

ISSUE 16 | NOVEMBER 2012



for PHOTOGRAPHERS
AND AFICIONADOS

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ROBERTO DURAN
Ultrasounds

MIKE HOLLMAN
Jet Jockey

KARL TAYLOR
Commercial Perspective

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Welcome to *f11* Magazine

Welcome to issue 16, November 2012.

Our three featured photographers in this issue hail from New Zealand, Mexico and the United Kingdom.

Kiwi Mike Hollman is rapidly making a name for himself with a slew of golds, silvers and bronzes in the last couple of NZIPP Awards. We show some of his travel photography with images accumulated while he worked at our national carrier, Air New Zealand, in a role necessitating frequent globetrotting. He is now a full-time professional photographer.

Mexican photographer Roberto Duran now lives in Sydney Australia and explores themes of life and death, religion, horror and fantasy. We've chosen a collection of images from his Ultrasounds series to share with you. It's revealing and beautiful and a fine introduction to his work which doubtless will see you heading off to his website for more. That's Roberto's image on our cover.

In his youth, UK photographer Karl Taylor spent time freelancing as a photojournalist in South East Asia and Australia, shooting for newspapers and magazines but we're showing a more recent collection of his commercial work, and a peek at his first short film, 'No Regrets', shot very low budget on a DSLR.

For those of you on Facebook, check out *f11* Magazine's FB page. We have a promotion in place at present where we're giving away iShutters to two lucky people. Everyone who Likes our page before 30 November is in the draw, simple as that, no catch. Thanks to our friends, James and the team at Enlight Photo Pro for donating the goodies.

Our regular correspondent Karim Sahai is conspicuous by his absence this issue. We hope to see his return soon. Relax, the rest of the gang are all here!

Finally, please note that we've extended our Fujifilm X100 subscription prize promotion by one month. We're bridging the gap between this and our next subs prize offering with this extension of the current promotion through to 30 November.

I hope you enjoy this issue of *f11*. ■

Tim

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Sony technology is revolutionising digital photography, and the old rules no longer apply. The slim body of the Sony NEX-6 is compact-camera convenient but it packs an SLR-sized image sensor, capable of astonishing resolution. With a through-the-lens OLED viewfinder and interchangeable lenses, the result is like nothing you've ever seen before.

Photo shot on a Sony NEX, 24mm F2 ZA SSM, 1/200 sec F5.6, ISO 100.

The *f11* team

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 leathered, he's often sat astride a rather large and imposing British motorcycle, the latest in a succession of fast toys. For shits and giggles he plays both drums and bass in bands you've never heard of, in places you've never been to.



TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, "Learn from him, you will".



DARRAN LEAL is a photographer, adventurer and educator. An Australian by birth, he combines his twin loves of travel and outdoor photography by running tours, workshops and seminars and guiding photographers to stunning locations around the globe. Prior to inventing this great gig, he variously sold cameras, served food and wine, built gas pipelines, explored for diamonds and discovered that the life of a park ranger was not for him. When not up to his ass in crocodiles, cuddling gorillas or herding photographers, he fishes the world's oceans, rivers and streams. Only his fishing exploits suffer from exaggeration, believe it or not the rest of his adventurous life is, amazingly, true.



JAMES MADELIN is a former investment banker, a reformed press photographer and a stunning linguist. He's better known for his role as CEO and chief mad scientist at his company Enlight Photo. James is the inventor of the now world famous Orbis ring flash device, the indispensable Frio and a host of future products that shall, for the moment, remain top secret. When not jet setting around the world's photo dealers promoting his latest indispensable photographic invention, James may be seen around town on two wheels in an effort to reduce his massive carbon footprint. He strenuously denies the use of bicycle clips and insists that his legs are unshaven.



KARIM SAHAI is an accomplished photographer, a deeply conceptual thinker and an all-round clever guy yet he still insists on holding down a day job. He is one of those mysterious unsung heroes toiling away on the back lots of Wellywood as a visual effects artist for feature films. As you read this, he is most likely putting the finishing touches on a future blockbuster while planning his next expedition as his alter ego, the globe-trotting travel photographer and adventurer. Although he failed to meet the selection criteria by being far too young and good-looking we decided to invite him to join the *f11* team anyway.



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 raw talent of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, great images to share with *f11* readers.



WARNING - HOTLINKS ARE EVERYWHERE!

Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer screen contains a link, there are highlighted links within articles and all advertisements link to the advertisers websites so you can learn more about the products you're interested in. Simply click on the ad.

If this is still baffling, learn more in our expanded instructions on [page 110](#) of this issue.



Mike HOLLMAN

Jet Jockey

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© Mike Hollman



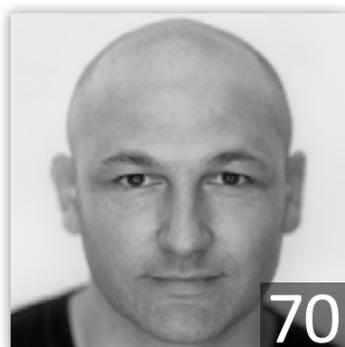
Roberto DURAN

Ultrasounds

40



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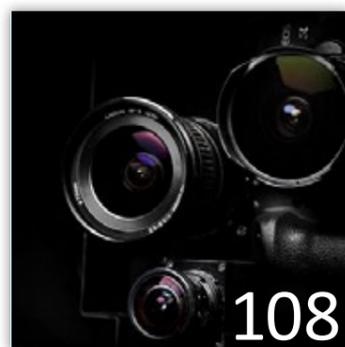
Karl TAYLOR

Commercial Perspective

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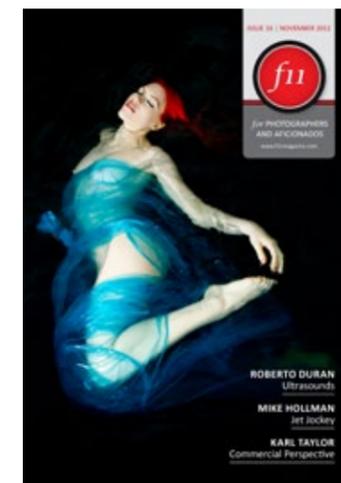
Felix Baumgartner

The cameras behind his epic jump from space

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© Red Bull Stratos Mission



COVER IMAGE © Roberto Duran
<http://tokens.redbubble.com>

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FELIX FALLS TO EARTH

Felix Baumgartner's fall to earth from 39,000 meters and graceful landing made news everywhere but most of us saw only snippets of the great adventure. Take a better look here, and learn more about the photography involved on page 108 of this magazine.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



'NO REGRETS' BY KARL TAYLOR

Karl Taylor is one of our feature photographers in this issue. An accomplished lensman, this was his first DSLR short film.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



TOYOTA AND THE INTREPID CAT

Toyota and its agency Saatchi & Saatchi New Zealand have launched the all-new 2013 Toyota Corolla with a romantic story between a love-struck cat and a new car. Nine lives, lived to the full, and beyond...

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

SUBSCRIBE NOW FOR YOUR CHANCE TO WIN A FUJIFILM X100 CAMERA!

See full details on page 121 of this issue. Please note all existing subscribers also go in the draw, which has been extended to the end of November 2012.

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One of the perks of being in the media is that sometimes manufacturers invite us along to little soirees, or occasionally a long liquid lunch. These are events held without any expectation of any quid pro quo, they simply seek the pleasure of our company as representatives of whatever title we represent in order to show us their wares.

Often, these occasions are marred by decidedly average goody-bags, or ho-hum products, such as last year's widget or gadget rehashed in three new truly awful colours and with the addition of twelve new features offering two new benefits...

Sometimes however, just sometimes, they send us home with a warm fuzzy feeling about something truly extraordinary, ground-breaking or desirable. Such was the case recently when Sony summoned us to their uber-cool city fringe lair to let us loose on some of their new toys.

They had all sorts of new stuff. In particular, slim, light and tasty Vaio computers, and a couple of high-end cameras including the A99 which I found very interesting and which my oracle on all things photographic from Sony, Tony Bridge, tells me is extremely impressive. Finally, nestled in a wee back room was the piece de résistance.

It was a really big TV, so big in fact that the 65" display from lower down the television food chain sitting alongside it looked quite puny. What is it about big screens and photographers? Nothing gives us quite such a buzz as an even larger screen than we variously own now, saw last week, or previously aspired to.

Anyway, I digress again, this baby was an 84" LED with 4K resolution – that's 4x what a full

HD panel can deliver, and 3D. The big Sony Bravia UDTV certainly turned my head, gobbling up a 4k feed from a hidden media server and delivering it via 8 million pixels to resolution hungry media eyeballs. The desire was palpable, there was lust in that room, pixel lust. So much detail, more really is more.

More resolution than we can presently feed in this country. We're not even broadcasting in full HD yet! Luckily one of it's party tricks is that it very effectively up-scales more mundane sources such as DVD, Blu-Ray or even cable. But really, how many of us will seek out 4K content?

All this resolution certainly does not come cheap, at circa NZ\$35,000 it's the price of a new family car, though not a very upmarket or desirable one, I think the TV would win in a fair fight. Potential buyers will delight in the news that yes, delivery and installation are included, handy when the beast and it's stand together weigh 98kg.

Strikes me that it would be the perfect way to read *f11*... ■

TS



Leica M Monochrom, available in black chrome finish.

NEW: LEICA M MONOCHROM

The fascination of digital black and white photography.

The fascination of black and white photography is more alive today than ever before. Time for a camera that finally makes it possible to create authentic monochrome photography in digital form: the Leica M Monochrom is the first digital 35 mm camera developed exclusively for shooting in black and white. Its full-format sensor works without colour filters and thus delivers 'true' black and white images with unrivalled sharpness and dynamic range. This makes the M Monochrom the perfect tool for fine-art photographers and all lovers of black and white photography.

Discover the fascination of the Leica M Monochrom at www.m-monochrom.leica-camera.com

Portraiture

Feel the fear and learn to listen

Last month I wrote about listening to your subject and being open to what it had to tell you. No matter what your style of photography, this holds true. To avoid toppling into the slough of cliché and being swallowed up by the quick sands of what is considered “right” is never easy. In a world awash in images, the rope to get you out is considering your subject first, and yourself last.

Nowhere is this truer than with a portrait.

The frightening fact is that, while you are making a portrait of your sitter, they are staring right back at you, and their response to you will be reflected in the photograph and the interaction between you will be fearsomely documented in the finished work. Perhaps this is why so many photographers are comfortable with photographing ‘things’; such as landscapes, which will never criticise you, and look benignly on while you work away; architecture, which never offers an opinion, and still life objects, which idle their time away while you go to work.

Portraiture is a frightening place to go for the unsure and timid, for those who are not comfortable in their own skin. Making a portrait of another human being requires us to relate to our subject, to work with them and collaborate. And there is the constant risk that

they will react negatively, either during the shoot, or afterwards, when they view the finished results. Perhaps that is why the great portraitist, Imogen Cunningham, is reported to have always sent the finished work to her clients by mail, preferring not to have to show it to her subjects in person, for fear that they might not like the results.

Formal portraits are the scariest of all. It is just you and your subject. You have expectations of what you wish to achieve, and so do they. Success lies in the space between you, in the collaboration. And that requires co-operation and communication, in sharing what you are trying to achieve and listening to them and what they are feeling. For most people the thought of sitting in front of a camera is an uncomfortable prospect; if you feel that way yourself, then you will know what it is like to be on the other side of the lens. In that, lies considerable advantage.

Having a plan and a concept is vitally important, to avoid appearing incompetent, which would make the process even more uncomfortable for both you and your sitter. Having your lighting and settings sorted before you begin, and a concept is critical. And successful portrait photographers are continually researching, mining the inspiration of the masters, drawing ▶



from the well of the past to inform an approach. There may be nothing new in the medium, but there are always opportunities to restate it in a new way, and weave your own voice into a dialogue with your sitter.

A client asked me and another photographer to make photographs of several members of the Ngai Tahu¹ people, who had undertaken the sacred journey towards their own moko kaue². It would feature in the iwi's in-house publication. The results would acquire the status of taonga³ and later be exhibited. I remembered having been shown treasured portraits on meeting-house walls, and immediately thought of the works of C.F Goldie, of the unique colourings and nineteenth-century lighting techniques. Charles Frederick Goldie, (1870-1947), was a New Zealand artist famous for his portrayal of Maori dignitaries. That sorted out the technique and lighting. However I left the interaction to the day, since I knew none of my subjects.

After seating them and having them make slight adjustments to their posture, we began to talk, about the moko, how it related to their mission and life path, and how it informed that journey. There, sitting in the space between us, was what was asking to be photographed; mana⁴, duty and a fierce pride and self-awareness. ■

TB

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Maori Language, New Zealand

¹ Ngai Tahu – principal Maori tribe (iwi) of the southern region of New Zealand

² moko kaue – female chin tattoo

³ taonga – treasure, or a treasured thing

⁴ mana - great personal prestige and character



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Mike HOLLMAN

Jet Jockey

If Mike Hollman's name seems somehow familiar, well done. His image of a Hong Kong cityscape played a starring role on the cover of the October issue of this magazine. We were so taken with the image that we also ran it, unfettered by our masthead and cover lines, on page 63 of that issue. We weren't the only people impressed, the judging panel of this year's NZIPP Iris Awards awarded it a Gold in the Travel category. His success in this year's awards – ten images entered, ten awards received – was also enough to propel Mike to the status of Master Photographer. Given that he'd only joined the NZIPP 18 months earlier, this is quite an achievement. Clearly a joiner, he's also member of the AIPA.

With this longer than planned bit of preamble, let's get right down to the process of showing more of his work and learning something about the man himself.

Spending the first 20 years of his life in Dunedin, he'd always had an interest in photography, studying art history in high school and developing an appreciation of art in general, and photography in particular. The outdoors, and the natural history of the Otago region were also major influences. ▶

Highrise buildings, Hong Kong. A Silver award at this year's Iris Awards. Lots of shots taken to catch the bird just in the right place. Nikon D700 with 28mm lens. © Mike Hollman



Now based in Auckland, his new life as a full time photographer is a well-considered and meticulously planned mid-stream career change. Prior to this, a long career at Air New Zealand had provided the opportunity for him to travel extensively, for both business and pleasure, and to create a large collection of images in his off-duty hours. He also took advantage of this extended global mobility to haunt art galleries, and to seek personal development at photography workshops with some legends around the world.

The images captured on his travels were sold through image libraries in New Zealand and in London and provided some commercial validation of an emerging desire and a strong motivation to concentrate on photography as more than a leisure time activity.

We caught up with Mike in between expeditions.

f11: Welcome back to f11, and congratulations on the NZIPP Master status!

MH: Thanks Tim. It's a real privilege and pleasure to be featured in f11.

f11: You're shooting fine art, commercial, portraits, travel and more – is there anything you won't shoot?

MH: I guess you can call me a generalist. I'm particularly passionate about travel and landscape photography, but I also enjoy shooting subjects that challenge me and force me to think creatively. The only area of photography that I don't actively engage in is wedding photography.

f11: We've decided to show images from your many wanderings in this issue, how does that sit with you?

MH: These are the type of shots I like to take when I hit the streets. You never know what you'll find around the next corner. When I travel to a new destination, I always like to explore my surroundings. When I was with Air New Zealand and the airline opened up a new destination, you could guarantee that within a

couple of days the crew would have found the best restaurants, shopping malls, and just about anything you needed to know about the local area. That sort of curiosity has obviously rubbed off on me. I'm always exploring with my camera.

f11: So after 25 years hopping on and off airliners, you're still keen to fly somewhere at the drop of a hat?

MH: After that long, it gets into your blood. I don't miss having to report for work at midnight and being away from home 20 days a month, but I'm always still looking for opportunities to travel. Recently I've spent a lot of time travelling through China. It's a wonderful country. There's such a diverse range of culture and landscapes to discover. I don't think I'll ever get tired of travelling to new places.

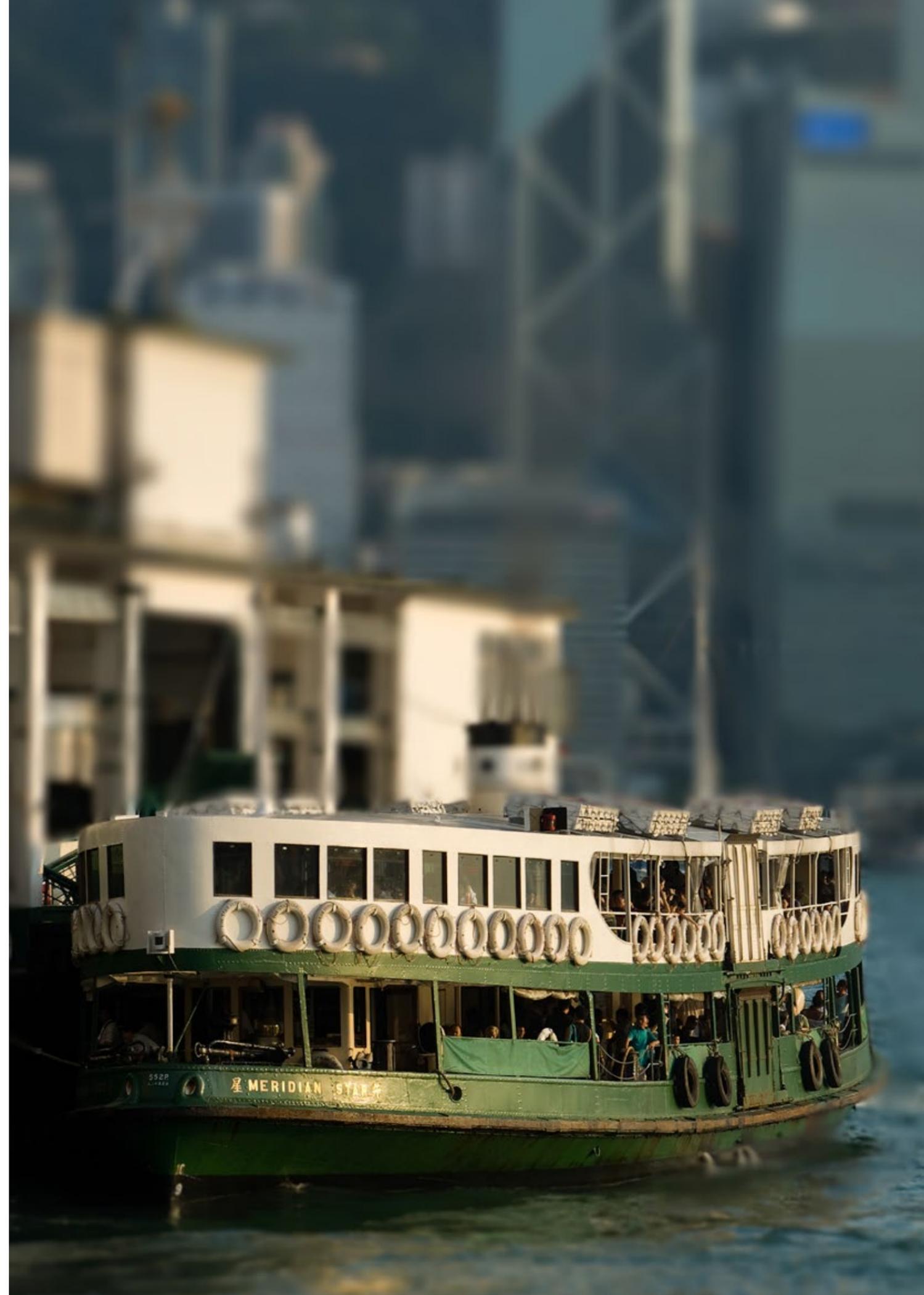
f11: What sort of air miles were you clocking up each year towards the end of your career at Air New Zealand, any idea?

MH: A lot! The last couple of years I was probably clocking up around 200,000 miles a year. Multiply that by 25 and we're looking at some serious mileage. Just think how many air points that would be worth!

f11: How difficult have you found it to establish yourself in photography and where do you see yourself in the market?

MH: I generally focus on the commercial side of photography, with most of my work shot on location. Over the last few years I've managed to develop a good network of clients through my connections in the travel industry. I'm also fortunate to have a great relationship with publishers Hachette NZ, which has resulted in four book projects, the latest being a large ▶

Star Ferry, Hong Kong. The Star ferry is always a good subject to photography in Hong Kong. At only HK\$2.20 it's the best value for a quick harbour cruise! Nikon D200. © Mike Hollman



coffee table book called *Trees of New Zealand - Stories of Beauty and Character*. It can be difficult, there's so much competition out there, but it's the relationships that you build with your clients that make the real difference.

f11: Tell us about influences, which photographers have you followed?

MH: Growing up in Otago, I always had a love of the outdoors and in particular the landscape. I was also keen to capture what I saw with my camera. One of the first photography books that had an influence on me was 'Focus on New Zealand'. It was a collection of landscape and travel images shot by over 160 New Zealand and international photographers including Brian Brake and Ernst Haas. Also, some guy I'd never heard of called Tim Steele. It really got me thinking how I could capture my environment and led me to buy my first SLR camera. When I started travelling I was lucky enough to visit many exhibitions in galleries such as the Tate and The National Portrait Gallery. They opened up a whole new world of photography to me from the likes of Arnold Newman, Bill Brandt, and Helmut Newton. I've also followed the work of National Geographic photographers such as Steve McCurry and Bruce Dale.

f11: How about mentors, any of these help in your career move?

MH: My wife Vivienne has been a huge help with my career move. She is very business minded. She has a degree in economics and a postgraduate in business administration. She offers a lot of great advice with the business side of my career, plus a lot of moral support! There are also quite a few photographers that I have met through NZIPP and AIPA, with many of them openly willing to share their knowledge both professionally and creatively.

f11: Inspiration in general, where do you find this essential ingredient?

MH: I have days when inspiration is completely

elusive. If I feel I need to find some, the museum or local art galleries are a great place to start. I'm always on the lookout online for inspiration. TED talks, online art galleries and blogs like "My Modern Met" seem to do the trick. If all else fails, a good long walk always helps.

f11: What's been the single biggest surprise in your move into the profession?

MH: Not really a surprise, but the amount of work that goes into the business side of photography. I probably spend around 20 percent of my time taking shots. The rest of the time is spent on networking, trying to reach new clients and developing the relationships with the clients I already have.

f11: Your preference - available light or bring your own light?

MH: Depends on the situation. It's always about finding the best light. Whether you make it yourself, or finding it on location.

f11: What are your camera brand preferences and models of the moment?

MH: I'm shooting with Nikon gear. I use a D4 and a D700, and a range of Nikkor lenses. My first camera was a Nikon F301 and I've stuck with them ever since.

f11: How about a standard travel kit, what goes along every trip without fail?

MH: I take my D4, along with the D700 as a backup. I like to pack my Nikkor 24-70mm f2.8 and my 70-200mm f2.8, but if I need to travel light, I'll take my Nikkor 28-300mm VR. It's a great all purpose lens, nice and light, versatile and good quality. My 50mm f1.4 is always in the bag. My tripod goes with me everywhere, and I wouldn't be without my Feisol carbon fiber tripod and Really Right Stuff Ball head. ▶

*Viewing binoculars, Newport Beach, California, USA.
Nikon D700 with 24-70mm lens. © Mike Hollman*



f11: How have you been affected by the new scrutiny on carry on luggage that so many airlines are now rigorously enforcing?

MH: I think everyone has been affected by the scrutiny of carry on luggage. New Zealand and Australia in particular seem to police this the most. 7kgs does not give you a lot to play with, considering that the bag can weigh a couple of kilos when empty. I avoid roller bags when I'm flying. Anything with wheels tends to be singled out. Nowadays I travel with smallish backpack or shoulder bag. My tripod and spare batteries etc go in my checked luggage.

f11: One bag to rule them all, or a bunch for different occasions?

MH: Who can live with just one camera bag? I've got a cupboard full! I'm a camera bag junkie. I use a roller if I'm shooting locally and need to pack lots of equipment. When I'm travelling, I'll take a backpack with my gear as carry on, plus I'll generally take a smaller shoulder bag packed in my suitcase for occasions when I need something lighter at my destination.

f11: What's on the equipment wish list for you at the moment?

MH: Thinking about the Nikon D800. It would probably tie in nicely with the D4. If money was no object, a Phase One with top of the line glass would do the trick!

f11: Post-processing – tell us about your equipment, process and workflow.

MH: I'm using a 27inch iMac along with an HP DreamColor monitor. Lightroom 4 and Photoshop CS6 for my processing. I probably do 90 percent of my post in LR and move into Photoshop if I'm doing spot removal or need to work with layers. I also use Nik Software's suite of plug-ins. Particularly Nik's Colour Efex Pro 4 and Silver Efex Pro 2 for B&W conversion. ▶



Sunset, Hong Kong Harbour.
Nikon D200 with 24mm lens.
© Mike Hollman

'I'm always exploring with my camera.'

f11: Do you ever process images as you travel, or bring everything home first?

MH: I've just recently purchased a new MacBook Air, which is great for travelling and doing some basic editing and post in Lightroom 4. I tend to do most of the work once I get home.

f11: As a relative newcomer, what are your observations on the state of the profession, and the opportunities for photographers in the current global financial climate?

MH: There's a lot of competition out there. It's so easy for someone to buy a decent DSLR and start selling their work. You just need to look at online auction sites to see how inexpensively some people are selling their photography. It seems few people have a true understanding of the business side, such as the true overall cost of doing business. Their photography ends up being a commodity, and this affects everyone.

We need to differentiate ourselves from the others, by the quality of our photography and by making ourselves the brand - offering great customer service and building strong relationships with our clients.

f11: Do you represent yourself or have an agent?

MH: I'm currently representing myself.

f11: What countries have escaped your gaze so far, and which ones are on the list for future travel?

MH: I've really only just scratched the surface. I'd like to spend a lot more time exploring the coast of the UK, as well as Ireland. Patagonia is another region I'd like to visit, along with South Georgia Island and Antarctica.

f11: What would be the dream assignment? What, where, when – and with whom?

MH: My dream assignment would be to be invited as a guest photographer as part of the expedition team with National Geographic expeditions, flying around the world on their

private Boeing 757. They always have great speakers and photographers, maybe a trip with the likes of Steve McCurry, Joe McNally along with speakers such as David Attenborough and Michael Palin.

f11: Best thing about being a photographer in 2012?

MH: You can market yourself worldwide. The internet has opened up so many opportunities.

f11: And the worst?

MH: Lots more competition, but that's a good thing really.

f11: Complete this sentence: The one ingredient every photographer should bring to the table is...

MH: Great customer service and a willingness to build the best relationship possible with your customers.

f11: If travel broadens the mind, what does photography add to the experience?

MH: I think photography makes you slow down and appreciate what's in front of you. Lets you stop and take it all in. Makes you more of a traveller than a tourist. As G. K. Chesterton said: 'The traveller sees what he sees. The tourist sees what he has come to see'. Photography also helps keep those memories alive. It can invoke a memory of not just an image, but it's context and the sights and smells that came with it.

f11: Thanks Mike, it's been great collating your images for f11 and I'm sure you'll be back here in no time.

MH: Thanks Tim, it's been a real pleasure! ■

TS

www.mikehollman.com

www.facebook.com/mikehollman.photography



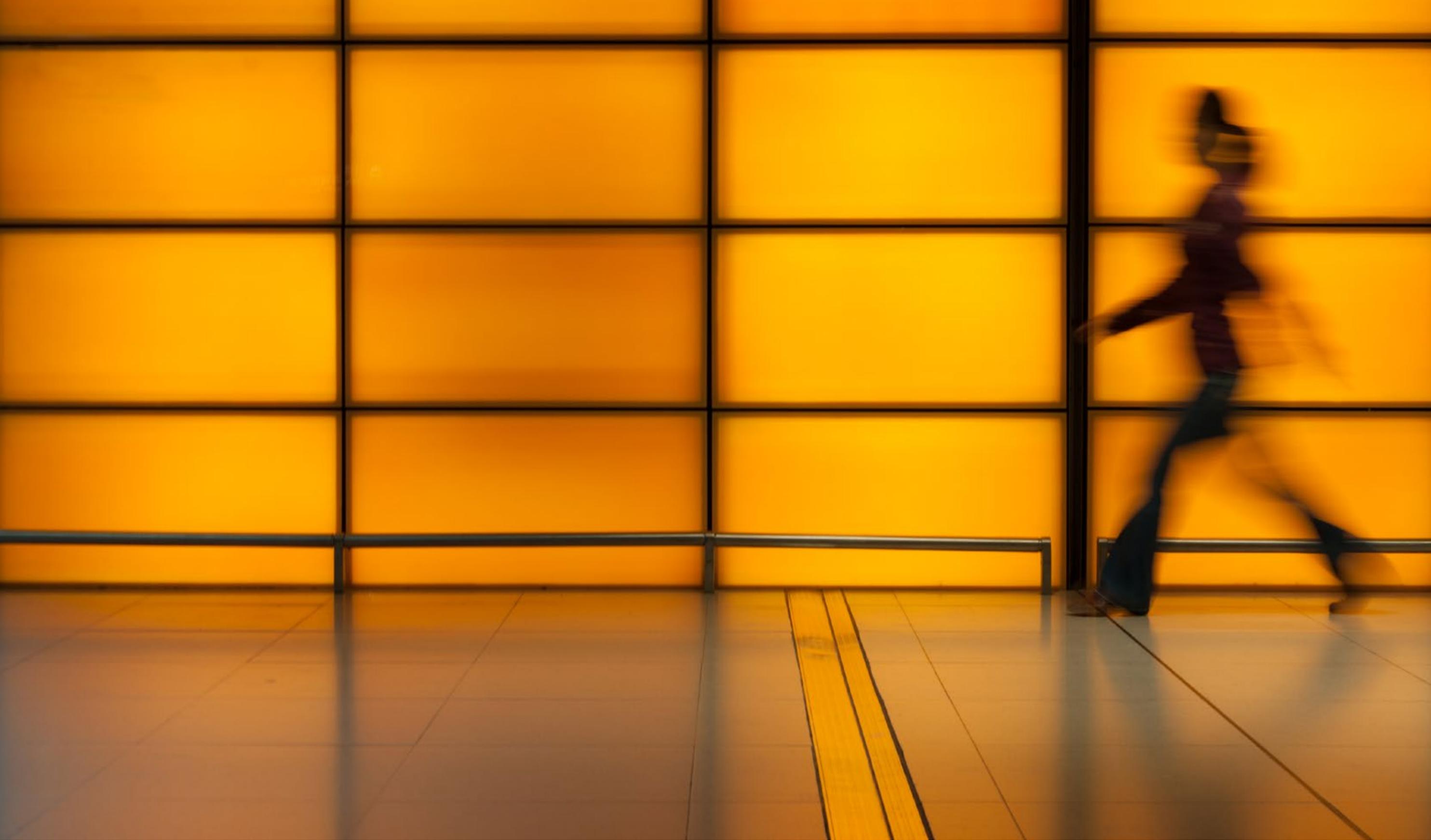
*Old hotel, San Francisco, California, USA. A Hotel for the budget conscious near Union Square.
Nikon D300 with 18-200mm lens.
© Mike Hollman*



Public telephone, Newport Beach, California, USA.
 Nikon D700 with 24-70mm lens.
 © Mike Hollman

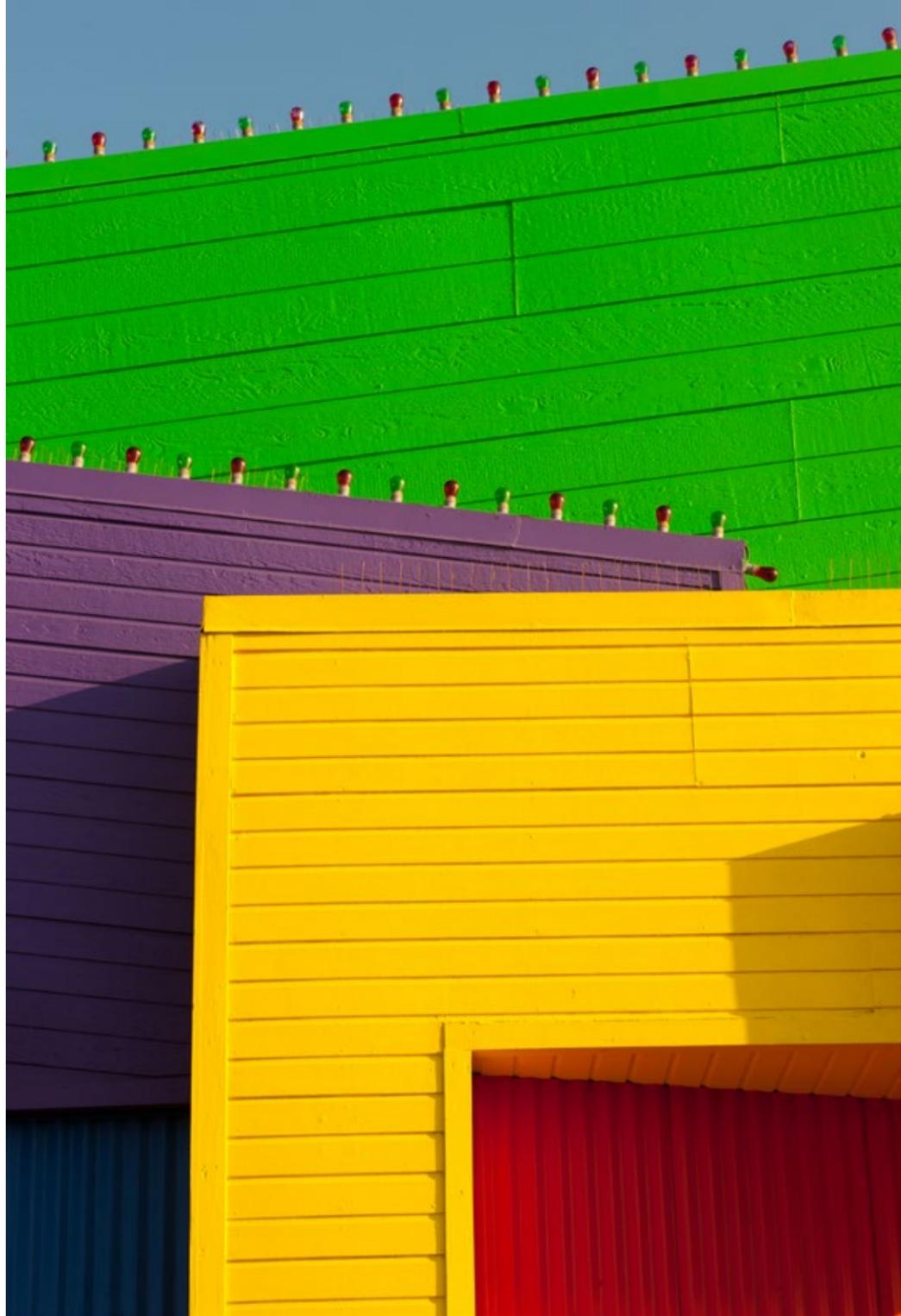


Public telephone, Newport Beach, California, USA.
 Nikon D700 with 24-70mm lens.
 © Mike Hollman



'I think photography makes you slow down and appreciate what's in front of you'.

Orange wall, International Airport, Hong Kong. I had walked past this wall dozens of times thinking it would make a great backdrop. Positioned myself and waited to catch a figure just in the right spot. Nikon D700 with 28-300mm lens. © Mike Hollman



Santa Monica Pier, California, USA. Couldn't resist shooting this colourful abstract form the buildings along Santa Monica Pier. Nikon D700 with 24-70mm lens. © Mike Hollman

Highrise, San Francisco, California, USA. Nikon D700 with 24-70mm lens. © Mike Hollman ▶





Bamboo forest, Kyoto, Japan. This is one of my favorite images and received a gold award at this year's Iris Awards. I researched this spot before I arrived, and wanted a shot of the bamboo with a clear path leading through it. It was early in the morning before the tourists arrived and I hoped for solitude. I was setting up, waiting for the lady to walk out of the scene. I finally realised that she made the scene – she was even wearing a red coat! Thank heavens I came to my senses. Nikon D700 with 28-300mm lens. © Mike Hollman



Lanterns, Naritasan Temple, Narita, Japan. Nikon D700 with 28-300mm lens.
© Mike Hollman

Tunxi ancient street, Huangshan City, China. Nikon D4 with 28-300mm lens. ▶
© Mike Hollman

Following double page spread: Venice Beach, California, USA.
Always something to see and do along Venice Beach.
Nikon D700 with 24-70mm lens. © Mike Hollman ▶▶







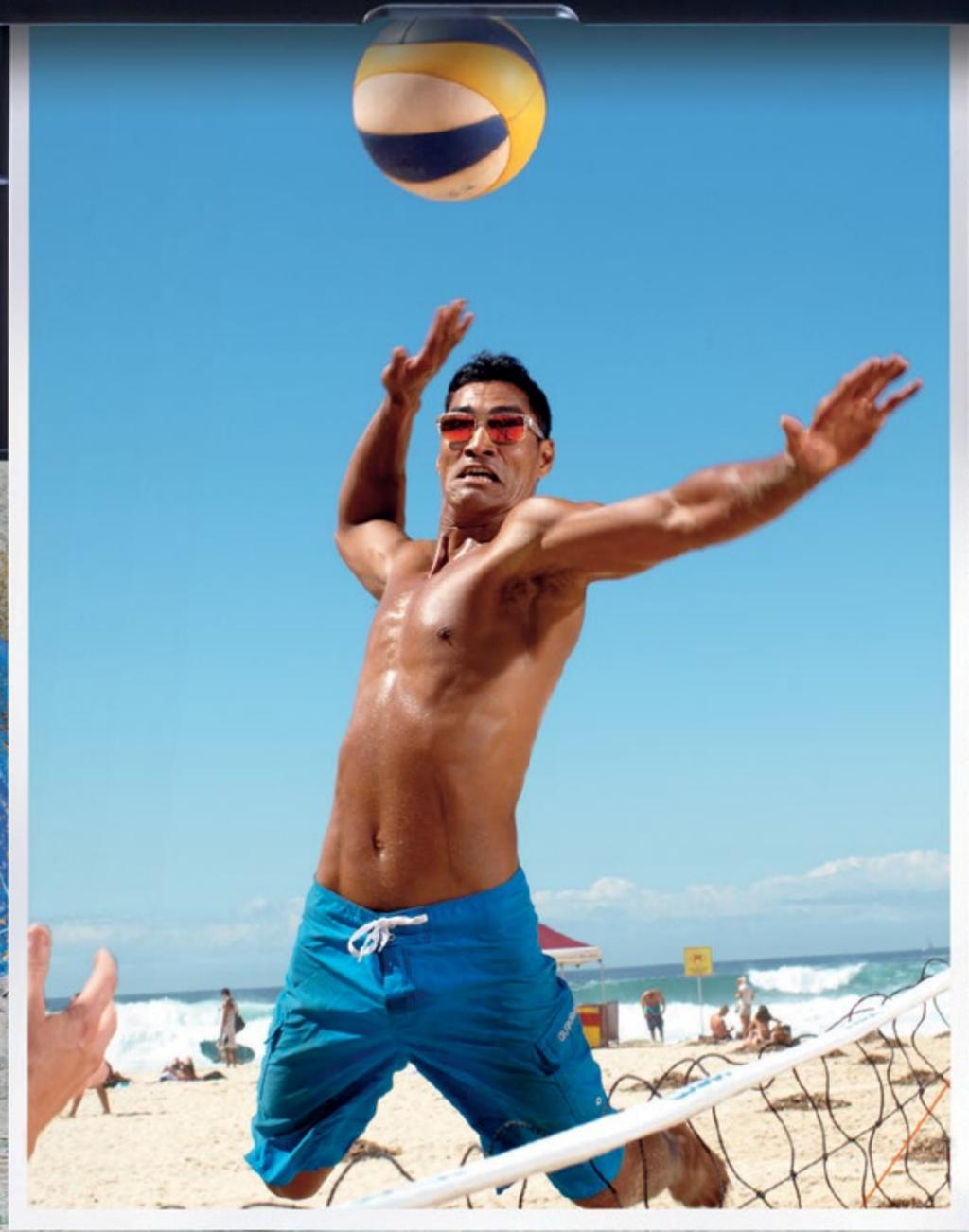
Wigs, Hollywood Road, Hong Kong. Nikon D700 with 28-300mm lens. © Mike Hollman

Mike Hollman at work ▼



Swedish hair with plumbing, Hong Kong.
The juxtaposition of the Swedish Hair poster
and the plumbing seemed quite surreal!
Nikon D700 with 28-300mm lens.
© Mike Hollman





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*As of October 26, 2011.

Roberto DURAN

Ultrasounds

Like Dianne Souphandavong who we featured in our October issue, Roberto Duran came to our attention with his success in the Australian Shutterbug Awards, organised by Marc Burlace, a great friend and advocate for this magazine.

A look through Duran's work online reveals a prolific producer of images on a range of themes, some quite challenging, all executed with passion and energy. Many of these bodies of work reveal considerable planning and doubtless individual images involved serious production time. Most seem to be personal projects vigorously pursued.

Roberto was born in Guadalajara, Mexico, a city known to foster and cradle creatives, poets and artists. Born to very spiritual parents who exposed him to Catholicism, his intention at one point was to become a priest.

He recalls this time:

'Visiting countless temples frequently was common practice to us. Like all teenagers, I explored my own voice and a lens to see the world through. I found it in photography. I moved to the Australia to follow my passion for photography. My life in this new world found ▶



© Roberto Duran

culture transformed and pretty soon temple visits were replaced with frequent trips to art galleries, museums and studios, where art was respected and placed on a pedestal to honour. In my own life, in an intriguing way, the passion for art has now become the temple.'

Prior to moving to Australia, Roberto had over 10 years experience in film and digital photography, and had worked as freelancer for every major magazine and newspaper in Mexico, as well as completing assignments for overseas publications.

Roberto has travelled extensively in Central America, North America, New Zealand and Australia, photographing what he sees as, '... this excited, mystical and friendly world'.

He has exhibited more than 15 times between 2007 and 2012.

'When something excites you, the first instinct is to share it. That's what happens to me with photography'.

f11: Welcome to f11 Roberto, let's begin by talking about your move to Australia. What prompted that, and how have you settled in?

RD: The excuse was to learn English but down deep within myself I knew that Mexico wasn't enough, that there was a whole world around to travel and to see. Australia has been incredibly kind to me, always with possibilities to collaborate with talented people.

f11: How easy was it to settle into the creative community, get established and get your work seen and appreciated?

RD: It hasn't been as hard as people would think, the secret is to work with professional people who are constantly producing work and have the same passion to create art. Regarding showing my artwork, well we have to use every opportunity to display it, doesn't matter if it's Facebook or the Guggenheim Museum, what matters is that people get to see it. As an ▶



© Roberto Duran

artist, my recommendation to photographers would be to show your artwork to everyone. Often we are concerned because it doesn't look as good as we would like it to, but as soon as it's out there we have to draw a line and keep creating the next one.

f11: How does Australia compare to your native Mexico as an environment for creativity, and photography specifically?

RD: It's very similar, a lot of passionate and creative people eager to show what life is for them, probably the main difference would be the environment, the surroundings.

f11: Let's talk about the work we're showing in this issue of f11 from your 'Ultrasounds' series. Tell us about the concept and your approach?

RD: To explain 'Ultrasounds' I need to talk about the previous and next series of artwork, since their focus is to capture the main human conditions. First of all my series, 'La catrina' as death is the only thing guaranteed for all humanity, which I approached using the Mexican Day Of The Dead as the theme. The second most common human condition is life. At that time my youngest brother and his wife were expecting a baby and they sent me the ultrasound of their baby, it was a great inspiration. I started thinking about what makes us different as individuals - our passions, addictions, fetishes or even sexual preferences, the series was focused on trying to uncover our essence as people.

f11: The images have a really ethereal quality, were they difficult to achieve, and please tell us about some of the techniques involved?

RD: Thanks, it was very easy to achieve, the models were surprised when they saw the studio, I shot the series at the back of my building. I bought a small portable swimming pool, covered the bottom with black fabric and found the right models. Sometimes I used natural light, other times just a set of 2 lights.

I'm not very technical; I would like to learn more about using studio lights.

f11: Are you using models for this series? If not, was it easy to find subjects, and how much direction did you need to give the subjects?

RD: Yes, I did use models. The interaction with my models was very simple, since they were being themselves; they didn't have to do much apart from moving and floating. They had such natural beauty, and are full of talent, so as soon as they started moving the art began. Big thanks to each of them.

f11: We've spent time on your website and some of the themes you explore like your 'Angels' and 'Icons' series, are religious, spiritual or conceptual. Is this a product of your upbringing or a reaction against it?

RD: I'm not a religious or spiritual person but I do believe in hard work and I keep evolving as a person and as an artist. Saying that, I'm not against religion but I had a catholic education and I think 'Faith' is the third most common human condition after death and life and my series 'God - an imaginary friend for grownups' was my way to approach it.

f11: Other series on your website explore themes such as horror and fantasy, why the interest in these?

RD: Thanks a lot for taking the time to go through my artwork; seems like your questions are following the order of my creative process.

After death, life and faith, I think 'Dreams and Fears' are the next most common conditions or situations for us as humans, and that's the reason the horror and fantasy are there. The angels are also part of this chapter. ▶

This image and following double page spread © Roberto Duran ▶▶





f11: What camera and lighting equipment do you favour and what's your approach to lighting?

RD: I would like to start with my approach to lighting. Light is light - it's there and we can write with it. For me the gear doesn't matter, some of my favourites are industrial lights simply used with a white umbrella! Honestly, I don't know the brand of my lights. Regarding the camera, I'm in love with Canon, but my best recommendation is to buy the gear that your friends have, as it's easy to share knowledge and it will save you on many occasions.

f11: Anything on your photo equipment shopping list at present? Or on a future wish list?

RD: A Canon 200mm lens wouldn't hurt.

f11: How much post-processing work is involved in your photography and what's your workflow process?

RD: I try to adjust the light and control the colours in the capture of the images, I'm not a big fan of natural skin tones, often this helps with the concept.

f11: Where do you find your visual influences, which artists or other photographers inspire you?

RD: Annie Leibovitz, David LaChapelle, Jerry Uelsmann, Leigh Bowery, just to mention a few.

f11: Is modern film an influence, and if so which director's work do you enjoy?

RD: Movies are a big influence. Tim Burton, Fellini, Tarantino, Kubrick but Guillermo del Toro is one of my favourites, I love how he can make a horror movie a fairy tale, and I love his passion for the dark side of beauty.

f11: Looking at your images I couldn't help but wonder what sort of music you listen to? Care to enlighten me?

RD: Tosca, Mum, Radiohead, Massive Attack,

Portishead, Lila Downs, Cesaria Evora, Bajofondo, world music in general.

f11: You're quite a traveller, which future destinations most appeal to you as places to shoot, and why?

RD: So many places to be - but Nepal and Tibet. I've been dreaming about it since I came to Australia 7 years ago. It would be amazing to collaborate with artists that have different perceptions of this world, I'm sure I could learn a lot from them.

f11: In your opinion, what's been the most important development, or trend, in photography in the last five years?

RD: The accessibility and social networks, the possibility to show our work to everyone. It's incredible when critics value your work, but the fact that people are able to interact with your artwork is even better.

f11: If photography was no longer an option, what would Roberto Duran do with his life?

RD: I would become Roberto Gutierrez full time. Mexicans have two last names, those of our Father and Mother. I use my Mum's last name to sign my artwork. My other big passion is architecture and it's my second full time job.

f11: Thanks for sharing your thoughts Roberto, and great to show your images here in f11. ■

TS

<http://tokes.redbubble.com>

<http://www.theloop.com.au/robertoduran>

This image and following double page spread © Roberto Duran ▶▶







*Both images and following double page spread
© Roberto Duran ▶▶*

*'When something excites you, the first instinct is to share it.
That's what happens to me with photography'.*







© Roberto Duran



This image and following double page spread
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'Light is light - it's there and we can write with it.'







© Roberto Duran



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300mm F2.8 G SSM II (SAL300F28G2), 1/3200 sec., F6.3, ISO 400, AF-D mode

Karl TAYLOR

Commercial Perspective

Karl Taylor has been a professional photographer for over 15 years and has travelled the globe on assignments for some of the world's most successful companies.

Karl left school at the age of just 16 with a talent for art and design. After securing a promising job in the design industry, Karl hoped to develop his skills and looked forward to the future. However, less than a year later and only 17 years old Karl was made redundant. Out of work and not really knowing what to do next, Karl applied for a vacancy at a retail photography store selling camera equipment. It was a decision that would change his life forever.

Within weeks Karl had discovered SLR photography and a medium that captivated his passion for recording life and producing artistic images. With the help of his peers he became engrossed in the subject and spent every spare minute studying and practising the craft. Learning everything he could about film, optics, darkrooms, and technique, Karl quickly started to create images that became recognised for their impact and professionalism.

Still only 17 years old Karl began working two jobs to earn enough money to save for the ▶



equipment he so desperately needed to progress with his career in photography, and had soon managed to purchase a variety of lenses. However, it wasn't long until he recognised that a professional darkroom and photographic printing were going to be crucial to understanding the industry better. With this in mind, he took up employment at a Kodak Pro Lab where he became an expert in photographic hand printing and film development. Not satisfied with the colour reproduction of the RA4 chemical printing process at the time, Karl decided to purchase his own Cibachrome processor and darkroom equipment allowing him to hand print his own images directly from transparencies to the standard he desired.

In his early twenties, continuing his passion for photography, Karl spent three years freelancing in South East Asia as a photojournalist, contributing images and articles about indigenous people to several leading newspapers and magazines. During his time abroad he spent a further year in Australia. It was here where Karl took up employment as an assistant in a commercial studio and perfected his skills in lighting and the often closed shop techniques of advertising photography.

Returning to the UK with a wealth of knowledge and enthusiasm Karl managed to secure financing to open his own studio offering both commercial and advertising photography. His portfolio soon caught the eye of art directors, advertising agencies and leading retail outlets, many of which he still works with today.

Shooting with film in a variety of camera formats including the painstakingly slow 5x4 inch cameras and dark slides, Karl paid close attention to the arrival of digital photography. He made it a priority to establish his skills in the digital darkroom called Photoshop and became a professional in high-end retouching services. Ten years later, an expert in the industry, Karl began lecturing on photography and teaching other photographers the techniques of the

digital photography era. His earlier years, using film and darkroom printing, gave him an enviable insight into how to create images rather than just capture them. In 2009 Karl was short-listed for a Hasselblad Masters Award and now Karl continues to share his passion and knowledge for photography through his series of DVDs and workshops.

Outside of work Karl is happily married to H el ene and they have two young children. As well as photography and playing with the kids Karl's other passions are travelling, reading, scuba-diving and kayak fishing.

In 2011, inspired by Vincent Laforet's 'Reverie' Karl made a short film of his own, called 'No Regrets'. As Karl puts it, 'It became an exercise for me in how to make an effective and visually interesting piece, but on very low budget! Predominantly filmed on Canon DSLRs including the 5D MKII and a 7D it was an opportunity for me to explore the differences in producing high end images for stills photography and creating images with feeling, atmosphere and depth in a motion form'.

It was voted best overall video in the Vzaar Video and Film Festival which was judged by respected film director Oliver Stone director of Hollywood blockbusters such as Platoon, JFK and Wall Street. Vzaar CEO Stephen McCluskey described No Regrets as 'memorable and exquisite photography'. He also commented, 'The winning entry stood out from the rest, however, because it featured a variety of compelling elements. The imagery was inspiring, the content was haunting, the soundtrack well edited and highly compatible'.

You can see No Regrets by taking the link on page 6 of this magazine, and learn more behind the scenes at www.karltaylormovie.com. ▶

*Studio shot in fishtank, Contact Lens advertising campaign. Hasselblad H2D with 80mm f2.8 lens
© Karl Taylor Photography.*



f11: Welcome Karl, and thanks for allowing us to share your work with our readers.

KT: Hi, Thank you it's a pleasure to talk to you and your readers.

f11: Tell us about your time in Australia? Was that an eye opener for an English boy?

KT: Yes, for me the memory that stays with me the most was the sense of space. Especially in the outback, vast open expanses of silence and clarity, that's a rarity here in the UK or Europe so when you experience that it kind of takes your breath away. I'm envious of Aussies and Kiwis for having that range of exotic natural beauty on their door-step.

f11: What's been your most memorable commercial shoot this year, 2012?

KT: It would have to be our series of paint throwing images, my studio was the biggest mess you could imagine. The clean up operation was almost as difficult as the shoot. The other was a series of 'angry men' for an advertising campaign, we had an actor pretending to be so furious that he bent his golf club over his head. I didn't think he was convincing enough so I tried to get him angrier by insisting he try and actually snap the club on his head which he did but also unfortunately it pinched his scalp at the same time. He was pretty angry after that.

f11: We've pointed our readers at your film 'No Regrets', have you done – or had any thoughts of doing - more film work?

KT: We did a music video, which was also the first one we had attempted - you can see it and the behind the scenes video on our YouTube or Vimeo channel. That was a great experience and I would love to do more film work ▶



*Studio shot of Ballerina, Book cover of Bestseller 'Bunheads' in the USA. Hasselblad H2D with 35mm lens
© Karl Taylor Photography.*

especially a more involved narrative piece, but when it's something personal like that you need to have the time to work on it and unfortunately that's not something I have a lot of right now especially with two small kids!

f11: Your background must give you quite a perspective on where our industry has been, and perhaps where it's going, so where do you see commercial photography as we know it today, in 5-10 years time?

KT: Yes I've been in this game for a long time including assisting, professional darkroom printing and photography, but the reality of making images hasn't changed, it's just the tools that have. The tools are advancing very quickly whether it's CGI or digital capture and I think for commercial or advertising photographers to survive in 10 years it will be about being versatile in how or why you are making images. Having a great eye for visual impact, composition and lighting will always be needed but as image makers our work may, in future, be one component in combination with CGI, photography and video.

f11: Which photographers have been influential on your work and career?

KT: My earliest influences were always the photographers at National Geographic, I was mesmerised by their incredible images. People like Jodi Cobb, Sam Abell and Steve McCurry offered what I've always considered the 'purest' and most relevant form of photography. I also remember being wowed by Bob Carlos Clarke's work, and equally appreciative of the simplicity of good portraiture by Patrick Lichfield.

f11: Who were your mentors through the journey?

KT: Actually when I first became involved in photography, through working at a camera store, we had an old gentleman named Don Piper who was the manager and wouldn't suffer fools gladly but he also motivated us with in-house weekly photography challenges and

took the time to teach me the art of black and white dark room printing. He really cemented my enthusiasm for the subject.

f11: How do you balance the demands of your commercial clients against the very different business of producing training material for photographers? Do these represent conflicting priorities, or are there real synergies to take advantage of?

KT: I would say there are real synergies, the training material came about because I just have a knack for explaining things and I love imparting my knowledge. It was also a conscious business decision to expand our revenue into different areas and the process of making training videos meant we would also quickly gain experience in film making and video editing which I see as being essential to the future of stills photographers.

f11: Thinking about equipment, are there any items on your 'lustworthy' list at the moment?

KT: I'm meant to be getting my hands on the new Hasselblad H5-60 and some Broncolor Scorro lights soon to put them through their paces. From a video perspective the new Sony FS700 looks like an interesting tool.

f11: If you had to nominate the single most complimentary professional relationship which adds value to a photographer's business network today, what would it be?

KT: Your accountant - or being businesslike yourself. Don't dismiss your figures and your cash flow and understand where your work is coming from. Ditch time wasting clients and concentrate on the best parts of your business. If you're good at what you do, then you can charge more for what you do well, and free ▶

*Studio location shot in an ice warehouse in London.
Advertising campaign for Collins Stewart Wealth
Management, Hasselblad H2D with 80mm f2.8 lens.
© Karl Taylor Photography.*



up time to develop business and to win work. Don't forget that being a photographer doesn't exonerate you from running a business. At the end of the day you provide a service to clients just like a builder or a garage and you need to make your business as efficient as possible to survive.

f11: If travel 'broadens the mind', what does photography do?

KT: That's a deep question, I like it! It's quite simple.... Photography gives you a deeper insight into the intricacies of life by allowing you to study moments.

f11: If Karl Taylor had not become a photographer, what would he have done?

KT: I think I would have liked to have been a natural history cameraman for the BBC or work in science, maybe astronomy.

f11: What's the best thing about being a professional photographer in 2012?

KT: These are exciting times with regards to technological advances and the way the industry is changing. I see having to adapt to new technology and market places as an inspirational challenge that has to be embraced.

f11: And the worst aspect?

KT: For commercial photographers the same technological advances mean that photography has become far more accessible to the public and this global recession has meant less work. That combination has left many pros frustrated that the pie is smaller and many pieces are being taken away from them. And I'd agree that times are more challenging, but it's not just in this industry, and we have to adapt and learn new skills to survive. If a photographer feels he's losing work to 3D or CGI, then learn 3D and CGI. The tools are not that expensive and the technology is a lot easier to use than it used to be. For photojournalists like Magnum shooters I don't think they get paid enough for the very real and difficult jobs they do. Publishers and

readers should appreciate that difficult images captured under difficult circumstances cost money.

f11: Describe your dream assignment – who, what, where, when?

KT: A two-week swimwear and lingerie shoot, on a deserted tropical island with a five star hotel and no art director, plus some scuba gear for when I'm not working. You did say 'dream' assignment.

f11: Do you shoot for yourself, when the meter's switched off, or prefer to relax away from the camera?

KT: I take a lot of pictures of the kids on my iPhone, and video them on DSLRs for when they are older. If I'm travelling somewhere exotic then I take the cameras because I enjoy journalistic travel photography. My wife is from Paris so when we are visiting I've been out with the camera a few early mornings capturing life but I have also been on family holidays where the work cameras stay in the studio and Hélène takes the snaps.

f11: Thanks Karl, it's been a pleasure.

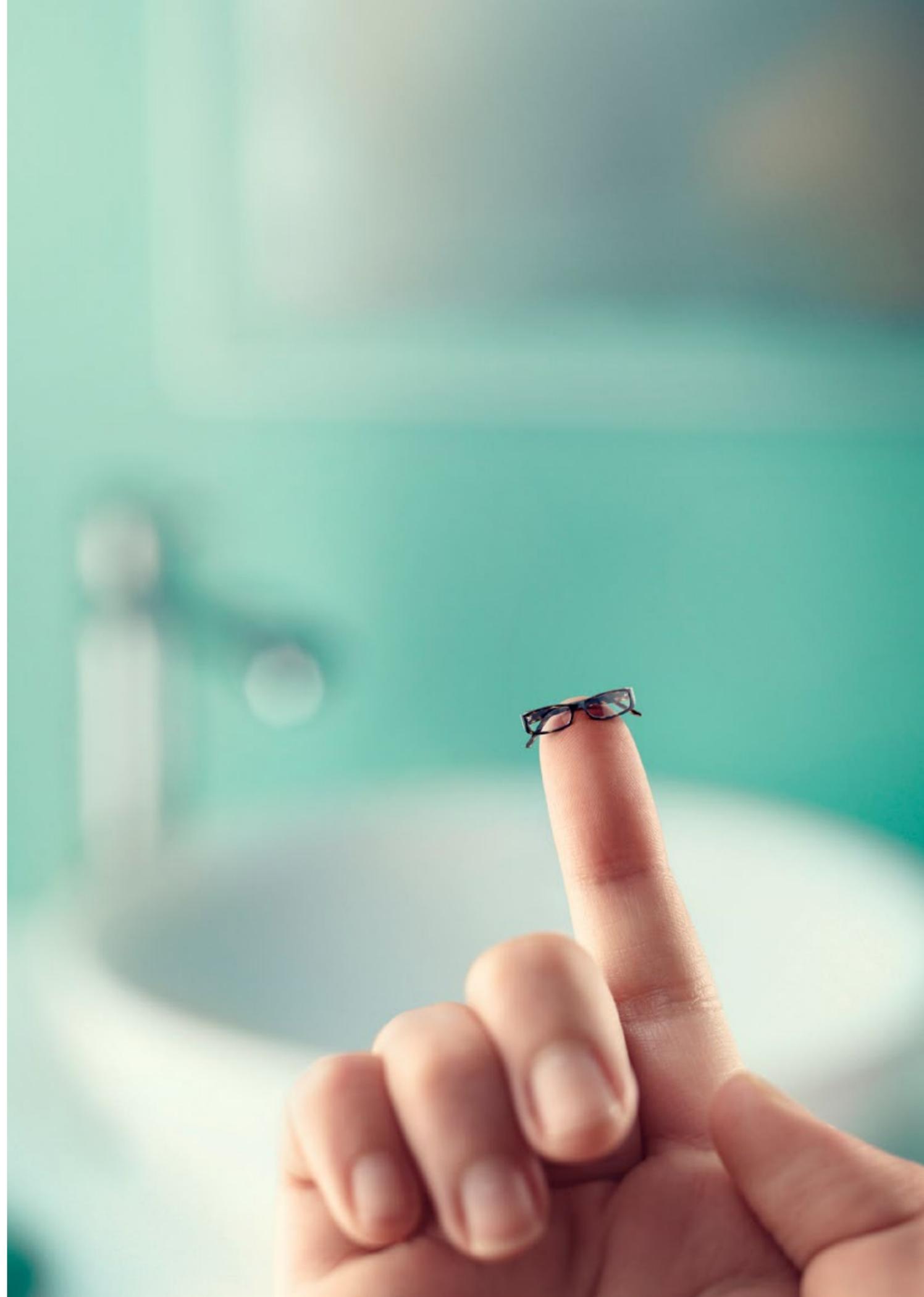
KT: Thank you very much, I enjoyed it. ■

TS

<http://www.karltaylor.co.uk>

<http://www.karltaylorphotography.co.uk>

*Studio shot for Specsavers Optical Group, advertising campaign, Hasselblad H2D with 80mm f2.8 lens
© Karl Taylor Photography.*





Both images: studio shot 'paint blast' for Karl Taylor Pro Masterclass Training.
Hasselblad H2D with 150mm f3.5 lens (left) and 80mm f2.8 lens (above) © Karl Taylor Photography.

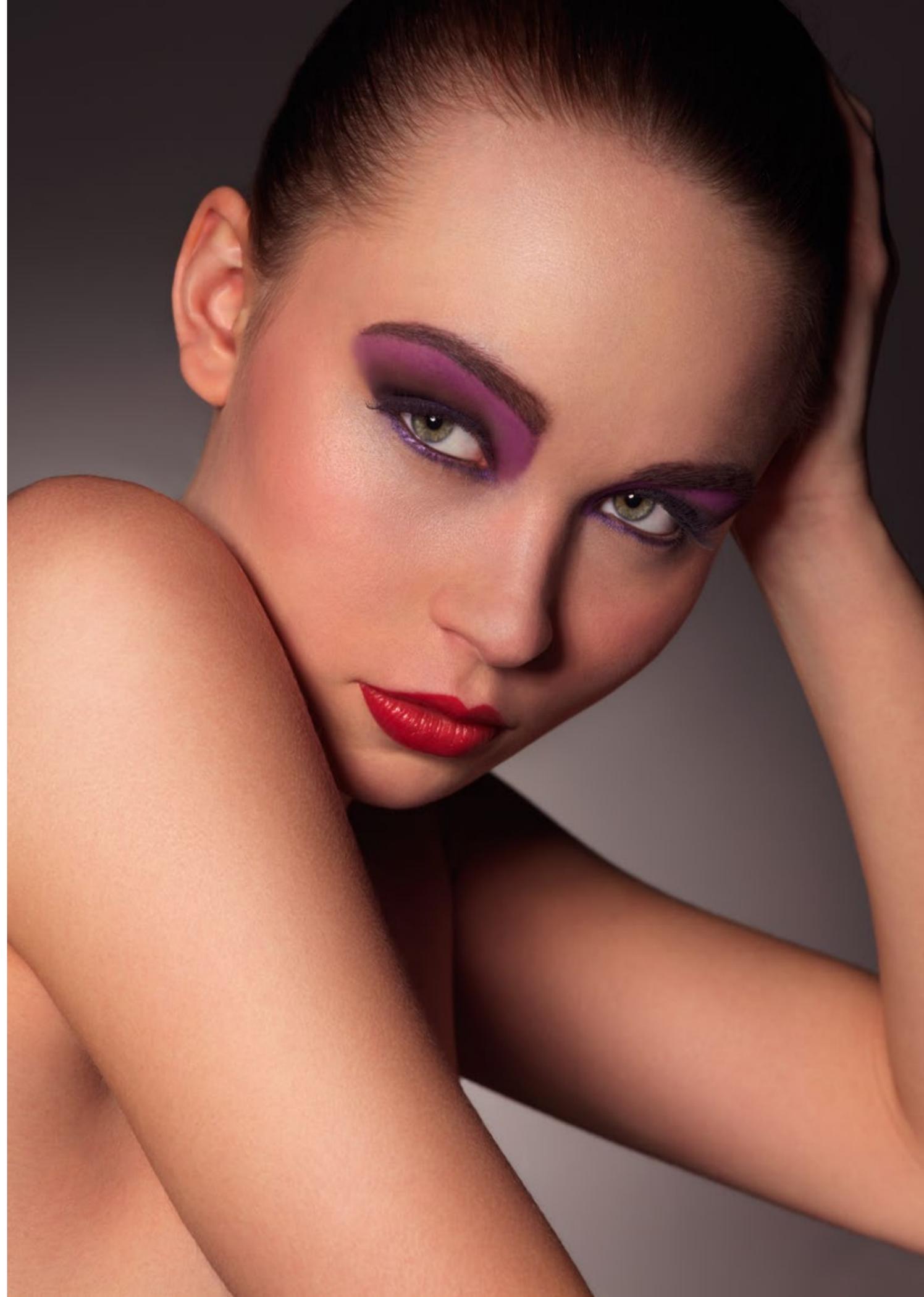




◀◀ Previous double page spread: Studio shot 'paint ball' for Karl Taylor Pro Masterclass Training. Hasselblad H2D with 80mm f2.8 lens © Karl Taylor Photography.

▲ Studio shot of Paint immersed in water. Hasselblad H2D with 80mm f2.8 lens © Karl Taylor Photography.

Studio shot for Karl Taylor Pro Masterclass Training. Hasselblad H2D with 80mm f2.8 lens © Karl Taylor Photography. ▶







Studio shot for Specsavers Optical Group, advertising campaign, Hasselblad H2D with 80mm f2.8 lens
© Karl Taylor Photography.

◀◀ Previous double page spread: Steph shot in Cornwall, UK for Karl Taylor Masterclass Training. Canon EOS 1DS MkIII, 85mm f1.2L lens.
© Karl Taylor Photography.



Studio shot for Specsavers Optical Group, advertising campaign, Hasselblad H2D with 80mm f2.8 lens
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At the heart of the image



Gorillas are right up there with whales when it comes to fantastic experiences. Nikon D800E with 70-200mm lens, 3200 ISO, f2.8 at 1/500 sec. © Darran Leal

On location

Rwanda – Africa

I have just finished my second visit to Rwanda and can I say it was as good as the first – simply stunning! My main targets were the famous mountain gorillas. However, I also enjoyed the great people, cultural and nature shooting opportunities in this, ‘the land of a thousand hills’.

Kigali is a rebuilt capital after the terrible genocide of 1994. In fact, you can only imagine what took place as the only evidence left today, are the special museums built to remember those killed. The people are so nice and kind that my travels through the country simply left me with nothing but praiseworthy experiences and a real sense of bewilderment about their history.

A day’s drive from the capital took us to Nyungwe Forest. One of the most challenging ways to shoot is from a vehicle, driving at speed on a rough road. It is not easy and the success rate is low. However, the few successful images captured offer special glimpses into the local culture. We also stopped to shoot corn drying, rice fields and many other unique subjects. Each stop attracts kids – lots of them!

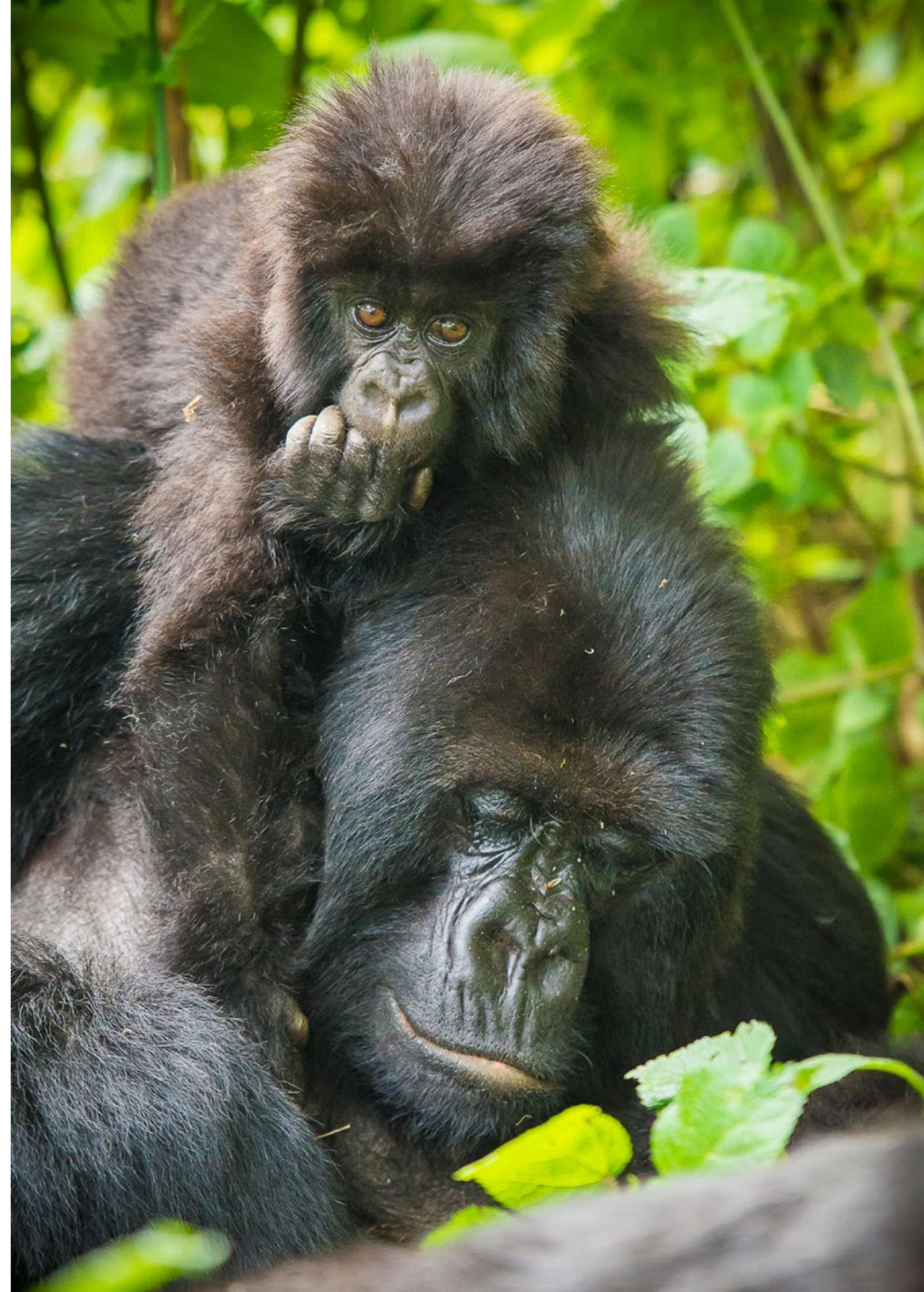
Nyungwe is a rainforest region that offers fantastic diversity with around a dozen primate species, plus the rainforest environment itself. It also offers the opportunity to visit and photograph tea plantations, hardly commonplace

at home. These plantations are lovely subjects. I broke the visit into a series of morning and afternoon shoots. The morning shoot started before sunrise, with high ISO settings and some use of fill-flash. The afternoon offered different light and new tea pickers to focus on.

Accommodation is limited, with entry level properties only offering extremely basic quality, but there are one or two beautiful lodges. Consequently, on both trips I based myself at the better accommodation. The lodge alone is a whole morning’s shoot!

On the road again, Rwanda’s narrow roads follow volcanic ridges, the country being very mountainous and rugged. The locals walk everywhere, or use Chinese or Indian manufactured bikes, or pack themselves into mini vans. They carry just about everything on their heads, or loaded on to the bikes. A rich seam of material to explore visually.

Volcanoes National Park is a mecca for most visitors. Mountain Gorillas once numbered as few as 267 in the 1980’s. Today their numbers have grown steadily to over 780. In fact, the first gorilla permit day offered us the chance to see a week old baby - a rare opportunity. Even our experienced guide had never seen such a young specimen. ▶



Only 8 groups (of 8 people) get to visit the gorilla groups each day. The 8 groups circulate through the 17 known gorilla groups in Rwanda. Uganda also has gorillas, but these are fewer in number and generally not as reliable to visit as the Rwandan groups.

Nothing is guaranteed in nature, but you have a 99% chance of seeing gorillas in Rwanda. Each visit with the gorillas is limited to one hour. This sounds short, but it works well, and allows the gorillas space and reduces pressure on the animals. All visitors are instructed to remain at least 7 metres away when approaching these magic creatures. However, the gorillas have no limits, so at times, I have had to use my super wide angle lens to get the photo. Yes, that close! Permits were once US\$500 per person per day. They are now US\$750 per person per day and must be booked well in advance.

So my gorilla visits, with my group of 7 other photographers, are all fully organised a year in advance. We've travelled a long way, so leave as little as possible to chance.

One of the special groups we visit is a tough all day walk at an altitude over 3,500m. Other groups are often found within minutes of starting your walk. So fitness and the amount of equipment being carried will make a real difference to your enjoyment of the occasion. If you can get into walking 3-4 times a week, a few months before departure, your fitness levels will be adequate for what we do. Equipment is less of an issue, as you'll only need a few items and for US\$10, you can hire a personal guide. I highly recommend this as it helps you to have free hands (the guides carry your water and extra gear) and you help inject money into the local village.

One small issue before setting off here is stinging nettles. In my own case, with thick long walking pants, I had no issues. It's vital to wear these, along with long sleeved shirts, and to remember not to touch the plants. Consider a raincoat as well. Rainforest weather is extremely changeable and how a day begins is not necessarily a good indicator of how it will end.

Equipment is important here, as the shoots are often in low light. I use cameras with good low light capabilities. These allow me to set my ISO to 1600 or 3200, with little or minimal noise. All the new 35mm size full frame sensors offer this. It was clear that while the APS size sensors worked, they did not offer the same quality files.

Another important tool with this scenario is a 70-200mm f2.8 lens, or similar. While you can get away with slower lenses and an ISO of 800, the fast zoom is a real enabler.

Rwanda is a fantastic place to shoot. I suggest that you go with an open mind and with a view to photographing more than just gorillas. My second body has a general purpose lens attached – yes the gorillas get that close. I used my 16mm super wide (on 35mm sensor) for some shots.

My favourite experience this year was to have a small group of female gorillas walk around me, followed by a Black Back which is a big young male. As he passed by, just to let me know they were 'his girls' - he purposely took a step back and gave me a little kick in the leg. No power in the kick, and no malice - just a simple statement – it was a magic experience! Our guide said – "he does that all the time ..."

This is what Rwanda can offer you. Beautiful landscapes, stunning portraits and of course, a chance to experience gorillas in their environment. You will not be disappointed.

Enjoy your shooting ... ■

Darran Leal

darran@f11magazine.com
www.worldadventures.com.au

The land of a thousand hills is truly unique to shoot. I waited for these kids to walk along this track to a point that balanced out the scene. Nikon D800E with 16-35mm lens, 400 ISO, f11 at 1/350 sec. © Darran Leal





New Zealand takes title in International Photographic Competition

New Zealand takes title in International Photographic Competition

The Photographic Society of New Zealand (PSNZ) has walked away with the winner's title in the 4 Nations International Photo competition for 2012.

Four categories make up this competition - Open, Monochrome, Nature and Our Country - which is held annually between the four photographic societies of New Zealand, Australia, Canada and South Africa.

Each Society submitted 80 images from its members which had been selected from hundreds of images submitted. PSNZ's images were selected from over 300 images submitted by PSNZ members to the Greymouth Photographic Club, which chose the 80 images required.

A panel of independent European judges presided over the judging, which saw PSNZ images receive high scores in the Monochrome and Nature sections, with a number of photographers receiving honorable mentions.

Doug Moulin APSNZ, FIAP of the North Shore Photographic Society won a 4 Nations medal for his image titled 'Yacht Race', entered in the Monochrome category.

Certificates were also awarded to Vicky Slade APSNZ of the Christchurch Photographic Society for her image titled 'The Neighbourhood Watcher' in the Open category; Irene Buchan

LPSNZ of the Nelson Camera Club for her image 'Pentatomoidea' in the Nature category and Shona Jaray APSNZ of Kapiti Coast Photographic Society for her image 'Sun setting on the Hawkduns'.

A selection of the images will be shown in an audio visual at the PSNZ National Convention, to be held in Wellington 1-5 May, 2013.

For more information on PSNZ go to: www.photography.org.nz

Moira Blincoe
PSNZ Councillor for Publicity

Pentatomoidea.
© Irene Buchan.



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One of the benefits of our glorious on-line community of like minds is that we may now have too many 'like minded' individuals!

We are now all party to visual conversations at a pace and volume that potentially undermines our ability to maintain any purity of thought. We almost know too much.

Not too long ago, artists quietly and independently strove in isolation to finesse their ideas.

For most, the thought of sounding out their peers over every canvas, brush stroke, every colour and technique was anathema.

Our nature now trends firmly towards over analysis, of buying the actions and the apps that emulate everything from Tri-X to Polaroid, Ken Burns to Cibachrome, et al.

Consequently, we've become trapped in creating results that meet others expectations because the system judges and rewards performance which emulates 'known' ideas and techniques. The danger here is that we may fail to see and applaud originality and bravery.

Around 1975, when working for the jolly yellow giant, we were put through a programme called

Professional Selling Skills, by Xerox Learning Systems. It was an intense and almost brainwashing process that developed a method of auto response in a range of selling situations.

Where I believe it was weak, was that it required a highly trained buyer as much as a highly trained seller to complete a transaction successfully. A bit like chess, buyer and seller had to know the rules of the game and comply to triumph. The whole process rewarded rehearsed skills and used standard behavior modeling.

Curiously, this is exactly the creative behavior we are now in danger of rewarding because we are training/being trained by intense exposure to an increasingly finely honed set of creative goals and creative tools leading to planned and pre-visualised sets of outcomes. A universal palette, if you will, of recognised visual destinations.

The environment which contributes to this features a plethora of competitions, awards, on-line galleries and image archives which all serve to define and complete the visual reference points in our roadmap to uniformity of creativity – over time driving photographic artists through a funnel. Inevitably if our images and techniques are somehow recognisable, and even better, ▶

immediately attributable to known techniques, they are therefore markedly more laudable.

Contributing factors are all of the 'how to' pieces in every form of media, all of the online video sharing websites, all of the carefully documented step by step actions, and the fact that for the most part, all of the monkeys now use the same size stick to obtain the honey from the hive. The stick, of course, a metaphor for the tools and software we all share.

Technologies that make decisive moments possible at 120 plus frames per second may be exciting but do they advance the art of photography or simply increase the odds for success without techniques such as understanding, anticipation and patience? Perhaps frames captured by high speed photography should be called indecisive moments...

In our great visually homogenised community, democratised by access to the same toolbox, anyone and everyone is author. Are we as photographers driving it? Are our buyers and consumers driving it? Perhaps attribution in equal measure?

Do we care? If we do, the tactics we need now are those that disrupt the status quo.

The ones which originally worked to differentiate artists: original ideas, original techniques, original and novel treatments. Elements which surprise us, make us gasp with the non-conformity, the audacity, the freshness of what we're viewing.

Perhaps it's time to revisit some of the ideas best expressed by the late Robert Hughes in his books and series, 'The Shock of the New'. It's an eye opener... ■

MS

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D4



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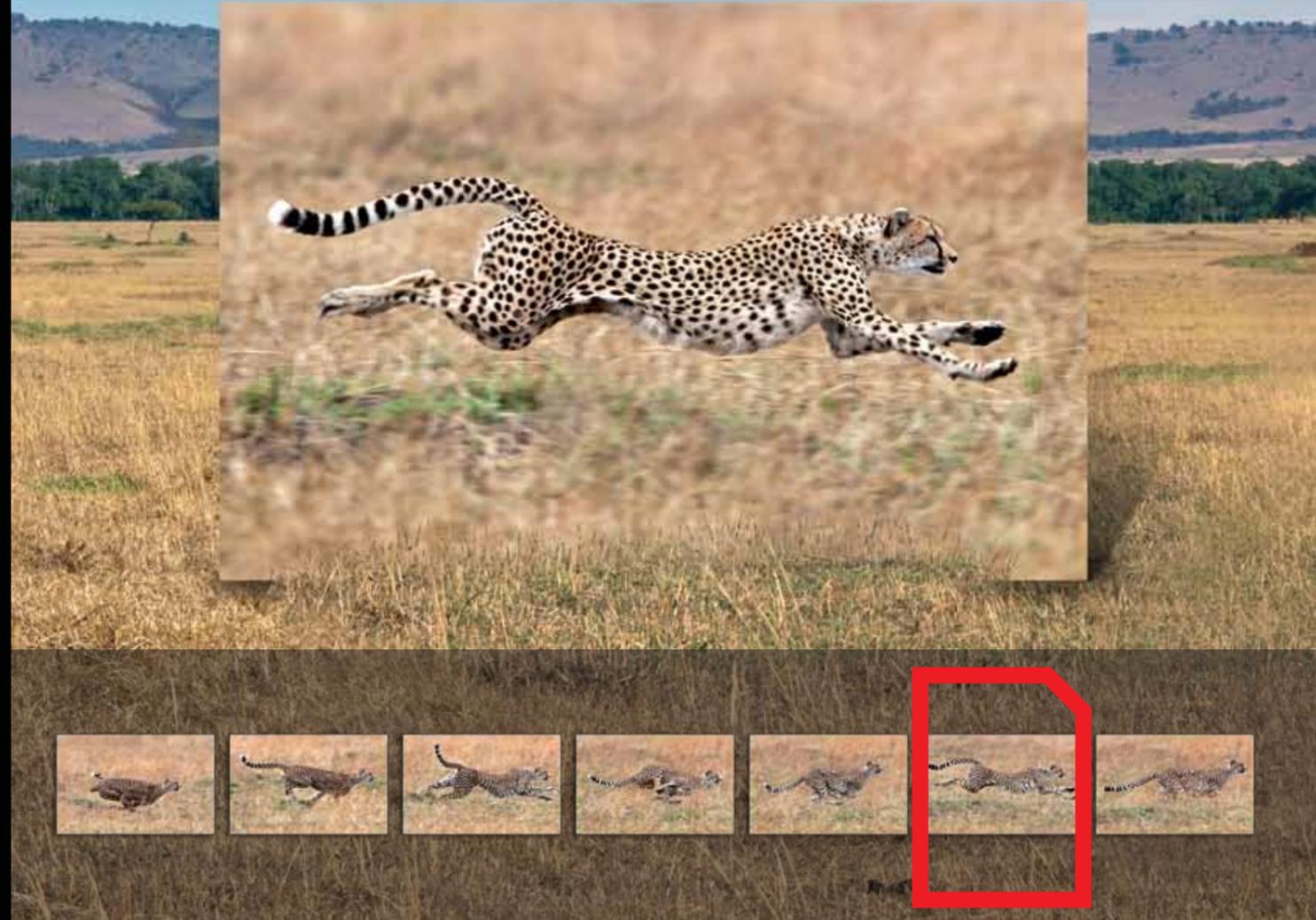


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November sees the ACMP working with Christina Force to present: 'Cracking the Asian Market' in every Australian capital city

November sees the ACMP working with Christina Force to present: 'Cracking the Asian Market' in every Australian capital city

Mon 5 November: Sydney / Wed 7 November: Melbourne / Fri 9 November: Brisbane / Mon 12 November: Perth / Wed 14 November: Adelaide / Fri 16 November: Canberra

See www.acmp.com.au/events for bookings

The following is an outline of the 'Cracking the Asian Market' seminar:

- Cultural differences - advertising in Asia and the products which are more commonly advertised.
- Types of photography they prefer from region to region.
- What to include (and not to include) in a folio.
- How to present work for a potential job.
- How ad agencies differ and how the art buying / production system works.
- Who to talk to about what.
- How to negotiate with Asian clients.
- How to be prepared for a bid - back up material you need, etc.
- How to say 'No' without saying no, how to present quotes, how to deal with the short deadlines, budgets and legalities.
- How to work with Asian production companies- the differences with crew, and how to manage productions in Asia so they don't belly flop.
- How to get paid!

These are all issues Christina faced over the 12 years of being one of the highest profile Australasian agents in Asia.

November also sees the call for entry closing for ACMP Student Photographer of the Year Awards 2012 (SPY). Now returning for its second year, ACMP SPY aims to provide emerging photographers with the opportunity to gain career-building exposure within the photographic industry and wider creative community.

CATEGORIES:

1. Portraiture (includes formal and editorial portraiture)
2. Commercial (includes sport, travel, corporate and industrial)
3. Fashion (includes editorial, catalogue and beauty)
4. Advertising (includes still-life, food, cars, product and people)
5. Documentary (includes sport)
6. Architecture (includes built environment, urban and rural spaces)

Visit our Competitions page to enter.

The ACMP AGM is also scheduled for this month, November 8th at 6.30pm in Melbourne. While the formal part of the evening is borne out of compliancy, and we have a look at what we have achieved this year and plan to achieve next year, the social part of the evening is looking like it's going to be fun, with guest speakers and a chance to catch up with fellow members face to face.

Sacha Walters
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Accredited Professional Video Producers

On January 1st 2013 the AIPP will launch a new membership category for video production professionals and cinematographers.

This new membership category recognises that with the increasing video capability of many DSLR cameras, many photographers are now offering video production services to supplement their traditional stills photography business. Equally, many traditional video producers are looking to increase their stills photography capability, recognising that the traditional photography skills of lighting, exposure control, depth of field and pre visualisation are becoming more important with the new video production workflow heralded by the shallow depth of field capable DSLR's.

The AIPP will offer an accreditation scheme for video professionals similar to its existing scheme for Accredited Professional Photographers (APP).

The new accreditation scheme will require video professionals to demonstrate professional competence in video production by showing a body of work, which includes acquisition, audio and post production expertise. Accredited Professional Video Producers will have exclusive use of the new APVP logo. Existing AIPP members will be encouraged to seek APVP accreditation to sit alongside their APP accreditation where appropriate, and professional video producers who join the AIPP will also be encouraged to seek APVP accreditation, and even APP accreditation if appropriate, for their business.

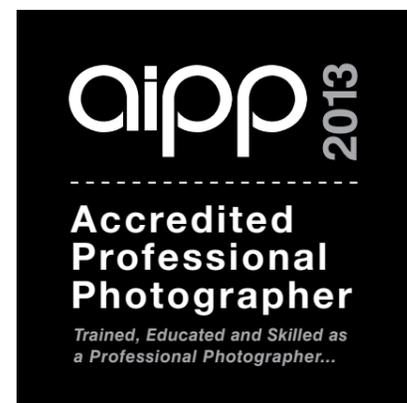
In addition to the accreditation scheme, the AIPP will provide an annual professional peer assessment awards system for video producers and cinematographers, helping members judge the standard of their work against their peers.

'All the usual AIPP membership benefits will apply to this new membership category', says AIPP Executive Officer Peter Myers, 'including educational and up skilling seminars and workshops, membership cost saving offers from trade partners and of course access to the great AIPP community'.

Look out for membership details coming soon...



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Felix Baumgartner

The cameras behind his epic jump from space



When Felix Baumgartner made the leap of his life in the Red Bull Stratos Mission to perform a world record jump from 128,000 feet photography was as critical to the event as life support. Even quick glimpses at the capsule showed festoons of camera housings for an event covered from every possible angle.

In fact, over 35 cameras were involved in the process. 9 HD cameras, including 3 4K digital cinematography cameras and 3 HD digital still cameras, were attached to the capsule alone.

A further 3 small HD video cameras were attached to the pressure suit worn by Felix for the jump.

All would have to endure extremes of heat, cold and near vacuum conditions and these systems were personally designed, developed and tested by the mission's director of aerospace photography, Jay Nemeth. Jay has worked as an aerial cinematographer for over 25 years and is one of only a handful of "zero-G" qualified cameramen with full-pressure suit experience.

His company, FlightLine Films, provides leading-edge astro cinematography services, offering both advanced technology and outstanding aesthetic results.

A tracking helicopter with Cineflex camera provided the air-to-air shots of the capsule and balloon in their ascent.

On the ground, an optical tracking camera system allowed P2 and 4K cameras to capture Baumgartner's controlled fall at between 60 and 120 frames per second.

Take the link embedded in the screen above to delve more deeply into the photographic challenges of capturing footage of a man falling back to earth from 23 miles high for a world hungry to share every one of those those heart stopping minutes.

Or see all of the technical elements involved, and a whole lot more, on the Red Bull Stratos Mission website. ■

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**BUT WAIT –
THERE'S MORE...**



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Each issue of *f11* Magazine contains dozens of hotlinks, all expanding on our content and offering an enhanced readership experience.

There are links to online content such as videos, and to websites expanding on the ideas on offer here. Passing your cursor over the link usually highlights it.

Anywhere you see an image of a computer screen contains a link, usually to video content.

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

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

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

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Social Media

Dive in!

You must consider your photography career from the business aspect as much as the photography. I began this series encouraging you to keep your passion alive by embracing a life of the passionate amateur. If you do choose to make a living from photography, I've covered how to price, how to differentiate and more. Make sure you check out the previous columns once you've enjoyed this one, if you're serious about a long career as a photographer.

In the last article I gave you some tips on avoiding those awkward situations when shooting in public when a police officer or security guard unlawfully decides they'd like you to stop. Little did I know how pertinent my article would be to me.

I'm in New York for a tradeshow and staying with friends. Leaving our apartment last night we came across a commotion in the carpark. A vagrant man had tried to climb a fence, got stuck and caught up in the railings, badly injuring himself and losing consciousness. Emergency services arrived and, with camera in hand, I decided to take a couple of photos in case I later discovered it was newsworthy. An aggressive NYPD police officer began harassing me and when I tried to ask him to explain, threatened to arrest me and lock me up for the night.

Standing in the darkness, confronted by a zealous and nasty policeman, the fact that he was acting unlawfully in a scary threatening manner left me helpless. I had my photos, I

backed down and let him enjoy his authority. It's a valuable lesson to remember. Despite knowing that you're in the right, you sometimes may need to surrender to leave you to shoot another day. A big hurricane is coming today. That's much more likely to be newsworthy, but enough of my adventure.

This article is a primer on social media. Many photographers are wondering whether they need to bother spending time on a Facebook page, accumulating "Likes", on Twitter building a following, pinning on Pinterest and more. The answer is a resounding "Yes!".

While there are a few photographers surviving and even thriving without it, most of us are coming to depend on social media to drive a pipeline of new customers and stay in touch with our current customers and clients.

It's easy to over-analyse social media and decide that without a co-ordinated strategy, perhaps by posting every day, or only posting relevant content, it's best not to bother. It's the first big mistake. Social media is, by definition, social. Just like your catch-up in the wine bar with your friends, or a dinner party or an impromptu chat in the street, it works best when it's informal. If you're not going to post every day, let everyone know that and you'll be fine. Set expectations, whatever they may be, and you'll find no one minds if you're not posting a hilarious update every day. ▶

The second big mistake is to think it doesn't matter. The jury's already out on that one, social media is redefining how we as citizens of a planet communicate. If you don't believe me, watch the video in the links.

Social media is an unprecedented opportunity to advertise what you do. For the first time in history, photographers and any other business can richly, deeply advertise what we do to the world, for free! By richly I mean with words, photos and videos and by deeply I mean building an online presence beyond the first landing page, that your followers can journey through, discovering more about you and your services as they go.

This has never before been possible without considerable advertising budget to buy space in newspapers, local TV channels, billboards and more.

The third big mistake? Not getting involved because you're worried how much time you'll spend online. Just like any other part of your day, schedule how much time you're going to devote to your social media work and stick to it. Save the fun stuff for after work.

Your social media online presence of course presents the challenge of having to stand out from the noise and my earlier articles give you some tips on that, which apply online too.

There's also the often overlooked way that many people we work with, whether a celebrity obsessed bride or a publicity obsessed company, appreciate a little extra help in spreading their message. "Look at me, I just got married!" or "Our stuff is great, you should buy it!" goes a lot further if you have a following.

That it may be a worldwide one (or not) adds greatly to your chances of securing work. Given the choice between two photographers, one with a few thousand followers and one without, most clients will be likely to pick the photographer who is popular on social media.

Don't be afraid of the greatest marketing opportunity of our time. Dive in. It's an enormous opportunity and a lot of fun. ■

Watch the social media primer video [here](#)
Watch the social media ROI video [here](#)

James Madelin

Want to send me some feedback?
Find me on Twitter [@jamesmadelin](#) or
[www.facebook.com/jamesmadelin](#)

A huge thank you to Tim and the f11 team for publishing all of the results of the NZIPP Iris awards in the last issue of this magazine. They looked fantastic!

What a wonderful and positive vibe there was at this year's Iris Awards and our Infocus conference in Christchurch. It appears that there is now a new generation of photographers coming through the system, who are both positive and enthusiastic about the industry and prepared to stand up and participate.

Congratulations to all who entered and achieved success in the awards this year.

To those who entered but who didn't win awards, I hope that you were there to listen to the enlightened comments the judges shared and that you learnt from the experience and will enter again next year with an even better skill set and an even better chance of achieving your award winning goals.

To those who attended the Infocus conference – what a fantastic and social experience you all had. The keynote speakers, Peter Coulson and Marcus Bell, exceeded expectations and proved once again that those photographers who are at the top of their game are also top people who have no fear of sharing their knowledge with all who listen. Thank you Peter and Marcus.

To our other overseas speakers, Peter Eastway and Steve Saporito, thank you also for providing the delegates with information and processes that will help sustain and grow their businesses far into the future.

Thanks also need to go to our home grown presenters: Esther Bunning, who dazzled us with her creativity; Nicola Inglis who was virtually speechless in her detailed presentation on media storage; Melissa Edmon who introduced us to the world of 'Fusion'; and Issac and Amber De Reus who shared their knowledge of how to be creative with lighting on location.

All shared their knowledge and experience freely and openly and I sincerely thank you all for that.

What impressed me most about the week in Christchurch was the camaraderie between photographers from all photographic persuasions from all over the country. Knowledge and experience was shared by everyone with everyone, from students through to Grand Masters.

It seemed everyone had one thing in mind and that was to grow and better the profession of photography and they all succeeded!

Sincere thanks to all who both entered the awards and attended the conference – you all did well and I hope to see even more attending in Auckland next year, 1st-6th August 2013 at the Pullman Hotel, when the NZIPP reaches a major milestone, it's 75th Anniversary.

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When you're just starting out on your career as a photographer, it can be a long time between paying gigs and when you find yourself working nights stacking shelves at the local supermarket or offering yourself on a street corner to keep fed and housed your career can seem far, far removed from the bright lights, fame and glory you had your eyes set on.

So how do you keep your prepay mobile phone topped up so you can respond to the big break that's just round the corner?

The one thing you are able to do is take photos, right? And 'professional photographer' sounds a lot better on your census return than the other two, doesn't it?

As a budding photographer the one thing you need to do is to keep shooting, whether it's paid or not, and sooner or later shooting stock will appear on your radar. After all, it doesn't initially require a paying client, and it keeps those idle hands well occupied doing what you do best - taking pictures.

If you hadn't figured it out yet, all your mates from art school who went down the advertising and design route, cruise the web every day looking at stock photo websites trying to find 'ready made' image solutions. So, if it's one of

your images they come across then they'll more than likely want to use it and perhaps even pay money for the privilege of doing so.

Stock photography makes up a surprisingly large percentage of the advertising and editorial photography purchased in this country. It's more viable as an income stream than you might think, and it's not a bad lurk either - no uninspiring briefs, you shoot when it works for you - not the client, you shoot what you're passionate about, and if you get it right your images can sell over and over again - for years to come.

Of course there are a couple of different approaches you can take...

Microstock

Beware of the lure of 'easy money' for supplying images to cheap microstock sites. In my opinion you're saying you're no better than the millions of others out there with a camera, happily uploading them to www.cheapshitphoto.com, watching the download count rise and making the image buyers and website owner very wealthy while you receive a pittance.

I've been appalled to see how many people are quick to jump on this bandwagon. It's like they're saying 'the only way I can break into this ▶



industry is to be the cheapest'. Many new photographers lack the confidence in their own ability and underestimate their worth in the market. Then there's the old adage that you can break into the market by starting out cheap. If you start cheap, you'll be known as cheap and it's a hard road to shake off that claim to fame down the track.

And don't believe the hype that your images will sell hundreds or thousands of times over if the prices are low enough. New Zealand is NOT a volume economy so it is ludicrous to imagine your shots of the carrot at Ohakune are going to sell hundreds of times over at 10 bucks a pop. Really? Come on...

Rights managed stock

I was talking to the owner of a top professional stock library the other day and he was telling me he had just licensed a shot of a flock of sheep for 17 grand! And the shot was over 10 years old. The photographer was understandably stoked*. The guy routinely sells his images for between \$2000-5000 and they don't necessarily require a degree in rocket science to capture.

I know which way I'd prefer to earn a living! I'd be devastated to learn that one of my finest images had been used by some huge multi-

national corporation in a global advertising campaign for a fee of \$50, from which I would only get a measly percentage. In fact, I'd be gutted.**

What if you can't get into a top stock library? Have you heard the saying 'If at first you don't succeed...'? Wouldn't you rather keep driving yourself to improve, and eventually have your work represented alongside the people you admire in this industry rather than admitting defeat and selling out to the lowest bidder?

Do the right thing. You owe it to yourself, and to your industry if you want to be a part of it. ■

GB
(aka Buzzard)

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*New Zealand speak - 'stoked'
translation: really pleased

**New Zealand speak - 'gutted'
translation: really disappointed

Reunited after 34 years

A Nikon F2 comes home

Based in the rural Wairarapa region in the North Island of New Zealand, Geoff Walker is a professional photographer, writer, Adobe Community Professional and an Adobe Certified Lightroom Expert.

Back in 1976, at what was then significant expense, he bought himself a beautiful Nikon F2 Photomic with two lenses, a 50mm f1.4 and the now legendary 80-200mm f4.5 zoom Nikkor. Less than two years later, both were stolen in a household burglary, never to be recovered.

Or so he thought. Last week someone with a long suppressed fit of conscience not only tracked Geoff down but returned all three pieces of photographic memorabilia to their original rightful owner.

Amazingly, all are in excellent condition, perhaps even better than they might have been if Geoff had used them in the ensuing 34 years! They were even accompanied by a small camera ornament taken from another room during the burglary.

Still a Nikon user today, and continually over the period elapsed, Geoff will treasure his long lost camera and lenses, all of which appear to be working perfectly, right down to the battery

in the camera body. A roll of film will shortly make it's way through the F2, if only for old times sake.

Reaffirms your faith in human nature, doesn't it?

That being the case, would someone feeling similar angst like to return my two Canon A1 cameras, both with power-winder A's and the 8 Canon lenses they misappropriated in Auckland during the late 1990's?

No? Thought not... ■

TS



© Sarah Ina Alexander



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WE HAVE A WINNER FOR THE ROGUE MASTER LIGHTING KIT

Our lucky email entrant, Brian Wood from Mt Maunganui, New Zealand, has won the ROGUE FlashBender kit kindly supplied by the team at APIX. We had huge interest in this prize, so all you keen strobists out there should make your way to APIX to buy your own Rogue kit!

Brian has won the Master Lighting Kit from Rogue. The kit is the perfect partner for your portable flash units and includes: the Large FlashBender Reflector, Large Diffusion Panel, Small FlashBender Reflector, Bounce Card/Flag, Universal Gel Kit, 3-in-1 Honeycomb Grid and Grid Gel Kit. The kit is valued at NZ\$299.

Congratulations Brian, your prize will be on it's way soon!



One of each please...

Someone asked me recently if I was interested in 'upgrading' my second DSLR body to a newer full frame model and appeared quite flabbergasted when I fairly swiftly, but politely, declined their offer to take my 'old' camera off my hands.

I have both a full frame FX Nikon, and a same generation DX crop sensor model which applies a 1.5x factor to all of my lenses. This is the one my upgrade-touting-keen-deal suitor was so keen to relieve me of!

He was visibly disappointed, as he would have acquired my second body in the ensuing transaction, so I felt under slight pressure to explain my reasons. Sure, the 1.5x crop is a little sad at the wide end, with even a 20mm wide angle suddenly equivalent to a pretty ordinary 30mm semi-wide but that's not it's strong suit. That's where the full frame camera plays it's ace, and I'm well covered with a selection of wide optics anyway.

No, it's at the long end that the magic happens. On the crop sensor body long and fast glass suddenly becomes longer – equally fast – glass. Either a 180mm f2.8 or a nice VR 70-200 f2.8 is suddenly near enough equivalent to a 300mm f2.8 and that's glass that few of us are in a hurry to fund!

Affordability issues aside, it's also one extra fast and heavy prime I don't have to lug around. So one lens delivers a 200mm on the FX but becomes a 300mm on the DX body.

Other advantages are increased working distances if your macro lens is one of those short models between 50 and 60mm as these too transform miraculously to 75 or 90mm with the crop sensor camera.

Some Canon crop-sensor DSLR models apply a 1.6x factor, lengthening the nominal focal length even further.

Would I like two full frame DSLR's? Yes, of course I would – but I'd certainly miss my APS sized sensor model with the magic optical transforming qualities I've so grown to appreciate, and would be loath to loose.

The good news is that with the proliferation of new models, and the shift of many towards full frame cameras, many of these perfectly capable low mileage crop sensor models represent astute buying either at the dealer or on the private pre-loved camera equipment market.

These are also perfect candidates for go-anywhere-don't-risk-the-best-stuff cameras, or for transforming into dedicated infra-red cameras, if your can bear the cost of conversion and the time involved.

Whatever your tribe, sorry - camera brand, if you don't own one of each, try it, I think you'll like it.

If you're contemplating an upgrade to a full frame DSLR, consider keeping your more modest crop sensor unit for exactly these reasons.

You'll gain the advantage of having this as a back-up body and you won't feel the hit of savage value depreciation when you hear how little your old baby is worth as a trade-in! ■

TS

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