of farewells. It included a funeral for Tony Whincup, the great documentary photographer and academic. I learned of another dimension to Tony and heard a richness of tributes from friends and colleagues. It sadly included the passing of Harry Looney, husband to Fay Looney – the photographer, advocate of photographer's rights and Past President of the NZIPP. The month included the send off of my good mate Dick Renouf's ashes into the sea he loved.

All cause for reflection and circumspection.

Notably though, my wife Anne and I circumnavigated New Zealand's South Island by road. Most of it seen before, but in my days of shooting a few books and mostly created on film.

This time I decided to take one camera, my iPhone 5s. And despite having a few moments of utter frustration without a long lens, I managed to get everything I needed.

I learnt that as I wasn't on a mission, I didn't need to take a tripod, I didn't need a kit bag.

I learnt too, that despite a lot of travel out of the country over the last few years, I really needed to reconnect with my own country and take the time to discover local towns, read local papers, and talk with local people, my own people. Particularly so, to do it at a pace without other pressing agendas such as deadlines or matters pertaining to weather or the sun's position in the sky.

I am pleased with what I managed to capture, recording places, people and particularly the sheer magnificence and majesty of our natural landscapes.



Lake Wanaka, South Island, New Zealand.
© Malcolm Somerville

I also observed that at all of the locations we visited with panoramic views of nature at work, there was a common element. Hundreds, indeed thousands, of people disgorged from coaches, camper-vans and rental cars with some of the best photographic kit I have seen for years.

Not only that, the best lenses and lots of them. Great tripods, clever attachments for time lapse and stepping motor gizmos for tracking.

I am sure at the top of Mt John alongside the space observatory telescopes there was more glass-power around necks and on tripods pointed at lakes and mountains than were pointed into the heavens by the astronomers!

My guess is that these same people went home with truckloads of images; I could hear shutters chattering along like paparazzi at a press conference: yet not a lot of thought seemed to be going into composition.

Finally I've learnt to step back and recalibrate and not buy every new thing that comes along, to let trends bed in and mature, and then to commit without panic.

The future for photographic technology and post processing is becoming clearer. It is a given that capture will get bigger, that processing will get cleverer.

But needs will reach 'peak saturation', where definition exceeds comprehension.

I also developed my next book idea – celebrating almost five years of travels with an iPhone. ■

MS
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TONY BRIDGE

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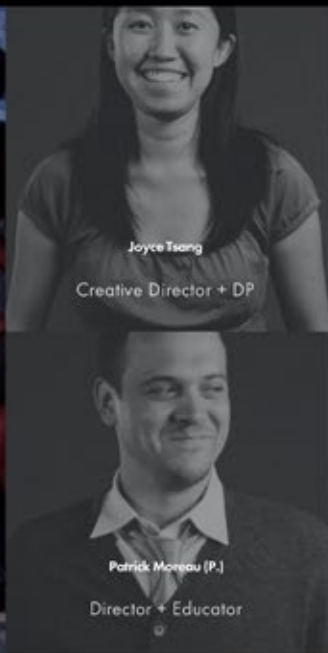
These programs are often bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

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The increasing physical demands of life as a commercial photographer

Those who know me would not describe me as an athlete – not unless they were making merry of my physical prowess, that is. As a youngster I had my moments, playing high school cricket and a bit of club level cycle racing, but that was a very long time ago.

I don't know a lot of middle aged mechanics, builders, and others doing physically demanding work but by my age and stage most of them must have had enough of the tough day to day physical demands, and might even be carrying permanent injuries. My guess is that they look for something more sedate to see out the remainder of their working life.

I've never counted myself in that category but a couple of recent events have given me cause to re-think things a little. At a recent medical I was asked to describe the physical demands of my work on a scale of sedentary to very active. I was stumped, but after a quick think I realised that it actually went all the way from one end

of the scale to the other, often on the same day! I can go from back and shoulder destroying stints in front of the computer to lugging a four light mono kit with heavy 4 section stands and a bag of modifiers up four flights of stairs, set up, shoot and then reverse the steps, head back to base to unload all this kit, all in the same 10-12 hour day.

The irony is that as I've aged (a little) and become more (slightly more) decrepit, the industry's goalposts have steadily moved making the job increasingly physical at a rate exponential to my own decline. Whereas at the beginning of my photographic endeavours I worked out of a purpose built studio not surprisingly virtually all of the studio work was done there, and location jobs often involved multiple assistants, to do the heavy lifting and rigging.

In these days of ever tightening budgets and crazy Auckland commercial rents, the one-man nomadic business model I now employ has



Shooter. © Gary Baidon

dramatically increased the physical demands on me. This was driven home last year when a relatively minor motorsport injury cramped my style to a point where I had to press our publisher into service as a porter/rigger/lighting assistant on one not particularly difficult shoot. (And bloody brilliant he was too! – Ed)

Slowly it dawned on me that the time has come to start taking a bit more care of myself if I'm going to stay in the game for a few more years yet. No, there won't be any 5am aerobics classes on the horizon anytime soon (What, no leotards? – Ed), but I now have a nutritionalist and a treadmill in my life and a month and a half later I have to admit those long days are not feeling quite as long as they once did.

Funny how things go round in circles isn't it? From being a fairly active child, to a teenager with sporting aspirations, to an adult that considered lifting enough pints to be exemplary afternoon exercise, then eventually coming full

circle to establish a balance I should have established years ago is not a bad result.

The moral of the story of course is this. If I can make some small changes then surely anyone can, so if like me you're reaching the prime of your life and the 'service overdue' light on your physiological dashboard is on, give some thought to the long game.

Barring disaster, modern medicine will probably keep us alive quite a bit longer than our parents and our health is going to be the real wealth in the years to come. ■

Buzz

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

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

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

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▶▶ Continued from page 144...

Let's pay it forward, knowing that one day these portraits will be important, valued, treasured.

Who are you photographing tomorrow, and why? ■

Ian Poole

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

In memoriam

A photographic friend of mine died recently. It was unexpected in a way that these things sometimes can be. He lived in another country and whilst I desperately wanted to attend his funeral, it was not possible.

What did happen was a series of photographs started to appear in that thing called social media. Firstly, a shot of him working amongst photographers taken last year. It was what he did best, imparting knowledge to others, and there he was doing it in a well-recorded photograph.

Then I heard that a magnificent portrait of him was on display at the funeral, taken by another talented mutual friend. This was a portrait that he had not seen, but now we all have because of its importance on that day. Her photographic portrait created discussion amongst his friends, the mourners. Almost immediately, social media started to fill with images taken at the ceremony. Photographs that took me to a place I could not attend, to recognise that he was indeed amongst friends at the end. All of his friends that I recognised were photographic acquaintances shared, because I did not know his immediate family.

Amongst the photographic tributes was a portfolio of shots taken on the day by one of his close friends who had earlier delivered a touching eulogy. But the portfolio of black and white photographs spoke in emotional words that I fully understood despite my physical absence.

There was a poignant photograph of a young female mourner kneeling beside the coffin whilst

singing Amazing Grace. I was affected as if I had been there in person.

There was the photograph of a musician friend playing a last solo.

There were the young girls from the endangered Pacific island that he had championed for so long doing a graceful dance in front of the mourners. He had published such photographs in books as part of his academic research, and at the end it was part of his final story.

And finally we see that it was a grey, wet, cloudy day. A day fit for a funeral. We know these things because a photographer shared his monochromatic documentation of an event I could not attend.

The story is this, photographs can bring tears to our eyes, can convey a message, explain an event or just quietly tell it precisely how it was. Whilst some of what I write about today is a documentation of events, there is also another thought at play here. Are we as photographers doing enough to document and record portraits of those who are important to us?

We are photographers – it is what we do best, and surely the onus is upon us to go out and take significant photographs of people important to us and to our profession? It can be part of our commercial practice or it can be part of what we do to repay our own community, and to society as a whole, with that special skill that we possess.

◀◀ **Continued on page 143...**



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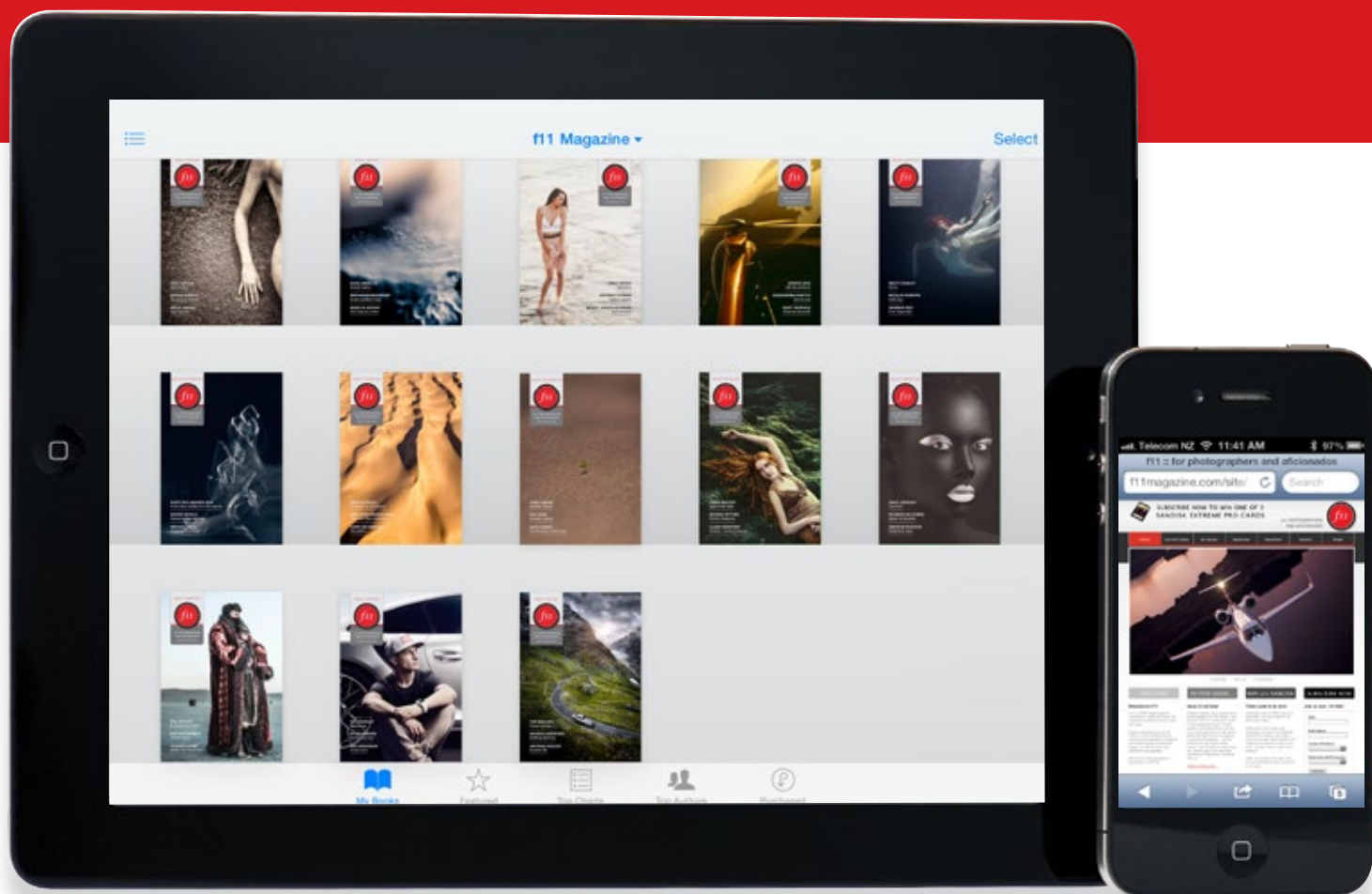
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