

ISSUE 45 | JULY 2015



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

STEPHEN TILLEY
Often in fashion

HELMUT HIRLER
The visible world

STUART GIBSON
Wet, wet, wet

'I feel that you have really done justice to me and to my work. Thanks again for including me in f11 Magazine, for your professionalism, attention to detail and for putting the article together so well. I will always be an avid reader of your excellent magazine.'

- Viveca Koh, by email, London, England



'The article looks great, I have had some positive comments back, so thank you for the effort you made to present the story and photographs.'

- Andris Apse, by email. Okarito, Westland, New Zealand.

'It was a huge surprise to see my work on your cover. Wicked! Thank you again for a very pleasant experience Tim, and for promoting us poor photographers. Very VERY much appreciated.'

- Olivier Du Tré by email, Cochrane, Canada.



'Thank you for such a great read with f11 Magazine! Stay awesome. Peace!'

- Stu Robertson, Peace in 10,000 hands by handwritten letter, Queenstown, New Zealand.

'Thank you so much for my feature in f11 Magazine! I've had so many emails from people all over the world and have received so much exposure, support, opportunities and artwork sales thanks to f11!'

- Emma McEvoy by email, Melbourne, Australia.



'Don't change a thing! I love the simplicity and consistency of f11 Magazine, along with the high standards you've set. I can't imagine how on earth you do it, finding and sharing such inspirational photographers with us!'

- Simon Hoyle, Southlight Studio, by email, Days Bay, New Zealand.

With the launch of this issue we enter our fifth year of production, so welcome to issue 45 of f11 Magazine.

Thanks to all of our loyal readers, correspondents and featured photographers. You are the reason we do what we do – in good and bad times.

This issue features another three diverse individuals, each with their own area of specialty. You can never say that we don't mix things up, there's variety here aplenty.

First up, we feature New Zealand photographer Stephen Tilley, you've already had a taste of his work as your eyes caressed our steaming hot cover. Stephen shoots fashion for quality labels and premium magazines and advertising images for high profile clients. His ability to work with, and direct, talent in the production of stunning images is plain to see here, and music sets the scene on his shoots.

German photographer, and a former photo educator of 30 years standing, Helmut Hirler is now based in the North Island of New Zealand where he and his partner run their own gallery. The images we're featuring here are on a theme, vehicles of all descriptions at their place of final rest within the landscape. These were captured around the world and all are shot on infra-red film using the Linhof Technorama 6x17 camera. Superb darkroom skills follow within the process that delivers this strong collection to our virtual pages.

Finally, Australian Stuart Gibson is usually to be found wet suited and finned, hanging on to a camera housing in the surf, or beachside directing a long lens as he shoots fellow surfers at the best breaks in his native Tasmania, and around the world. Plenty of fine camera work and impeccable timing is in evidence here and we suspect there are a few perks to be enjoyed. If this is work, where do we sign on?

Enjoy this issue.■

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



TONY BRIDGE is a fine artist, photographer, writer and photo educator – sometimes performing all of these minor miracles on the same day. When not hosting seminars or workshops or messing with someone's mind, this wandering nomad is usually to be found somewhere around New Zealand, four wheel driving up hill and down dale in search of new images and true meaning. Like any modern day guru, 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 that he has now constructed the 'ultimate PC' – poor deluded man. As far as we can tell, this is his only flaw...



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.



*'Creative without strategy is called 'art'.
Creative with strategy is called 'advertising'.
- Jeff I. Richards*

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.



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Often in fashion

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© Stephen Tilley



Helmut HIRLER

The visible world

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© Helmut Hirler



Stuart GIBSON

Wet, wet, wet

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© Stuart Gibson



COVER IMAGE Fashion Quarterly Magazine. Styling: Sally Ann. Make up: Kath Gould. Model: Ella Verberne. Canon EOS 1Dx with 50mm lens and Broncolor lighting. © Stephen Tilley <http://stephentilley.co.nz>

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'Using film was a great way to learn as you had to really concentrate, you had to know that you had your exposure right, your film type and each shot had to be considered as it was costing money...'
– Stephen Tilley

GUERRILLA FIGHTERS OF KURDISTAN

In March 2015, Canadian photographer and director Joey L. set off to the Kurdistan region of Iraq and Syria to begin a new personal project. This film combines the portrait images he captured with GoPro footage to create an on-the-ground look at one side of a conflict seemingly without end.

Staff Picks via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



TOKYO ROAR

Globetrotting commercial director and editor Brandon Li says this of Japan's capital city, 'Tokyo saturates the senses. This is my impression of the city's many personalities.' Tom O'Bedlam reads Australian poet A. D. Hope's 'Tiger' as the narrative. Music by Blake Ewing.

Staff Picks via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



SEMI-PERMANENT OPENING SYDNEY 2015

One of the largest events of its type, Semi-Permanent is a creative platform spreading art and design inspiration. It consists of a conference and side events which include exhibitions, competitions, workshops and parties. Here, to open the event, designer Raoul Marx takes us on a surreal trip, an allegory for the creative process and growth of an individual.

Staff Picks via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

'Simplicity, carried to an extreme, becomes elegance..'

– Jon Franklin



'Collaborating with you was very much a team effort, a synergy. For various reasons it was a much more intense experience than pretty much any other article or feature I've been involved with, which was because of what f11 Magazine is, the amount of pages you made available, and the fact that we both wanted it to be as good as we could make it.'

– Kim Wersterskov, by email, Tauranga, New Zealand.

'You write so beautifully Tim Steele that it just takes my breath away. Thank you for the feature, I was so honored to be in your gorgeous magazine and everyone I have talked to loves it. I wish you great success!'

- Sue Bryce, by email, California, USA.



'Our two favourite e-zines for padlet reading are f11 Magazine and BETA, the occasional magazine from the Ballarat International Foto Biennale. They are free, but cheap on its own is no recommendation. Both of these e-zines are gorgeously produced showcases of the work of outstanding photographers. From New Zealand, f11 is published and edited by Tim Steele. There has never been a dud.'

- Terry Lane, Sydney Morning Herald newspaper, Australia. April 15, 2015.

'The production values of f11 Magazine are fantastic, the writing interesting, and navigating the site is easy and very pleasing. When there is a feature I'm interested in I always find it done really well!'

- Doc Ross, Gallery 464, Christchurch, New Zealand.



'It's always an honour being published and even more so when it's a quality publication. Don't let the fact that it's free dissuade you at all. The quality of articles and general layout out rival any paid print magazines out there and possibly even surpass them. It was a pleasure working with the editorial team who were most professional to liaise with.'

- Bill Gekas, on his photography blog, Melbourne, Australia.



Ne plus ultra

Noun: the perfect or most extreme example of its kind; the ultimate.

As 42 and 50 megapixel DSLR cameras make their way to market from two major brands history, as it often does, repeats itself.

For a relative heartbeat in technology time these new models will become the ne plus ultra within their category. Offering revelatory levels of performance, perhaps a step or two beyond what's called for by even the most demanding of users, and very likely delivering against that promise, they will find buyers anxiously waiting.

Some of those buyers are discerning, perhaps seeking some of the benefits of medium format digital capture in more portable form factors and within comfortably vast and relatively accessible accessory systems.

Some will be egocentric purchases: 'I would not be seen dead holding last year's model – what would my clients/peers/camera retailer/fellow camera club members think?'

But blink, and you'll miss it as today's uber-tech is tomorrow's dispensable, if not disposable, technology. Thank heavens it's also depreciable...

Apart from those old chestnuts, death and taxes, planned obsolescence rolls on with the mercilessness drive of a 1940's Panzer division.

Here also be dragons, or to better match the previous metaphor, tank traps.

Would be buyers should beware of the flip side of sensor envy, or megapixel creep. Collections

of carefully selected, and in many cases premium priced, lenses which you previously considered beyond optical reproach will be tasked with delivering photons to arrays of receptors that will show absolutely no mercy if the light is not gathered, cooked and served precisely to their liking.

The joy of that new body might just be shattered by the realisation that 6 out of 10 of your lenses may no longer make the cut, even at apertures previously utterly reliable.

That's the point where you might discover another stark reality. Most of the major manufacturers are concentrating their efforts on the arms race that is the megapixel war instead of furiously updating their lens ranges to ensure that they can offer premium modern optical solutions designed to work with ever larger sensors.

What's needed here, really needed, is for the manufacturers to come to the conclusion that the optics they produce and market today need to be better than the sensors available today. They need to get ahead of the game.

Today's camera bodies may well be accepted as short term relationships but lens choices are for keeps. Collect 10 of these and you've married into the family.

All ten, or whatever number you consider optimal, better not need replacing when the march of time signals a farewell kiss to the sexy little light tight box you bayonet on the end of them. ■

TS

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I AM INTERSTELLAR



I AM THE NIKON D810A. I am out of this world. Nikon's first astrophotography-dedicated DSLR. With an impressive 36.3-megapixel image sensor that shoots in ultra high definition, this stellar camera also features outstanding capabilities to capture nebulae that emit with H-alpha wavelength in red. I am starstruck. Nikon.co.nz

At the heart of the image



Familiarity breeds content

In many ways, focusing on any specialised area within photography is rather like entering a new relationship. This is particularly true for landscape photography.

In the beginning of a human relationship, when you and your Significant Other discover each other, there is the sense of recognition and connection. You have found your perfect partner. There is no one else in the world quite as beautiful and radiant. True Love. Then, as time passes, you may notice, as reality kicks in, a few things that begin to irritate you.

Perhaps he or she snores and stops you from sleeping, or there are issues over whether the toilet seat is left up or down. Then again, you may grow to accommodate your S.O.'s foibles and an abiding friendship becomes the firm foundation, the cement that keeps you paired and growing together. And always there is something new to be learned about that person. As time goes by, you may even come to realise that the things which attracted you in the first place still do, even though these might have changed or altered with time.

Photographing the land can be like that. For anything of value to be learned, we have to move from the one-night stands of opportunistic photography with their temporary gratification to something deeper and more lasting.

We need to develop a relationship, to give time and thought to understanding what it was that drew us to that place. Perhaps it was a trick of the light that brought recognition and understanding; perhaps it triggered memories and a sense of wonder. It will be different for each and every one of us. What is important is that we persist.

We must revisit and return, time and time again, and understand the significance that place holds for us. And what better way to do it than to write love letters with our camera? For that is the essence of landscape photography. We are writing the document of an enduring conversation and a lasting relationship.

The first time I took the switchback road that weaves its stubborn way amongst the malnourished Central Otago landscape between



© Tony Bridge

Sutton and Lee Stream, I stared in horror at the thought of trying to make photographic sense of it. It seemed an incomprehensible chaos beyond ordering.

I went away for a few years and did some growing. Then I returned to live in the district, and tried again. And once again, as a suitor, I was rejected. Try as I might, I couldn't make an image which captured the mystery I sensed before me. I moved away to live somewhere else for another few years.

Then I returned to live in the district once more. One day, on my return home from the city of Dunedin, I crested a brow, and was about to take the long slow descent into the next valley. I was behind an 18-wheeler, which was labouring and wheezing down the hill on its engine brakes. I opted not to try and overtake it, which gave me time to look and perhaps see. As I looked off to my left, I noticed the austere and gaunt ridges of rock running away from me towards the nearby mountain range. What I saw was some ancient lizard moving on a timescale far slower than my own, its spine breaking the

surface of the land. However the light wasn't in my corner, so I drove on. Although the land had raised an eyebrow in my direction, it wasn't yet time.

Then I moved out of the district again.

Work brought me back some months later. This time, as I crested the same rise, the land decided to affirm my presence, as Minor White so aptly put it. A storm was breaking cloud over the ranges to the west, and the rock spines were outlined and rimmed by the afternoon light.

Timing, light and patience collided in a perfect storm. Moments later, the image captured, I was content.

The relationship had moved to a new level. ■

TB

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Stephen TILLEY

Often in fashion

Stephen Tilley has something in common with Mario Testino, the late Princess Diana's favourite photographer. Both have pointed their cameras at the Princess of Wales. For Testino, as part of a stellar career the gig was frequent, and definitely a paid one. In Stephen's case however, it was once, as a primary school student. The camera was his parents' old 'box brownie', and the occasion was a royal visit to New Zealand.

This was an early, but telling, example of what would grow and evolve into a deep fascination with photography and from those small beginnings, just like Testino, Stephen went on to photographing beautiful people, specialising in fashion and advertising. Stephen also shoots fashion editorials for many of the leading NZ publications and received an MPA (an award from the Magazine Publishers Association NZ) for best use of photography for his Fashion Quarterly magazine shoot in the Mojave Desert, California. ▶



*Mindfood Style. Styling Jane Mow. Model Yaya Deng.
Canon 1Dx with 50mm lens, lighting Profoto B1.
© Stephen Tilley*



We sat together in his spacious studio, under a wall of windows on a cold Auckland winter's day, huddled around a trio of Macs and a bank of drives, reviewing an impressive collection of work from across the three genres.

Stephen backgrounds his career:

'A friend of mine who later studied photography was my early inspiration to take photographs and together we would spend time shooting and then processing and printing our images in the darkroom. Photography was not something at this stage I considered as a career opportunity, it just felt like a fun thing to do rather than a viable job option.

My first opportunity came in London on my O.E.* when I was recruited to work on a youth culture magazine called 'Insync', on the strength of my portfolio of travel images. We were based in the creative hub of London at that time, Brick Lane, in a building called the Truman Brewery. This massive building was dedicated to anyone associated with the creative industries and lured by cheap rent, artists, stylists, photographers, designers, model agencies, and musicians, all took up residence there. It was the beginning of the west end boom and created a hub for emerging artists and creatives and turned out to be an ideal environment to fuel my early photographic ambitions. I spent my days shooting the London street culture and the evenings scanning prints and learning Photoshop. Downstairs in the vibe bar everyone from Goldie, Grooverider, Pete Townsend, Liam Gallagher, Patsie Kensit, Billy Corgan and Madonna would be lazily sipping pints. I soon became the photographer for the public relations work undertaken by the building's owner, and this fortuitously led to shooting London Fashion week over two consecutive years (1998-99) where I was given unhindered access to the best shows, which helped develop my interest in fashion. It resulted in being able to build the portfolio that I planned to use on my eventual return home to Wellington, NZ.

*O.E. (overseas experience) is a de facto term used to describe a rite of passage for many young New Zealanders, an often extended working holiday undertaken after leaving either school or university, typically back to the 'old country' of their parents or grandparents point of origin. Proving for many to be a formative and life changing experience, the practice, and the term, have become a part of the national psyche.

'On the way home, my partner Caroline and I travelled through Thailand, and Laos and I shot street portraits of the people and culture there. These images, together with portraits and scenes I'd shot at London fashion week became an exhibition in Wellington, which was well attended and well received by a range of media outlets. This was primarily thanks to Caroline, as her work is in the field of public relations, and her networks were strong. This created a channel leading me into fashion work and I worked on Loop Magazine which was a Wellington indy youth fashion mag at the time.

We soon moved to Auckland, believing that this offered better work opportunities for both of us, and moved to a little apartment in Newton Road.

I am a self-taught photographer and I learned through reading photography books and really just shooting like crazy at every opportunity I had. I was passionate and spent many hours wandering streets spending a fortune on film, developing my style and an identity. Reading fashion magazines my earliest inspiration was **Corrine Day** and the Face editorial she shot of Kate Moss, I loved that late nineties style where it all got stripped back, post punk, grunge youth style was something I could relate to. It felt real and relevant and most importantly, like something I could actually create rather than the glam 80's fashion styles that the zeitgeist slowly engulfed. ▶

Mindfood Style. Styling: Jane Mow. Model: Yaya Deng. Canon 1Dx with 50mm lens, lighting Profoto B1. © Stephen Tilley



I was a Nikon user at this stage shooting all 35mm film, and later, my first medium format camera was a Hasselblad which I absolutely loved, I had 2 lenses, the 50mm and 80mm. My first lighting setup was Bowens, 2 mono blocks with 2 softboxes. So I learnt my craft in film.

Using film was a great way to learn as you had to really concentrate, you had to know that you had your exposure right, your film type and each shot needed to be considered as it was costing money – and to a fledgling photographer it was expensive. I think the key to being a successful photographer is never being satisfied with what you know, to have that desire to take a better picture every time you pick up the camera, to be inspired by other photographers but never to copy, you have to find your own voice and creative style. There are many knocks along the path and they are difficult to manage as it feels so personal, I believe it's how you handle these knocks rather than believing you know everything. The key is to seek advice on your work and accept criticism as a part of the learning curve.

My Hasselblad was stolen from my apartment and turned up later in Palmerston North on the side of the road by which time it was the insurance company's property which absolutely broke my heart at the time. It was replaced by a Mamiya 7 6x7 range finder with 80mm and 43mm lenses. I still have this camera. This was about the time that the momentous shift to digital began and I sold my Nikon for one of the early Canon full frame sensor digital cameras. In the early days the skin tones were horrific – really contrasty and magenta and grass was fluoro green and looked terrible – but I embraced the new technology. I already had a little bit of knowledge of Photoshop and I jumped on the bandwagon quite easily. I enjoyed the creative freedom that the digital age exposed by not having to pay for film, I also quickly realised that this was certainly going to be the way of the future so had to get involved or be left behind.

I can't even remember which model that was, maybe a 1Ds, but I can certainly recall it being expensive as I had to swap all my lenses over, but I have been a Canon user ever since.

My main camera now is a Canon EOS 1Dx, which I believe is an incredible device, particularly for its light sensitivity, as being able to shoot at high ISO gives you a level of creative freedom that was never possible before.

I now run a studio in Grey Lynn and I've been shooting in Auckland for 15 years. I have a family and a house in Mount Albert, so not too far away. I never felt the drive to move to New York chasing the fame and big money as I love New Zealand and am very happy to live here doing exactly what I love the most, and having access to the most beautiful, inspirational locations on the planet.'

Our polite interrogation began:

f11: Welcome Steve, delighted to show your work here in the magazine.

ST: Great to be here, thank you for having me.

f11: There's so much superb stuff here, I don't know what to keep in and what to leave out! One directory leads to another, and another, how do you keep track of all of these images?

ST: Well that is the million dollar question I've been asking of myself recently. With digital photography there is a lot of data to manage ▶

Max Summer campaign. Art direction: Switch. Model: Avril Rae. Shot at Kingsize Studios. Canon 1Dx with 70-200mm L lens. © Stephen Tilley



as some shoots are 80 to 100GB a day. After each shoot all of my files are backed up to an external drive. Once the shoot has been published I keep the 'selects' folder and delete the rest. The reality is if you didn't like it the first time you viewed it there is no point in these files taking up valuable space on drives. At the moment I have about 15TB of external drives and counting. I am anticipating that better cloud based services and higher internet speeds will soon take us to the point where that becomes a viable option for storage.

f11: You love where you live, you're doing great work and working with quality clients – is there any danger of complacency creeping in? How do you enjoy the success but keep a wary eye on that?

ST: Yes that question even worries me. I remember those years wandering around Paris with a camera and taking pictures only for the sake of art and memories, the excitement and the passion of developing film and finding even just one great photo in a roll. I am always conscious of maintaining that passion. The reality of taking photos for a living is that you are mostly shooting to a brief and recreating an art director's vision. I realised that I need to keep shooting mini projects to keep that passion alive. For me, that mostly involves my Polaroid work, which I have exhibited several times. It also involves shooting images during my free time in order to practice new techniques and develop new styles so that I keep learning, imagining and growing as a creative. I truly believe that every time I pick up the camera I learn something new. It's part of the mystique of photography. ▶



Mindfood Style Magazine. Styling: Jane Mow. Make Up Brad Lepper and Kath Gould.
Canon EOS 1Dx with 50mm lens. Lighting Profoto B1. © Stephen Tilley

f11: Rather than working with an agent, you represent yourself to clients. Do you enjoy that process or is it hard to motivate yourself to wear the self-promotional hat?

ST: Yes, it's very hard to promote yourself. I have had help with that in the past from my partner Caroline (Process PR) but it really is a case of constantly reminding yourself to make the effort to get outside the comfort zone and either network, market yourself or show your book to potential clients. It's a competitive market, possibly more so these days, with easy access to cheap hires, and easy to operate SLR's, so its essential to develop your own style with honesty and make that known. Fashion editorial is a good way to keep your work out there in the public arena.

f11: Is most of your work assigned through an ad agency, or done in a direct relationship with clients?

ST: In general, the advertising work is always through an ad agency and the fashion work is via existing relationships with clients. There are exceptions but these are few.

f11: You've already mentioned the late British photographer Corinne Day as an influence, and we've previously talked about people like Herb Ritts and Helmut Newton, but who else do you consider as having had an impact on your work?

ST: I'd say Bruce Weber, David Bailey, Robert Capa, Robert Frank, and Richard Avedon, as even if they are not indicative of my style, I am still able to enjoy their contribution to photography as a whole and this is a source of inspiration. I have a book collection which includes the work of these photographers and often trawl through these when seeking ideas for shoots. Closer to home I have always enjoyed Derek Henderson's work, for the way he could turn an ordinary scene into something beautiful, and the late Craig Owen took great photos.

f11: You seem to make very good connections with the talent you shoot, to me it's palpable in the images, what are the secrets to doing that?

ST: I think it's very important to have a fun relaxed shoot, even under the occasionally stressful situations which I sometimes find myself in, like shooting a summer campaign for Max in sub zero conditions and 140km per hour winds and blustery rain! I always endeavor to maintain a relaxed easy going vibe, I believe any tension on a shoot will be evident in the final result. It's important to ask my models questions, talk to them find out personal things like what music they like, and try to break down the barriers between model and photographer and make this extraordinary moment and location, ordinary. The greatest moment in an image is when you have achieved honesty. I never force models into weird or unnatural positions as I prefer them to be themselves and let the photos record their personality and be truthful to them. Naturally, it certainly helps if I'm working with experienced models. I love those beautiful 'in between' moments where the façade of the moment has been completely dissolved and you capture the very essence of someone. If you look at that Kate Moss editorial of Corinne Day, this has truly managed that. It was controversial at the time which I never understood, all I saw was perfectly honest images of a soon to be super famous human. Technology these days allows you to shoot so fast that you can shoot right through these moments and choose the file that perfectly reads as 'natural'. Shooting film meant you really had to target that specific 1/125th of a second and required far greater concentration. ▶

*M2 Woman Magazine NZ. Styling: Barry Betham.
Canon EOS 1Ds MkIII with 70-200mm lens.
© Stephen Tilley*



f11: Is an art director often on set with you, or do you tend to work more independently with just you and the models you're shooting?

ST: My advertising shoots almost always involve an art director. In the case of fashion for magazine editorials, these are usually a collaboration between the stylist, make up artist and model, and very rarely have an art director. Fashion editorial images are usually born from an idea originating either from the stylist or myself – or as a team effort. We might be exploring an inspiration from an image we've seen, or a movie, or even something one of us has read. Sometimes it's as simple as an amazing new model who has a particular look and you develop and build an idea around that look.

f11: Do you prefer a silent set, or music in the studio when you're shooting?

Always music! Everyone who knows me, or has worked with me, knows that music is a vital part of shooting with me in the studio, it instantly relaxes everyone. I often ask models what music they like as I have a wide library of musical genres and I generally have something that they like in my collection. The right sounds instantly become a 'leveler'. Sometimes I'll catch a model singing to themselves or tapping their feet, and I love seeing that as it's an indicator that they're relaxed and a sign that we're going to get great results. To be honest, I listen to music at every opportunity be it at home, in the car, or at work. My happy place is listening to music, it fuels my creativity, always has.

f11: Do you hang with a photographer pack here, or are you more solitary in your work?

ST: I love chatting with other photographers but the reality of this is that it happens very rarely, mostly when I'm in group exhibitions or at an industry event. I do believe there is a friendly environment among most photographers where I operate, the reality is we share one major thing in common through the love of our trade.

f11: Are assistants part of your world, and how often do you often use them?

ST: Yes, assistants are a very important aspect of my work, and really skilled assistants can assist me to create a better final result. I have never been too arrogant to take advice from assistants, in addition to offering other ideas they can also free you from the lifting and technical aspects and leave you to concentrate solely on the art of photography. In the digital age being technically sound on computers and software has become as much a part of the process as taking pictures so a good assistant has to bring those skills with them. Gavin McGregor, who is a much sought after assistant these days, is a great example of an assistant who takes his role very seriously and can definitely help create a better final result.

f11: In the same vein, do you work with multiple make up artists or have a regular provider for these services?

ST: I do have make up artists who I enjoy working with, but the reality is most of the time they are chosen by the client, particularly in fashion, as the client more than likely has an existing relationship with their own MUA. Sometimes I am able to influence that decision, but not always.

f11: Harking briefly back to the film days, and by way of background, what film types did you work with and what were your favourite products?

ST: When I began shooting it was always Fujichrome Provia 400 reversal film. It's what I always shot with in London. Pondering that for a moment, its amazing how much creative freedom is open to a photographer in the ▶

New Zealand Weddings Magazine. Styling: Ana McDonald. Makeup: Margo Regan. Canon EOS 1Ds MkIII with 70-200mm lens. © Stephen Tilley





digital age when you can turn up to a location and shoot at any ISO ranging from 100-3500 without any grain or reciprocity issues. I could never understand why most professionals I knew shot colour negative film rather than reversal as I could never get the results with negative. My preference for black and white film was always Fuji Neopan and I often shot the 1600 ISO version for the grain, which I loved, and the incredible light sensitivity.

I believe it was a real turning point in my career when I discovered Fuji Reala 100 colour negative film and experienced how it allowed far greater latitude in shadows and highlights, whereas Provia had absolutely no latitude – it had to be shot exactly right, within half a stop. Negative film was safer with far greater latitude and you could experiment with pushing the film in processing to provide greater contrast if needed. A revelation of sorts.

f11: I know you're still enamored of your EOS 1Dx, but in all honesty, do the 50 megapixel sensors in the new EOS 5Ds and 5Ds R have any appeal for the type of work you're doing?

ST: Not really, but of course I will buy one to have that high res capability but I doubt I will have much use for it. My 1Dx shoots 18 megapixel files but I am always reducing the size of the output prior to publishing anyway, even for billboards! My 1Dx is amazing, I have taken full-length portraits which have been brutally cropped down to 'head and shoulders' and these have then been put on billboards and the images still look absolutely fine. But yes, I believe most photographers have a camera fetish and love having new devices, and I'm no different. A better camera can, of course, create a better result and this is progress that has to be constantly maintained. Historically you could

◀ *New Zealand Weddings Magazine. Styling: Ana McDonald. Makeup: Margo Regan. Canon EOS 1Ds MkIII with 24-70mm lens. © Stephen Tilley*

buy a Hasselblad and shoot with that for the rest of your career, now on average I am updating my system every 2 years which is expensive, but it gives your client and yourself a better final result. I love cameras as much as any other photographer I imagine, I think from memory when I bought my Hasselblad it spent the night on the pillow next to me!!

f11: What lenses make up your camera kit to hang off the end of the 1Dx?

ST: I have the 24-70mm f2.8 zoom, 50mm f1.4, 85mm f1.2, 100mm f2.8 macro, 135mm f2 portrait lens, and the 70-200mm f2.8 zoom. All are Canon L series lenses.

f11: Is there anything shiny and new speaking to you from across town saying, 'come, buy me....' at the moment?

ST: I would love the new Phase One DF system but I imagine it will more than likely be the Canon EOS 5Ds R. Like most photographers, I have always coveted the Leica system as a Leica camera has always held appeal.

f11: What are your lighting equipment preferences today, in studio and on location?

ST: I have recently purchased the Profoto B1s which I absolutely love for location work. I appreciate the freedom they have given me with ease of use, short flash recycle times, quick battery charge times and light weight. In the studio, I mostly use Broncolor Verso units primarily for the extra power they provide.

f11: What's your typical post production workflow, and are you a believer in Photoshop plug-ins?

ST: My first task is always backing up, then selecting the hero shots, and getting those files to the client for final editing. Once the initial selection process is finished I grade and then output to the various file sizes needed. I do use one Photoshop plug in called Alien Skin which simulates film grades perfectly, and I am ▶

often drawn to using the Reala filter. It also has a really easy to use grading system. After Alien Skin grading and any skin cleaning needed in Photoshop the job is basically done. Except of course, in the case of advertising images which usually involves sending my RAW files to the nominated retoucher and making notes to accompany these where applicable.

f11: Are you under a lot of pressure to deliver files with a lot of retouching, or do your clients enjoy a certain degree of realism in the images? What's your personal position on this?

ST: With my fashion work I prefer realism and Photoshop is only used to remove any minor skin blemishes, and even then very gently. I always maintain the skin texture, personally I don't like that look where the skin gets polished so extremely that the models look like mannequins. If a model turns up with freckles I usually ask the make up artist to keep these rather than plaster the face with concealer, it's all part of who this person is, and the reality is always better than a construct. I do believe there is a bit of a trend towards more natural looking photos and the best example of this is the Kate Moss editorial for Vogue Italia, beautiful black and white images by Peter Lindbergh, with a definite nod to the old classic Vogue fashion images. They are completely unretouched, which in this age is miraculous, Kate Moss is still looking beautiful without the need for any Photoshop, believe it or not. The advertising work I do is almost always retouched. It's the very nature of the game, and this is usually handled by professional retouchers. For the most part, I am involved in this process and happy to voice my opinion when required. ▶



Mondegreen advertising campaign. Retouching: Dan Corian Vlad.
Canon EOS 1Ds MkIII with 100mm lens. © Stephen Tilley

Following double page spread: Art Direction: DNA Design.
Canon EOS 1Ds MkIII with 24-70mm lens. © Stephen Tilley



f11: When did you last shoot a roll of film – and do you remember what was on it?

ST: It was used for some family shots in the Coromandel Peninsula on my 2014 Christmas holidays. I used my old Nikon F90X and a manual 24mm lens and shot a few rolls of Reala, just purely for the fun of shooting film again

f11: Do you shoot any personal projects, and if so, what are you shooting at present?

ST: Yes, as I mentioned earlier, I have carved a bit of a niche for myself with the Polaroid pieces that I produce, and I am currently working on an exhibition using Fuji Instax film. Watch this space!!

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

ST: It would be easy to say that the great photographers such as Henri Cartier Bresson, Ansel Adams, Robert Capa, Irving Penn, Helmut Newton and Peter Lindbergh defined the golden era of photography. Their images certainly required a greater skill set, than is required for today's digital photography. Their images are iconic and they carved a direction that many photographers following would find inspirational. But digital photography is still in its relative infancy, and it's exciting to see where the technology will lead us. Imaging these days has limitless potential, and with software tools the only boundaries are the imagination of the person crafting the image.

f11: What would you say to your son or daughter if they wanted to follow in your footsteps as a photographer?

ST: I would love to see them take up photography, but like my parents I would never try and influence them into a particular career like banking or medicine. Banking was big in my family, I'm just thankful that was not my fate! So my advice to anyone, including my kids, would be just to look within and discover exactly

what you want to do, never be driven by the potential money that a career may provide but discover your passion, then you will always be happy. If they chose photography then my advice would be to get an old film camera, buy some film, and go travelling.

f11: If you could photograph anyone on the planet, who would it be) and what location would you choose?

ST: I would love to shoot Kate Moss, at Glastonbury, which I suppose is predictable and boring, but for my generation she defined fashion and is without a doubt the most important model of our time. Either Kate or Keith Richards, purely because I would love to meet him and I imagine making black and white portraits of him relaxing at home.

f11: What's the most expensive lesson you've learnt in this business?

ST: The importance of having a great studio – and one that is incredibly secure. Long story, sad story, lesson learnt. I'll say no more.

f11: Complete this sentence. The best thing about being a photographer is...

ST: The best thing about being a photographer is, doing exactly what you love doing for a job, as it means you'll never work a day in your life. To me photography was a hobby and a passion before it became a job. I didn't choose photography as a career, it chose me. I love the process of working with other creative people and creating images that begin as a thought or a sketch on paper and then become something tangible. The camera records in complete honesty that particular 1/125th of a second ▶

Remix Magazine, NZ. Canon EOS 1Ds MkIII with 24-70mm lens. © Stephen Tilley © Stephen Tilley



of your life and your thoughts at that exact moment. Hopefully these images will have longevity and remain relevant, who knows, but photography is my chosen method to leave behind my own mark on the world.

f11: Thanks Steve, it's been a pleasure learning about you and your work.

ST: Cheers, I've enjoyed the process. ■

TS

<http://stephentilley.co.nz>

Instagram: [stevetilley_photo](#)

► *Fashion Quarterly Magazine, NZ. Styling: Sally Ann Mullin. Canon 1Dx with 50mm lens. © Stephen Tilley*



Fashion Quarterly Magazine, NZ. Styling: Sally Ann Mullin. Canon 1Dx with 50mm lens. © Stephen Tilley





▲ Fashion Quarterly Magazine, NZ. Styling: Sally Ann Mullin. Canon 1Dx with 85mm lens. © Stephen Tilley

► Fashion Quarterly Magazine, NZ. Styling: Sally Ann Mullin. Canon 1Dx with 50mm lens. © Stephen Tilley





▲► Both images: Remix Magazine, NZ. Art direction: Justin Jones. Styling: Victoria Harvey. Make up: Leisa Welch. Model: Ellie Lemons. Retouching: Stephanie O'Connor. Canon EOS 1Dx with 85mm lens and Broncolor lighting. © Stephen Tilley





▲► Both images: Fashion Quarterly Magazine, NZ. Styling: Sally Ann. Make up: Kath Gould. Model: Ella Verberne. Canon EOS 1Dx with 50mm lens and Broncolor lighting. © Stephen Tilley





▲ Barkers Menswear Winter campaign, NZ. Art direction: Switch. Retouching: Dan Corian Vlad. Canon EOS 1Dx with 24-70mm lens. © Stephen Tilley

'I didn't choose photography as a career, it chose me. I love the process of working with other creative people...'

► Barkers Menswear Winter campaign, NZ. Art direction: Switch. Retouching: Dan Corian Vlad. Canon EOS 1Dx with 135mm lens. © Stephen Tilley





▲ *Ecoya Bodycare campaign. Art direction: Consortium. Retouching: Dan Corian Vlad. Canon EOS 1 Dx. © Stephen Tilley*

▶ *Ecoya campaign. Styling: Rachel Churchwood. Canon EOS 1Dx with 24-70mm lens, in available light. © Stephen Tilley*





▲ Max Summer campaign. Art direction: Switch. Models: Avril Rae and Zippora Seven. Canon EOS 1Dx with 70-200mm L lens. Shot at Kingsize Studios. © Stephen Tilley

▶ Max Summer campaign. Art direction: Switch. Model: Michelle Hughes. Canon EOS 1Dx with 50mm lens. © Stephen Tilley





▲ *Max Summer campaign. Art direction: Switch. Model: Zippora Seven. Canon EOS 1Dx with 50mm lens. © Stephen Tilley*

▶ *Max Winter campaign. Art direction: Switch. Make up: Mary Estelle. Model: Zippora Seven. Canon EOS 1Dx with 50mm lens. © Stephen Tilley*







▲ Max Winter 2014 campaign. Art direction: Switch. Stylist: Rachel J. Morton. Make Up Verity Griffiths. Models: Zippora Seven, Georgia Fowler, Ngahuia Willams. Canon EOS 1Dx with 50mm lens. © Stephen Tilley

'Everyone who knows me, or has worked with me, knows that music is a vital part of shooting with me in the studio, it instantly relaxes everyone. It fuels my creativity, always has.'

◀◀ Previous double page spread: Max Winter 2014 campaign. Art direction: Switch. Styling: Rachel J. Morton. Make up: Verity Griffiths. Canon EOS 1 Dx with 70-200mm L lens and Profoto B1 lighting. © Stephen Tilley

▶ Max Winter 2014 campaign. Art direction: Switch. Stylist: Rachel J. Morton. Make Up Verity Griffiths. Model: Zippora Seven. Canon EOS 1Dx with 50mm lens and Profoto B1 lighting. © Stephen Tilley





Helmut HIRLER

The visible world

German photographer Helmut Hirler divides his time between Europe and New Zealand, where he has lived since 2009 and where he runs a photographic gallery in Waipawa, in the North Island of NZ. As a boy, he was fascinated by photography and his direction was firmly set.

Hirler has a Masters degree in Photography from the Bayrische Staatslehranstalt für Photographie in Munich, Germany and was the head tutor for photography at the Gewerbliche Schule Bad Saulgau, a Polytechnic in Baden-Württemberg, for 30 years. Today, he continues to teach and advise around the world.

In addition to being held in private and public collections worldwide, his photography has been extensively published, exhibited and awarded. ▶

Panguitch, Highway 89 Utah, USA. © Helmut Hirler. All images in this portfolio were captured on a Linhof Technorama 6x17 camera using 120 format Konica Infra-Red film.

*'Helmut Hirler is part of an unbroken tradition of bold pioneers, who for centuries attempted to describe the earth's strangeness and beauty.'
— Horst Klover*



Rossmore, Awatere River, South Island, New Zealand. © Helmut Hirler

A list of credits runs to almost four pages and includes Red Dot and World Heritage awards so suffice it to say that the man arrives here with nothing left to prove.

He specialises in infra-red photography because of the high quality results and uses silver gelatine processes on the finest photographic papers, producing his prints in the traditional darkroom to preserve the quality of the images.

German photographer and author, Horst Klover, described Hirler and his work:

'Helmut Hirler is part of an unbroken tradition of bold pioneers, who for centuries attempted to describe the earth's strangeness and beauty. When photography became portable in the mid nineteenth century, it outstripped the wordy

reports, augmenting and replacing these with the likenesses of landscapes and cultures. To capture these, even photographers would take great pains upon themselves, accompanying explorers on yearlong expeditions or travelling alone, all the better to astound those who stayed at home with his discoveries upon his return. The singular prints and photographic enlargements from this era are an exclusive market today.

Urbane photographer Helmut Hirler takes his motorcycle, his panorama camera in his backpack, for the treks he now finds short, like from his native Allgäu, Germany to the Spanish mountains. Yet the ever-new search for far-flung natural and cultural landscapes also tempts him. ▶

'I only work with film with my Linhof Technorama 6x17 camera while travelling for my personal photographic work. It needs no battery, is absolutely reliable and creates large negatives with enough information for large format prints up to 3 meters in length.'

Writer Paul Theroux might well express his thoughts: 'That is the best mood for a departure: I was ready, I was game for anything. Only later, when you're en route, do you notice that the greatest distance awakens the greatest illusions and that traveling alone is both a pleasure and a burden.'

Photographer Hirler relates his long, solitary tours in his panoramic images. They often lead him to southern regions; the Asian Pacific region is one of his primary destinations. But he also finds space in his work, which is regularly honored with exhibitions, books, and calendar editions, for the wooded landscapes of his native southern Germany – almost as much as for sprawling deserts, hidden river valleys, and venerable Asian temple complexes.

Hirler has also anchored part of his life and work in New Zealand; high-ranking galleries here also display his images. The true reason for his love of New Zealand, however, lies not only in his success there but also in the artist's temperament. He says the best thing about a 'one-in-a-century day' is being under an open sky with a camera, alone, 'not a single person far and wide.' An experience one has seldom in Central Europe – but it is possible in New Zealand, as well as in Iceland, parts of central Spain, and all the areas of untouched nature Hirler tirelessly travels through.

'The unknown landscape is enough reason to look for it'

Hirler makes a lot of time for his photographic journeys to new regions, as he did for the entire year of 2007. Hirler had a particular camera in his luggage. The heavy Technorama with a 6x17cm negative format captures images on black-and-white film – only four shots per roll – in hardly beatable brilliance. He often uses infrared materials and perfected filter combinations in order to convey a landscape's strong sense of drama. In doing so, Hirler reinforces his encounters with nature in his

shots, continues the dialogue in the darkroom, and only then, when it truly speaks to him, renders it in a photograph of the finest grey tones. It should tell of solitary wanderings through wide landscapes and their beauty. The phrase 'bound to nature' is too insipid for Hirler's devotedness; something much stronger penetrates the surfaces of his photographs: the unbound love of the visible world.'

** Both quotes are from 'Patagonia Revisited' by Bruce Chatwin and Paul Theroux, Houghton Mifflin, 1986

From his many collections of work, we've curated a series of images which share a common theme, the inevitable decay of assorted motor vehicles left open and vulnerable to the elements as objects within the landscape. The collection spans decades and continents. Some of this was published as a series called 'Forgotten Kiwis' but we widened our collection to include vehicles shot outside of this country.

All of these images were taken with a Linhof Technorama SIII with 72mm, 90mm and 180mm lenses. The film used was Konica Infrared, which has been out of production for more than 8 years. Hirler says that he still keeps a few hundred rolls in his freezer, but this begs the question, what will he do when the last roll has been exposed?

We talked to Hirler about the collection:

f11: Hi Helmut, welcome to f11 Magazine! You're in Europe at the moment, have you been shooting this trip?

HH: I have been in Germany, Austria and Switzerland and took some more photographs, mainly in the Swiss Alps, for my landscape archive.

f11: Is this trip for business or for pleasure? What interesting imagery or technology have you seen over the last few weeks?

HH: This trip was almost exclusively for pleasure. I was also invited by the German camera

manufacturer Leica to work with the Leica M Monochrom and to tell about my experience in infrared photography.

f11: What has 30 years in the field of photo education taught you, or delivered in terms of experiences and observations?

HH: First of all, you learn all your life! Even as a tutor I often had the chance to learn from my students to see things from a different point of view. It was always very interesting to see 25 images of the same theme, done in different ways.

f11: Over the time of your tenure at Gewerbliche Schule, 1979-2009, did you observe significant changes amongst incoming students (aspirations, behaviour, attitudes, work ethic etc?)

HH: In these 30 years I always had a small group of really keen students in each course, who were willing to put more effort into their apprenticeship than the average and they normally became successful photographers. Most of them still run their own businesses.

f11: Do you have any active involvement with photographic education in New Zealand?

HH: I had many requests to give photo workshops in landscape photography, but decided to limit this to presentations for groups or photo clubs as day events in our gallery. From time to time I had students from photo schools asking for help or for my opinion.

f11: Some say that there are far too many photography students today, and far too few new positions within industry for them to fill – what are your observations?

HH: It is true, there are too many students in photography. Often they realise later on, that this profession includes more than holding a camera in front of some beautiful girls and it often frustrates them to carry heavy flash generators and set up all the equipment for

fashion or advertising photography, or to organise locations and get permits to work there. But, as I said before, the ones who are ready to invest more than the average of time, self critique and effort into their training, will get involved more deeply than the rest.

f11: When you were lecturing, was there an acceptance that for some students this would end up being vocational training rather than training for the workplace?

HH: I always tried to keep my lecturing as realistic as possible. We often made projects for companies and produced work, which was used by them for advertising and it did not end up in the waste paper basket.

f11: Do you keep in touch with any of your former students, and do you follow their careers and creative output?

HH: Weekly, I get requests via Facebook from former students wanting to stay in contact and it is nice to see, that some of them work on their careers very successfully. I am pleased to see, that some do much better work than I can do, especially in digital compositing, like my former student and friend for many years Uli Staiger, who gives workshops for ADOBE all over Europe! I call him the 'Salvador Dali' of photography.

f11: Which of your former students do you consider to be doing really important work now?

HH: Some work for magazines and they produce important documentary work for the public, others work in the development departments of world renowned companies like Hewlett Packard, Leica and others.

f11: Were you fortunate enough to have mentors of your own when completing your Masters? Who were these people and do you follow them still?

HH: I was very lucky to experience the influence of two tutors in my masters years in Munich. ▶



Picton, South Island, New Zealand © Helmut Hirler

They were completely different, so we as students got a much wider range of practical photography than usual. I learned the most from the oldest teacher for graphic design, who had the latest point of view in photography at that time. I didn't know then, that I would eventually become a tutor in photography and when I had to work with students by myself, he often came back into my mind, because he always made constructive criticism. I followed my tutors for a short time, until I found my own way in photography.

f11: Which three photographers do you admire most, and why?

HH: I always admired Ansel Adams, not only for his work, but for the person he was. He was not

a 'loud' photographer, but his work was the beginning of a movement for saving our environment. I also was fascinated by the portraits made by Irving Penn, especially the ones shown in his book '*Worlds in a small room*'. Finally, I raise my hat for Sebastiao Salgado. I think he made, and still makes, the best documentaries since photography was invented. He had a very hard time with his passion, had to quit for a while to recover and started a remarkable forest project in his home country of Brazil. I hope that I can meet him some day!

f11: What drove you to leave Germany in 2009 and to settle here in New Zealand?

HH: First, to follow my partner and soul mate Sally Maguire, who I met in 2006 here in New ▶

'I still try to draw attention to the beauty and fragility of the environment.'

Zealand. Secondly, for the way of life and, for sure, for the beautiful, breathtaking landscapes.

f11: Tell us about your life in Waipawa, in the central Hawkes Bay region of NZ, the gallery and the creative community in the region?

HH: We moved an existing 350 m² house onto a property at the Northern end of Waipawa in 2012. After 9 months of renovation, we could finally open our 'ARTMOSPHERE Gallery' next to the State Highway. We both enjoy the relaxed lifestyle and the climate here in Central Hawkes Bay and our connections to more than 70 artists who work for our gallery. Most of them have become good friends. Sally's paintings in oil, and my photography, are still the main part and main sellers in our gallery.

f11: Can you compare the way that photography as an art form is viewed in Germany versus the way it is viewed here in New Zealand?

HH: Photography as an art form is more accepted in Germany, but New Zealand is catching up. A strange thing I experience here in New Zealand is, if I set up an exhibition with international images, only small numbers would come to see the exhibition. The Kiwi loves to see images of his country!

f11: I know that silver halide imaging is your first love, all of the images in this feature were shot on film. How have you also embraced digital technology and how are you working with this today?

HH: I also work with digital cameras for normal photographic purposes and I only work with film with my Linhof 6x17 Technorama camera while travelling for my personal photographic work. It needs no battery, is absolutely reliable and creates large negatives with enough information for large format prints up to 3 meters in length. For collectors and archives I still produce my silver gelatin prints in the darkroom. But for exhibitions I scan my negatives in very high resolution to print them with my large format printer.

f11: Do you have a digital darkroom, or is all of your output done by traditional wet processes in the traditional darkroom?

HH: I develop all of my film by myself and enlarge all silver gelatin prints from selected negatives. All selected negatives get scanned in high resolution to make large format prints for exhibitions and customers in our gallery.

f11: Are you still a very active photographer, or does your imaging consulting and gallery work keep you too busy to shoot?

HH: I always work on my topics, for example my 'Landscapes', 'The Forgotten Ones' and 'Trees' – the latest book which appeared at the International Frankfurt Book Fair last October. In the summer time, when our gallery is very busy, I have less time for my photographic projects.

f11: What camera or camera system is your main tool today?

HH: It is still my Linhof Technorama 617, followed by my Canon EOS 5D MkII.

f11: What will you do when your last roll of Konica Infrared 120 film has been exposed?

HH: I still have more than 200 rolls in my freezer, but new brands are already on the market. I don't necessarily have to use IR film, because regular black and white film combined with red filters offers similar effects.

f11: In your opinion, has digital saved or doomed photography?

HH: Digital photography opened so many new possibilities and has spread photography all over the planet. On the other hand, photography has become an obsession of the masses and the intensity of perception is flooded with numberless images. People lose the ability to focus on the present situation. With my Linhof, I have 4 exposures on 1 roll of 120 format film, but on the Canon, a 16 GB SD card allows 3500 exposures.... I think, to some degree, that digital saved photography.

f11: Are you as excited about photography now as you were when you gained your Masters in 1979?

HH: It is still my passion, just as it was 45 years ago, when I started my apprenticeship. Photography is a wonderful medium to tell stories or deliver information. I still try to draw attention to the beauty or fragility of the environment.

f11: What trends in photography today most annoy you?

HH: When people take countless images with their cell phones or when I hear, that they will 'fix it later on' with their computer!

f11: What's the best thing about photography today?

HH: The light weight of the photo equipment, the instant control of the image and the fast data transfer to almost every place on earth.

f11: What projects are you working on now, and what aspirations do you have for your own photography?

HH: I still work on the same projects as shown on my website and as long as I can carry my heavy gear, I will go on as before and find my remote and fascinating landscapes.

f11: Thanks so much Helmut, great to have you with us. ■

TS

<http://www.helmut-hirler.de>
www.artmosphere-gallery.com
LUMAS Gallery



Helmut Hirler. © Helmut Hirler



▲ *Lentas Crete, Greece.* © Helmut Hirler



► *Bedrock, Colorado, USA.* © Helmut Hirler



▲ Tirau, North Island, New Zealand. © Helmut Hirler



► Coonoor, Puketoi Range, North Island, New Zealand.
© Helmut Hirler



▲ Stillwater, Greymouth, State Highway 7, South Island, New Zealand. © Helmut Hirler



► Apiti, North Island, New Zealand. © Helmut Hirler



▲ Linton, North Island, New Zealand. © Helmut Hirler



► Awahuri, Palmerston North, New Zealand.
© Helmut Hirler



▲ Woodville, Pinfold Road, North Island, New Zealand.
© Helmut Hirler



▶ Woodville, Maharahara, North Island, New Zealand.
© Helmut Hirler



▲ Skjoeldofsstadir, Iceland. © Helmut Hirler



▶ Skjoeldofsstadir 2, Iceland. © Helmut Hirler



▲ Omate, Peru, South America. © Helmut Hirler



► Tokomaru Bay, North Island, New Zealand.
© Helmut Hirler



▲ Omaruru River, Namibia. © Helmut Hirler



► Omajette, Damaraland, Namibia. © Helmut Hirler



▲ Cowhill, Route 66, Arizona, USA. © Helmut Hirler



▶ Hyder, Alaska, USA. © Helmut Hirler



▲ Bodie, California, USA. © Helmut Hirler



► Marysvale, Highway 89, Utah, USA. © Helmut Hirler



▲ Kaufdorf, Bern, Switzerland. © Helmut Hirler



► Whataroa, State Highway 6, South Island, New Zealand.
© Helmut Hirler



▲ Fruitland, Highway 40, Utah, USA. © Helmut Hirler



▶ Salamiou, Cyprus, Greece. © Helmut Hirler



▲ Arago, Oregon, USA. © Helmut Hirler



▶ Madredejos Province, Toledo, Spain. © Helmut Hirler

Stuart GIBSON

Wet, wet, wet

Stuart Gibson is a photographer from the city of Hobart in Tasmania, Australia. Like many Tasmanians, in his youth he was a keen surfer, spending as much time as he could on the beaches and in the wild waters of home. But unlike most of his countrymen he now chases his buddies, fellow surfers, to surf spots around the world.

Stu's introduction to photography was the result of an accident, quite literally. A car smash saw him hobbling on crutches and plastered up to a dangerously itchy level, but this enforced shore leave proved to be a blessing in disguise as soon as he picked up a camera.

Shooting from the beach on a pre-loved Canon film camera rig, Stu realised that he had stumbled onto a good thing, based on the powerful images that he was capturing, and reinforced by his outspoken, eager mates more than a little excited to see some shots of ▶



Canon EOS 5D MkIII with EF 100-400mm L IS USM lens. © Stuart Gibson

themselves in action. It was then that Stu realised he had found his passion and his life's true calling.

Today, his images are published and recognised around the world, both in print and pixels. His ability to maintain timing and composition in heavy situations is awe-inspiring to say the least, yet his humble attitude earns him respect amongst his peers and imaging industry colleagues.

Stu talks about the start of his career:

'Surfers are pretty vain people and as it's hard to get a good photo of yourself surfing, it was only natural that people loved me filming their sessions. A few serious injuries sidelined me for a year or two, which meant more filming.

I quickly got bored with the available video cameras that I could afford, so I bought an underwater housing for my friend's 35mm still camera and started swimming in big waves. It was perfect timing because we were all progressing to bigger waves, so every time there were big swells at Shipstern Bluff me and about 10 friends would be there. The big wave movement was really popular throughout Australia so our images were very popular.'

We filled in the gaps with a long distance conversation:

f11: Welcome Stu, good to be in touch. What was your first camera? Did you go straight to digital, or is there some film camera work in your past?

SG: My first still camera was a Canon EOS 5, and this was followed by an EOS 1n, so I shot 35mm film for about 4 years. I'm stoked that I learnt to shoot and frame images with film.

f11: Have you had any training in photography? If not, how did you learn your craft?

SG: I didn't study photography, but I read and watched countless tutorials online, in fact I still

do! There is always something to learn and these days its a lot easier with all the tutorials available for free. It was more of a time thing for me, I'm always travelling and the thought of missing big swells for any kind of school was very unrealistic in those early days. So instead I found out what elements were actually involved in a photography degree and studied similar things online in my free time.

f11: Who have been your mentors, people you've learnt from, or people whose work you admire today?

SG: Andy Chiza and I started shooting at a similar time so we kind of learnt off each other. We are great friends but in a way we are in competition, so its fun really. Sean Davey is also originally from Tasmania and he was always keen to help me out on all things photographic, he taught me a lot of about the business side of photography which was a huge help when I was starting out.

f11: When did you sell your first surfing image, and do you remember how you felt?

SG: I still have the magazine, a copy of Australian Surfing Life, I don't have the date with me, but I'm pretty sure it was 2003. It was only a small image but I was stoked! It kind of snowballed after that, not long after I was getting consistent double pages and covers all round the world, even though I was just shooting my best mates having fun surfing. Behind the scenes we worked very hard, we dedicated our lives to chasing those waves in Tasmania.

f11: How much of the year would you typically spend travelling?

SG: I'm still based in Tasmania but each year I seem to be away for longer. 2014 was a crazy year for me, I was probably only home for 3 months, and 2015 hasn't slowed down much either. ▶



Canon EOS 1D MkIV with EF 8-15mm L USM lens. © Stuart Gibson

"Surfers are pretty vain people and as it's hard to get a good photo of yourself surfing, it was only natural that people loved me filming their sessions."

f11: Where are you right now and what are you shooting?

SG: I just arrived home from Namotu Island in Fiji, after shooting for 3 weeks around the Fiji pro surf competition, the waves were amazing.

f11: Where will you be next month?

SG: I'm home for 3 days then I'm chasing a swell to Indonesia, they haven't told me the location yet, it's a bit of a secret but sounds exciting! That trip will roll straight back to another week in Fiji for a Kiteboarding shoot, then Samoa for 10 days to finish the month of July off.

f11: What gear are you usually travelling with?

SG: Wow, the gear list, well its beefed out lately, in 2014 I sat my Drone licence so I'm doing a lot of aerial work, but most jobs I'm on now, are a combination of water photography and Drone photography. So its a lot of excess baggage, I've always been a Canon shooter but in 2014 I started some discussions with Nikon and I have 2 of their loan cameras at the moment so a possible switch is on the cards.

f11: Photographers are like magpies, what shiny new stuff have you recently succumbed to? Or what purchases do you have planned?

SG: Yeah it never ends, and these days new cameras come out every 6 months, it's so hard not to rush in and buy up big! A new underwater housing from AquaTech is my next purchase, I just acquired a Drone sponsorship and have a new Drone coming in the mail from Rise Above aerials, so that's got me smiling!

f11: Is there one item in your kit that we'd be unlikely to find in another photographer's bag?

SG: Probably nothing really rare, but the variety in the kit I travel with is huge, I'm a bit of a 'one stop shop' for a client, which makes me very busy on a job and you have to be ready for anything, but it can be attractive to a company.

f11: Where does the greatest danger lie when you're out in the surf?

SG: Sharks or drowning, some of the places I travel to have a long history of shark attacks.

f11: Any near disasters, or close calls, so far?

SG: Touch wood no big shark scares yet, from what I hear those are the ones you don't see coming, but I've had my fair share of moments – like struggling for air, or being belted onto the beach or rocks, and wondering, how did that happen?

f11: You work in extreme conditions, so how often have you lost gear, or had equipment damaged?

SG: I'm always damaging gear, I've had a few drowned cameras, and damage while in transit to the locations can be a big one. Boats can flip while your gear is in them. Shooting surf you get so much salt spray that it will eventually get to your gear, so here's a tip, never buy gear from a surf photographer...

f11: Out on the water, are you a solitary shooter or are other photographers working around you?

SG: Depends on the location, but more often than not, there aren't many shooting. If there is someone else, I'll try and shoot something different, or shoot wider and get in front of them...

f11: Do you sell any stock images? If so, do you deliberately shoot for stock or is it simply a happy accident if images become stock?

SG: I don't really do the stock thing, I'm told it's hard to make good money now for the time spent and the hoops you have to jump through with the image licensing.

f11: What are the rewards for you as a photographer right now?

SG: Getting paid to have an amazing life and travelling the world with epic and crazy people! ▶



Canon EOS 7D with EF 8-15mm L USM lens. © Stuart Gibson

'I shot 35mm film for about 4 years. I'm stoked that I learnt to shoot and frame images with film.'

f11: Who are your main clients, and what are the main outlets for your work?

SG: Australian Surfing Life, Surfing Magazine, Ripcurl, and Noise Kites. I also freelance for a bunch of other magazines.

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

SG: Probably the number of amazing cameras out there, and the different applications you can use them for.

f11: What's the most frustrating thing about being a photographer right now?

SG: All of the computer time I need to put in...

f11: What do you get up to on days when bad weather prevents you shooting?

SG: Editing images, and planning the next shoot. Cloudy days are usually work days for me, as on all the sunny days I usually have a list of drone jobs to do.

f11: Do you belong to any photographers' associations?

SG: I'm a member of both CPS (Canon Professional Services) and NPS (Nikon Professional Services) as access to equipment servicing is critical for me.

f11: You've become involved with using drones for your photography, tell us about this aspect and your plans for it?

G: Drones are so much fun, I'm not sure where this industry will go, but I've invested a lot of time and money into it. Its almost like an extension to a photographers kit now, what ▶



Love heart. Canon EOS 1D MkIV with EF 8-15mm L USM lens. © Stuart Gibson

photographer wouldn't want to wake up every morning and wonder, 'where will I fly today?' The options are endless!

f11: What camera or cameras are you flying on the drone?

SG: For portability I use the small DJI Phantoms. I need to hike to the places I use them, or out of boats, so I've retro-fitted one with a Panasonic Lumix, and the other shoots with a GoPro Hero 4 where I've replaced the lens. Most people think my drone work is with an SLR. On bigger jobs I collaborate with a friend and the DJI Inspire.

f11: Does the drone always go with you on overseas assignments?

SG: Yes, I always take one with me now.

f11: Do you cut and edit your own video footage?

SG: I'll usually make a personal edit, but on larger jobs all the full motion footage goes to the client company's own editor.

f11: Back to stills, do you process images on location, or wait until you return to base – either in the country you're in, or at home?

SG: That changes from job to job obviously, but I will process a lot of jobs while on location, which makes for big days. The recent Fiji trip was made up of 12 hour work days on the boat or in the water, then back to the island, and having to edit and send the days highlights to 3 websites which I was tasked with providing content for by 8pm each day.

f11: Tell us about your post production and general workflow?

SG: Pretty simple, I load everything on to 2 drives, make a selection from Adobe Bridge, ▶



*Marti Paradisis tracks double. Canon EOS 7D with EF 8-15mm L USM lens.
© Stuart Gibson*

then make general colour corrections in Camera Raw or Lightroom, then run a batch compression for web and email use.

f11: What's the dream assignment? Who, what and where in the world?

SG: I might have just been invited to what sounds like a dream, Joel Parkinson, Shane Dorian, and me – on a boat in the Aleutian Islands discovering forbidden zones!

f11: If you had to give up photography tomorrow, what would you do instead?

SG: Good question, it does come to mind from time to time, being a photographer isn't the most secure job, and with ever changing technology and ease of use for digital cameras, we could be out of a job at anytime. I think I'd stick to what I know, that's the ocean. A lot of my best mates are fishermen, so I'm sure I could get involved in that! Let's hope I have a few more years in me yet.

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

SG: Waking up and not having to answer to anyone, looking and hoping for the next big swell or perfect blue day so I can go fly a drone. I think sometimes it's the unknown that keeps me going, you just never know what's round the corner, you kind of have to stay ahead of the game, and come up with new things, and that competitive side of the business is slightly addictive. ▶



Canon EOS 1D MkIV with EF 8-15mm L USM lens. © Stuart Gibson

f11: What's your perfect day off?

SG: I would have been checking the weather all week, and it would be under 5 knots of wind. I'd grab 3 mates, jump in a boat and head 26 kms out to Pedra Branca, a small island south-south-east of Tasmania. We would catch a Bluefin tuna each and drink lots of beer.

f11: Thanks Stu, go well.

SG: Thanks a lot for having me. ■

TS

<http://www.stugibson.net>



▲ Canon EOS 1D MkIV with EF 8-15mm L USM lens. © Stuart Gibson

▶▶ Following double page spread: Mikey Brennan.
Nikon D4 with 70-200mm lens. © Stuart Gibson



▶ *Stuart Gibson self-portrait. Canon EOS 1D MkIV with EF 8-15mm L USM lens. © Stuart Gibson*

'2014 was a crazy year for me, I was probably only home for 3 months, and 2015 hasn't slowed down much either.'



▶▶ *Following double page spread: Shippies. Canon EOS 7D with 10-17mm lens. © Stuart Gibson*



▶ Canon EOS 1D MkII N with EF 70-200mm L USM lens.
© Stuart Gibson



▶▶ Following double page spread: Canon EOS 1D MkII N
with EF 70-200mm L USM lens. © Stuart Gibson







▶ Tyler underwater. Canon EOS 1D MkIV with EF 8-15mm L USM lens. © Stuart Gibson



▶▶ Following double page spread: Tyler, Pedra 2. Canon EOS 5D MkIII with EF 70-300mm IS USM lens. © Stuart Gibson



▶ Canon EOS 1D MkII N with EF 70-200mm L USM lens.
© Stuart Gibson



▶▶ Following double page spread: Canon EOS 7D with
EF 24-105mm L IS USM lens. © Stuart Gibson





Eddystone Rock 1. Canon EOS 1D MkII N with EF 70-200mm L USM lens. © Stuart Gibson

► Penguins have a 5m proximity limit, unless they come to you. So sitting in one place can be beneficial. 24mm lens, 200 ISO, hand held. © Darran Leal

POLAR ADVENTURES

Our planet has only a couple of places that could be said to offer the visitor an 'off world experience'. Once the bastion of hard-core adventurers, its now possible for anyone, with a few dollars, to explore Antarctica and the Arctic.

For photographers, these are locations to shoot unique images. Even though I have visited several times, I ask myself – is it worth going back again and again? You bet! I know several people who have been more times than I have and yet they are still working on 'the next visit'.

Both polar regions, even though they are thousands of kilometres apart, offer similar experiences, yet with subtle differences.

Unfortunately, you will not find polar bears in Antarctica, but you will find penguins. The northern version of a penguin is a guillemot and to a lesser degree, cute puffins. Emperor penguins are the ultimate penguin to find and shoot. You can easily shoot these giants, if you have a lot of money as they are found, unfortunately, in the hardest place to access on the planet.

Seals are at both polar regions, but the south has the largest, the elephant seal. One species of bird visits both poles, the Arctic tern. In 2013/14, I had the chance to shoot them feeding at the South Pole and a few months later, nesting at the North Pole. They must be the furthest flying birds in the world.

Both locations offer regular seasonal ship and land adventures. The best way to see a wide scope of environments and nature is by ship and in particular small expedition vessels of around 100 people or less. I have taken groups on ships that offer 56/100 adventurers and they work perfectly for stabilisation and reasonable speed to get on and off the vessel.

A day often starts with the chance for you to be on deck and enjoying passing scenery as the ship has cruised overnight to a new location. I love this time as you are often by yourself, rugged up with camera in hand shooting birds or a new landscape. Breakfast is usually followed by a short excursion. These are priceless and every shore excursion is different. Back for lunch and a short cruise to the next location and then another shore excursion. Just before dinner, everyone meets for information on the the next day's adventure. Dinner and drinks in the bar finish off the night.

While we offer exclusive photo guides to our group, several other ship guides are always on hand to help everyone. So you always have something to do, someone to talk to, or you can disappear to enjoy your own space.

If you are concerned about seasickness take precautions to help. Some lucky devils can be in the roughest seas and feel nothing but some can be in a bathtub and get seasick. It is such an ►



individual thing. For me, I am less energetic in big seas and limit doing things like looking at computers. I eat a bit less and keep up my fluids. I also take a preventative seasickness remedy and usually take this well before the waters start to get rough. Good skippers and expedition leaders will warn you well in advance. I keep chewing gum, hard mints or similar handy and this helps your inner ear. I remember to get fresh air as often as possible and when out on deck I look at one point (ideally a land point) for long periods and this helps to fool my brain that I am stable.

Over the years, I have become better at sea by using these techniques and am at a point where I very rarely get sick anymore. The 'down time' I use to regenerate my energy for the fun and adventures of the many good times on shore and during the flatter water periods, which, is more common, than not. On board doctors will have a remedy that helps you very fast! So, don't let seasickness put you off.

Weather can vary from stunning wind free mirror reflection conditions to a storm. Skippers work around this and look after those on board by using land as protection, or sailing into protected bays. Both fly-cruise-fly and cruise only expeditions can suffer from weather. Fortunately, it is not common.

It is often not that cold, however the wind chill can make it seem colder. Minus 10 C would be about the coldest, in summer, but often it is mild at around zero to 5 degrees C. It can even be balmy and nearly 20 degrees – t-shirt time!

Both polar regions offer some extreme adventures, with walks that will challenge the most experienced trekker.

We specifically target certain months to shoot specific subjects. As an example, if you go in November/December, the early part of the Antarctic season, you are less likely to enjoy good whale sightings. This is because the whales are still travelling from their winter breeding grounds

to get to Antarctica. If you travel in October you will miss the puffins nesting and flying as it's out of season.

So remember, you are not likely to be able to shoot everything you may want to on one trip and yes, you will need to return in another season.

I pick seasonal variations to suit customer feedback on what they find most interesting and then we target those key subjects. The result is thousands of unique images that look stunning in a travel book, or as a few images on the wall at home. Pick me to go again!

You are guaranteed to make new friends on these adventures. We have even had one couple meet on our Antarctic tour and a couple of years later, they are married! Your friends at home – they will be envious of you and some may take a while to talk to you again.

Unlike them, don't say 'one day...', come now you will love it!

Enjoy your photography ... ■

Darran Leal

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www.worldphotoadventures.com.au

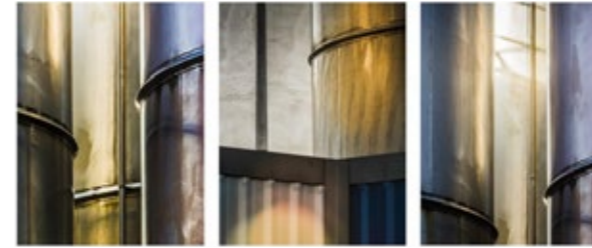
Darran and Julia Leal are the owners of World Photo Adventures, Australasia's premier photo tour company. WPA is celebrating 26 years of amazing small group photo adventures. From local workshops and tours, to extended expeditions on every continent, they are famous for offering unique travel and photography experiences. For more information visit:
www.worldphotoadventures.com.au



▲ By using Aperture Priority, I am ready for any action situations. 400mm lens, 400 ISO, hand held. © Darran Leal

▼ Polar icebergs are incredible! Be ready on deck and in zodiacs to get the best of these unique subjects. Zoom lens at 113mm, EV plus 1, 200 ISO, hand held. © Darran Leal





Tank Farm Beauty © Sarah Caldwell
– Champion Print for 2014



Using Social Media

It has been part of our lives for a long time now, yet numerous people still do not use it. It isn't only older people that do not use it; some middle-aged friends have made conscious decisions not to set up Facebook accounts for one reason or another. Occasionally someone who you thought would never embrace social media surprises you by suddenly establishing a presence on a particular social media site and, then, embracing it enthusiastically, often posting interesting photos.

Organisations such as the Australian Photographic Society really need to utilise social media in order to attract new members, communicate with existing members and raise awareness of their programs amongst potential new members. We have a Facebook page, a Twitter account and a Google+ presence. The FB page has attracted vastly more Likes than we have members and one of our challenges is to find ways of converting those Likes into Members.

In recent months we have realised that there is value in posting on our Facebook page about things beyond what we do ourselves – about famous photographers (for example Art Kane), about photography residency opportunities, about great photo events (such as the forthcoming Ballarat International Foto Biennale) and about great photography exhibitions being held throughout Australia. We also use it to congratulate particular members who have achieved particular

successes with their photography, and to promote each new issue of *f11* Magazine.

When the 100th anniversary of ANZAC was being commemorated we invited members of APS and members of photography clubs to submit the one best image they had taken of the commemorations, wherever they were on the day. Our Facebook page now contains an album of wonderful images from around Australia and, also, from Anzac Cove. Unfortunately we only thought of doing that at the last minute. Had we thought ahead and publicised it, I expect we would have received many more images, perhaps enough for a first class commemorative book. Maybe that is an idea for a future significant event.

Of course, many individual photographers have embraced the plethora of social media sites specifically targeted at photography. The best known of those is Instagram, but there are many, many more competing for participants and attention. Many of them conduct competitions for members. Some offer opportunities to sell images for commercial purposes. Of course, the primary aim of most sites is to make money for their operators. If you don't want to be involved in those things, you can always just enter APS competitions and simply share your images for others via our Web-based portfolios, online galleries and Facebook page for others to appreciate.

Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS Chair, Marketing & Sponsorship Sub-Committee

Sophisticated entries expected for Nelson National Triptych Salon

Triptych – 'threefold' – derived from the Greek 'tri' – meaning three and Ptyso – 'to fold'.

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

The Nelson Camera Club hosts the Nelson National Triptych Salon on behalf of the Photographic Society of New Zealand (PSNZ) and it's time for photographers to start preparing their triptych for the 2015 competition.

Don Pittham FPSNZ ANPSNZ who masterminded this competition has handed the reigns over for this year but says he is confident the Salon will be even bigger and better than the previous years.

Reflecting on the 2014 Salon, Don says the entries showed a marked increase in the confidence of those entering to submit work that was really creative – both in the layout of the triptych and in the message that the triptych had for the viewer.

'Entrants are now much more sophisticated with their triptychs and becoming increasingly aware of the format's inherent potential to communicate a strong message, so I'm confident this year will be another outstanding and rewarding competition.'

The 2015 Salon opens for entries on 1 August and closes on 31 August and is open to all photographers everywhere (except the selectors and their immediate families).

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

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

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity

I agree with Michael...

The trouble for me is that when I read something, or hear or watch something, I can be utterly convinced as to its veracity.

Be it a persuasive argument, a great piece of nostalgia, a passion well explained, I am there with the author, convinced hook line and sinker and all set to take action.

Then I hear or read another opinion, another experience and I just don't know.

The Michael I agree with is Michael Reichmann in an item he wrote in *The Luminous Landscape* describing that he had reconnected with the Rolleiflex f/2.8 FX and the traditional film and associated darkroom arts and crafts associated with such a capture device.

I related strongly to that, I have been there, I was almost convinced to look out for another Rollei.

In my case I once owned a Rolleicord which was the slightly lesser camera, but over the years I had owned several Hasselblads and therefore was appropriately appreciative of the qualities inherent in Zeiss lenses.

Nostalgia does tend to trigger a romantic desire but later, in the cold hard light of day, reality sets in and bites down, hard. As an example, I have fond nostalgia for a favourite car I once had – a Swedish SAAB 9000; but nostalgia tends to have blind spots and in the case of my SAAB they were at the time, a series of financially crippling repair and maintenance bills!

Heeding advice, searching for the way forward I tend to become paralysed by inertia as great reviews, scathing reviews, grand opinions and future predictions all collide in a flood of rhetoric to confound the seeker in his search for what at first appeared to be a simple problem.

The search for my ultimate portable camera to take the place of my beloved Konica Hexar continues. Tim keeps reminding me to look at the Fujifilm X series, an X100 in any of its three iterations; he says all are fine companions. I was dreaming that the Canon EOS M3 was the answer. It was compact, had high specs, was capable of taking my EF L lenses. But it didn't quite make it, or was it that I'm afraid to commit now because I may miss out on the true replacement from

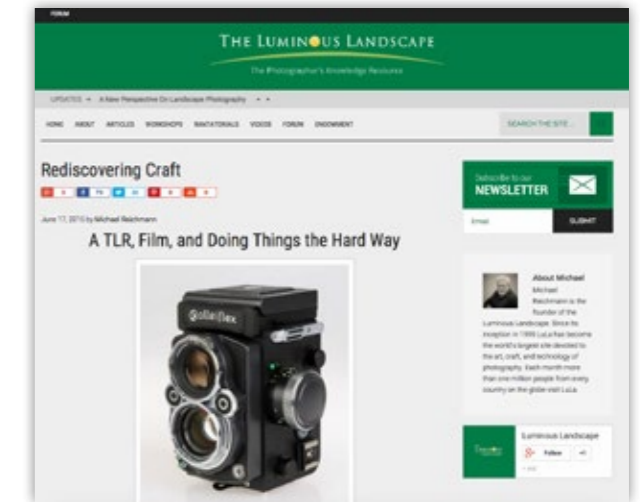
Sony or Nikon or even an EOS M4 just around the corner? (He who hesitates is lost, or at the very least befuddled, crack on man! – ED)

I know as we hurtle along with better everything being unveiled on a daily basis ... not just from those we feel close enough to that we can predict their product evolution, but a few left field entrants emerge too, just to knock us off balance. And all of these traditional manufacturers are also trying to anticipate their competitor's product life cycles as they edge their next 'reveal' closer to the front of the stage.

How many of those manufacturers might have been almost ready to go with something very innovative and 'leading edge' after a lot of expense and development, only to 'can' it as they are gazumped just before release?

How many release anyway, to save face and then suffer their own disaster?

I am ever hopeful, as I guess many of us are, that something absolutely suitable for our exact purpose will meet all our needs and last a long time. (It's right in front of you FFS – ED)



© Michael Reichmann, *The Luminous Landscape* website

Then the market place evolves too, just as we think we can anticipate and equate our own 'sensible' requirements to their own 'sensible' launch prices.

And being a naive, gullible, positive, easily led participator in all the forums, the blogs, the launches – the promises, I have moments of great excitement and joy as I hear and see these leaps forward, these 'answers to maidens prayers'.

But I do believe what Michael is saying, because I want to and I'm comfortable with it. That's a long winded and somewhat convoluted way of recommending that there is some very fine thought process to be enjoyed in his article online. ■

MS

malcolm@f11magazine.com

Canon

aipp

AUSTRALIAN PROFESSIONAL
PHOTOGRAPHY AWARDS

THE 39TH CANON AIPP AUSTRALIAN PROFESSIONAL
PHOTOGRAPHY AWARDS

IMPORTANT INFORMATION

MORE INFO

www.appa.aippblog.com.au

ONLINE CLOSING DATE
24TH SEPTEMBER 2015
RULES AVAILABLE SOON

AWARDS JUDGING
16TH - 18TH OCTOBER 2015
Melbourne Exhibition Centre, Southbank VIC

AWARDS PRESENTATION
19TH OCTOBER 2015
Crown Palladium, Melbourne

This AIPP page is sponsored by *f11* Magazine.

2014 AUSTRALIAN PROFESSIONAL PHOTOGRAPHER OF THE YEAR JAMES SIMMONS APP M.PHOTOG I



AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

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acmpTM
accredited commercial
+ media photographer

As we announced last month, the Australian Commercial and Media Photographers (ACMP) have recently become a chapter of the Australian Institute of Professional Photography (AIPP) - this month, we want to talk about what that means for photographers.

Our members are now AIPP members, with a new brand - Accredited Commercial & Media Photographer - to show that we are specialists in our field, who have been approved and validated by the peak body for photographers in this country.

It also means, with the help of the AIPP's excellent administration and broader membership, that we can deliver a stronger range of workshops and events to more of the country, and help develop more commercial content within existing AIPP events in the future.

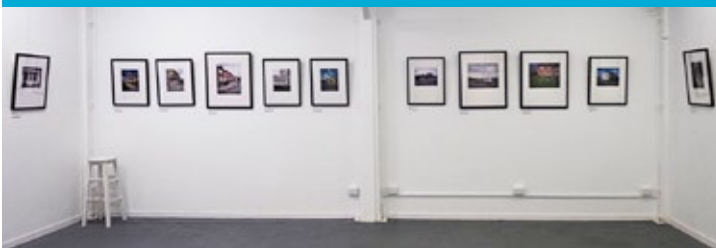
But of course, who knows better than our members what that content should look like? If you've got an idea for a workshop, or a topic in commercial photography that you'd like to see us develop, get in touch - we need to know what's happening (or should be happening) in your area, so we can make this organisation work for you.

We also want to continue our very successful programme of Trampoline events, and hope to bring it to the other cities who haven't had a taste of those workshops yet. Trampoline is a self-run group for student and emerging members to connect with others who are facing similar challenges, and can always draw on our more experienced ACMP members for talks, workshops and advice whenever needed.

To sum up, this is a great time to be part of the AIPP as a commercial member; if you're already on board, think about what else we could be doing for you, and get in touch. If you're not yet one of us, come along to one of our events, and see what it's like - you might enjoy it!

IMAGES BY © ROBERT CATTO

This AIPP page is sponsored by *f11* Magazine.



Brisbane's **Gallery Frenzy** is hosted, managed and curated by photographers, for the benefit of photographers and collectors of photography.

We have had the pleasure of hanging first-time exhibitors as well as established names in the Industry.

18 One Man Shows



Members of *The Masters' Apprentices Camera Club* exhibiting in the Gallery context for the first time.

Opening Friday 3 July 2015 6:30pm

series-ously



A cohort of six students from Griffith University share the Gallery.

Opening Friday 7 August 2015 6:30pm

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

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TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hurunui Experience tours:

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

Bridge on his photography workshops:

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

Bridge on mentoring photographers:

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

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

www.thistonybridge.com

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+64 21 227 3985



AIPA

FOR PHOTOGRAPHERS

www.aipa.org.nz



"Workshops, seminars, business resources, online forums, exclusive promo opportunities and industry discounts – these are just a few of the benefits of being an AIPA member. But the main reason I joined was to have the help, support and guidance of my peers, who also happen to be some of New Zealand's best photographers. My only regret is that I didn't join sooner."

Lee Howell
www.leehowell.com



New Zealand Institute of Professional Photography

NEW ZEALAND'S ONLY PROFESSIONAL PHOTOGRAPHY AWARDS

There is a growing buzz surrounding this year's Epson/NZIPP Iris Professional Photography Awards.

Online entry registrations opened last month and the NZIPP Iris Q&A Facebook page is awash with people submitting potential images for peer review. The NZIPP Honours Council, charged with organising the awards, have been busy providing a multitude of tips and rule clarifications to help support and relinquish fear for first time entrants, whilst also providing advice to assist the seasoned Iris Awards winners to grow professionally.

With strong sponsorship support and media interest, the Epson/NZIPP Iris Professional Photography Awards provide an excellent opportunity for professional photographers to gain widespread exposure for the fruits of their creative labours.

This is one of the premier events in New Zealand's photography industry and a celebration of photography, where entrants put forward their most successful images from the year and ask their peer group to judge them. The awards attracts over 1,000 entries annually from both New Zealand and overseas.

We invite you to join us at the open to the public judging process of the 2015 Awards from the Thursday 6th through to Saturday 8th of August. This will be an opportunity to see Judges from Australasia articulate their opinions, and where the best creative photographic spirits in the country present their work. The exhibition will also be open to the public from 1-5pm on Saturday 8th of August and is an incredible way to enjoy the inspirational imagery by so many talented photographers.

The major category awards and the New Zealand Professional Photographer of the Year 2015 will be announced at a formal, black-tie dinner on Monday 10th August 2015, at Rydges Lakeland Resort, Queenstown.

The NZIPP hopes you will join us in celebrating the best of New Zealand professional photography and wishes you all the best for a successful year at the Awards.

You can now register online for entry into the Epson/NZIPP Iris Awards 2015 by logging in to the NZIPP Website and selecting 'Iris Awards Entry' tab.

Visit the Epson/NZIPP Iris Awards information page for further information including FAQ's or join the Iris Awards Q&A's group on Facebook.

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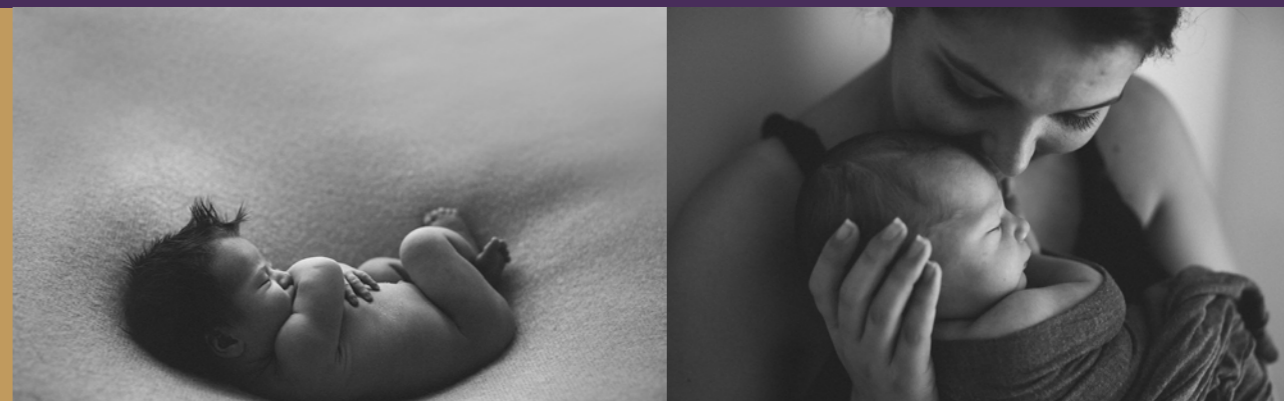
Kirsten Cook and Robert Piccoli are set to dazzle at Infocus



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Photowalk with Mike Langford & Jackie Ranken

4.00-5.15pm, Fri 07 August

A beginners guide to the lighting galaxy with Richard Linton

3.00-5.00pm, Sat 08 August

Canon custom functions breakfast session

7.30-8.15am, Mon 10 August

Epson / NZIPP Iris Professional Photography Awards

Thur 06 – Sat 08 August

Public Open Afternoon

Sat 08 August

While these events are hosted by NZIPP, we welcome anyone who wishes to join these events to come along.

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The new rental mentality

Will we even own our own cameras in a few years time?

My first camera was a Kodak Instamatic handed down to me by my older brother as he moved up the camera food chain. I treasured it, and saved up all of my pocket money to buy 126 film cartridges for it, and pay for the processing. It was costly back then and I had to really prioritise what I photographed, needing to be very economical with my shots.

I did an awful lot of learning (aka making mistakes) with that camera and I was more than ready to inherit the next hand me down, and the next, finally ending up with my father's old Nikon F and a 50mm lens. By this time I was in high school and had become the photography teacher's pet and an avid darkroom user, still spending most of my hard earned money on film, paper and chemistry to fuel my 'habit'.

Once I was earning real money I gradually added lenses to my arsenal and moved up the camera ladder as funds allowed. I always took great care of my equipment, religiously looking after it both out of a sense of pride of ownership and the desire to maximise the resale value when the next upgrade came knocking. When digital became ubiquitous the same was true of the 'new darkroom' equipment – workstations, software and printers. Due to massive leaps and bounds in technology, resale values dropped through the floor but I still looked after (and do to this day) my gear fastidiously.

When I moved into making a living from photography a studio was a pre-requisite, as was all of the gear that went into it. It was a base, a workplace and the centre of my business world.

If you were to be taken seriously as a photographer you had all of your own gear – which you kept pretty much up to date at all times – and a place to call your own, it was expected.

As the industry changed, budgets tightened in the wake of simple to use technology enabling more people to do the basic bread and butter type of jobs 'in house' and big city rents went ever upwards. So the pressure came on for the one man studio and photographers started banding together in co-operative shared facilities to spread the cost. What then ensued is history with the vast majority of commercial photographers now working the way I do – either from a home or small rented office and renting appropriate facilities for each job. I've waxed lyrical about how this enables me to stay in the game before so won't repeat myself here.

The many wonderful rental studios that sprung up as a result of this shift are conveniently packed full of top of the line equipment available at very reasonable prices, so when expensive and rarely used pieces of kit expire or become hopelessly outdated I'm tending to rent them on an 'as required' basis rather than forking out to replace them. Makes financial sense, right?

Then we get to the computers, leasing them is a viable way of avoiding the inevitable losses as they are so frequently superseded. This method is now favored by many of my colleagues. Then of course, the very software we use to do what we do is now available alternatively by subscription, or in many cases, ONLY as a subscription product.

Food for thought. © Gary Baidon



It's this last item that has disquieted me the most. Sure it's painful to pay the cost of upgrading entire software suites but then at least you 'own' the stuff and you can't be prevented from using it if, for any reason, you are unable or unwilling to continue paying for it.

I have a recurring nightmare in which I end up retired, living off the modest retirement scheme I started way too late, when I realised that the government wouldn't be any help at all by the time I reached retirement age, and I couldn't process my new images or open any of my back catalogue!

I sincerely hope it doesn't come to this and, who knows, by that time due to mental degradation I may not be the least bit bothered with photography but it's certainly food for thought, isn't it?

Or as an alternate reality, perhaps in a utopian future world, we'll own nothing but our chemically semi-embalmed, part-robotic ageless bodies, renting our home, personal conveyance, and every possession or tool of the trade in exchange for a monthly payment in virtual currency, the credits of a cashless society.

If I'm still in business, highly likely by then as retirement will be the stuff of fairytales and folklore, everything I need for my latest photography job, including a sumptuous lunch, will arrive at the location by drone. I will have arrived five minutes earlier with nothing other than a smug look on my face.

The 250 gram image stabilised capture devices

will be fully charged, their onboard memory clear, lighting set up in place per my digitally issued instructions and a polite and obedient robotic assistant who looks remarkably like a younger version of myself will be on hand to carry out my every instruction to the letter and without any back-chat. Unsurprising, as that's what I ordered on their website by ticking each of those boxes...

When we wrap, I'll walk away in search of alcoholic refreshments just as the drone returns to tidy up, take everything away and return it, including my virtual assistant, to inventory somewhere.

Naturally, my preferences will be retained on file for the next time I summon these resources and by the time I stagger home all of that previously tiresome 'post production' will have been completed, brilliantly – based on my stored preferences – and waiting for me in my in-box.

A quick check, as robotic retouchers have been known to make mistakes in 1 in every ten million jobs, and a single click of the pointing device will see them winging their way to my eternally grateful client.

Moments later, an obscenely generous quantity of credits will be immediately accessible in my account.

Ah, the future, bring it on...■

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.

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

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Enjoy.

▶▶ Continued from page 144...

Nikon DSLR and film equipment, but now has good commentary about mirrorless equipment.

Victoria Cooper+Doug Spowart's Blog *Wotwedid* satisfies the inner academic in me, with references to photo books, aesthetic reviews of exhibitions and published articles, as well as carefully produced photographic research.

Petapixel is the first port of call for many photographers with articles, photographs, reviews and good worldwide gossip. And *Strobist* also provides some of the aforementioned photographic meat and potatoes, with a strong focus on the area of techniques using portable electronic flash equipment.

Ryan Muirhead provides stimulus for people wanting to re-invent photography by using film. He breaks my need to seek out photographic text by mostly providing photographs supported by captions or life's observations. I also follow him via his Instagram account. In the same genre is *Film is Not Dead* written exuberantly by Jonathan Canlas. Canlas writes and lectures with a passion that has brought him a large and loyal following.

This tiny selection represents a small set of websites and blogs that get me thinking, all celebrating, arguing and debating photography and whilst in no way a definitive list, they are a choice as personal as some of the opinions expressed by the various authors.

You'll have your own list, feel free to share these with me. ■

Ian Poole

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

Seeking the spice and flavors of life

Apertures and shutter speeds are akin to the meat and potatoes of our photographic life, but where do you go to find out about aesthetics, variations, alternatives, adaptations, or new visual choices? These are the techniques, the sauces, spices and gravies bringing subtleties, flavours and fragrances to lift a meal, or in this case an image, from basic sustenance to haute cuisine.

There comes a point in your photographic life where you should need to move past the functional production of images to a more nuanced approach to visual recording and documentation. Whilst a more traditional way was, or still is, to have access to a vast library of books, monographs, texts and journals to peruse and study, this concept seems to have faded a little. In my case some limitations were brought on by a downsizing of habitat, but these were more than replaced by easy access to vast amounts of content a click or three away on the world wide web.

Allow me to share some of my preferred online delicacies...

Obviously, it goes without saying that this esteemed digital journal is my first source of information and creative encouragement! I personally reference my fellow correspondents for their alternative and occasionally confronting observations about this great industry. Amongst others, Tony Bridge, I am looking at you.

Now at a point in my career where words about photography tend to feature more prominently in my research than photographs per se, the top of my go-to list is a former photographic magazine editor, teacher and now blogger – The Online Photographer.

Mike Johnston writes his blog with the dedication that only a seasoned journalist can bring to his craft. Careful analysis, strong personal opinion and meticulously researched facts. His appeal to me is that he drifts just as effortlessly across music, coffee, cars and billiards whilst allowing his biases to colour his opinion – all grist to the mill that is my wandering mind.

Stuck in Customs claims 8,401,440 followers and is listed as the #1 Travel Photography Blog on the Internet. With a close association to Google, the site's owner Trey Ratcliffe relocated to Queenstown, New Zealand and operates his blog with a world wide vision specialising in the bold colours of High Dynamic Range (HDR) travel photographs. It fulfils the promise of a new shot each day.

I came across Thom Hogan and his byThom blogs, he has several, when I was seeking Nikon information. He is articulate and knowledgeable and puts forward a strong opinion not only about

◀◀ Continued on page 143...



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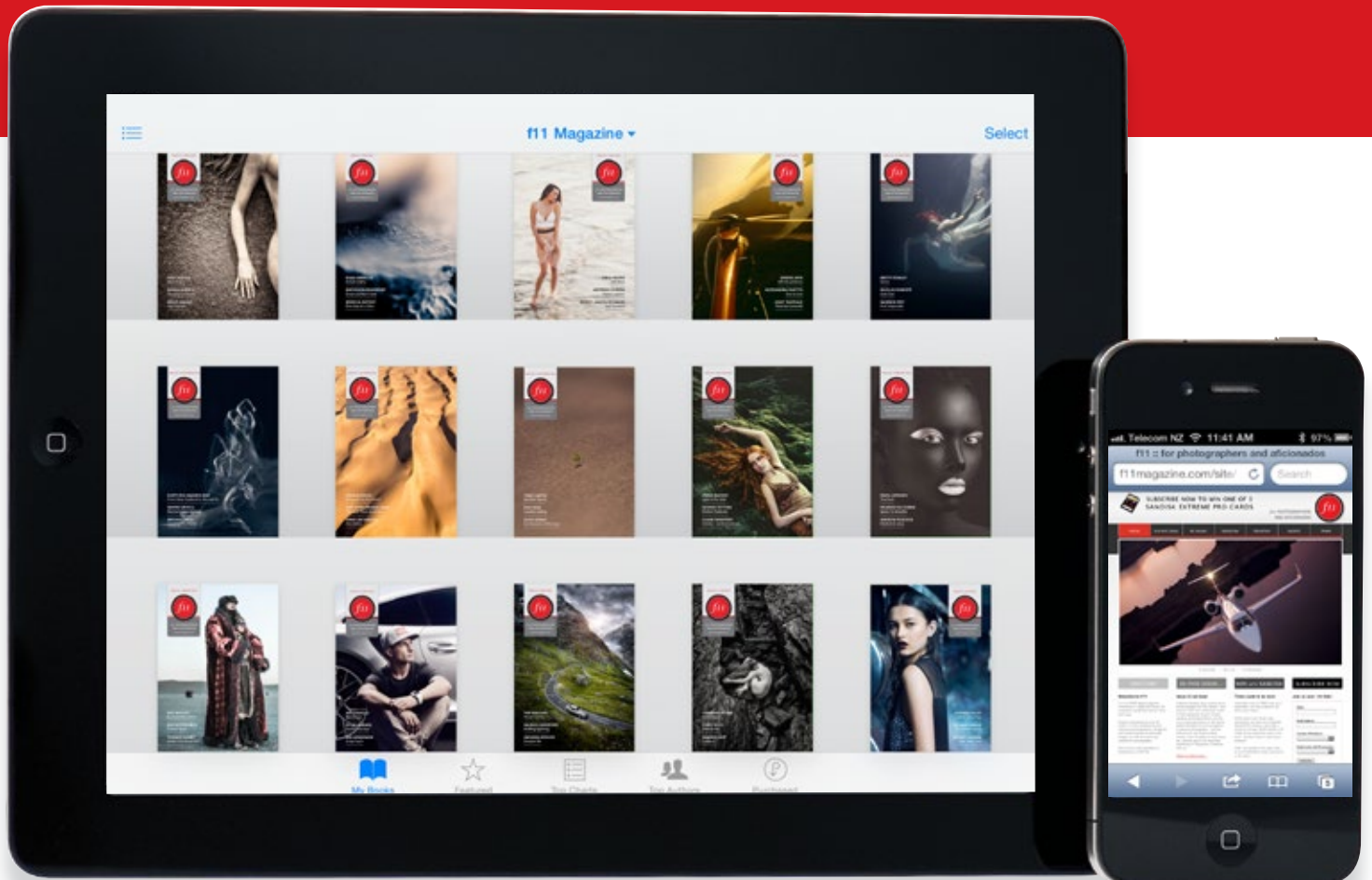
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