

ISSUE 22 | JUNE 2013



for PHOTOGRAPHERS
AND AFICIONADOS

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GAVIN JAYMES

Connections

REGINALD VAN DE VELDE

Unknown and unseen

KRZYSZTOF PFEIFFER

India by road and river

Welcome to *f11* Magazine



Welcome to issue 22, a bumper issue that seemed to keep expanding while in production! We had such a fine crop of images that it would have been selfish not to share all of them with you, so of course they're here.

This month, our three featured photographers are:

Gavin Jaymes, a Scottish photographer now resident in New Zealand, shot our cover and kicks off this issue in our first feature slot. Gavin shares a beautiful collection of his sensual portraits created with mixed lighting and an unusual technique he describes as free-lensing on some of the shots.

Reginald Van de Velde hails from Belgium and delivers a real shot of adventure from his exploration of sites, weird and wonderful. Many of his images are otherworldly; it's hard to believe that all of these are real places rather than science fiction movie sets!

Krzysztof Pfeiffer is a Polish photographer who has made New Zealand his home since 1982. Krzys shares a collection of images from his recent trip to India, captured while on the road or afloat on the river. These are radically different from the images he creates in his 'day job' as a museum photographer shooting events, exhibitions and antiquities. Perhaps we'll share those in a future issue.

Our subscription prize promotion has come to an end with one lucky subscriber winning the Fujifilm X-E1 camera with companion zoom lens, a prize worth NZ\$2299. See page 133 to discover where the prize went!

This issue offers a chance for three lucky subscribers to each win a Sandisk Extreme Pro 16GB CF or 32GB SDHC memory card – see details on page 135.

Rapid progress to report, as each of our last six issues have attracted well over 50,000 readers. This important little metric was a wonderful surprise! Thanks once again for sharing your discovery and your experience of the magazine with your friends, colleagues, and professional communities. We appreciate your support.

Enjoy this issue of *f11*.

Tim

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Voigtlander

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 suited, he now spends weekends in his small German racecar, the latest in a succession of fast toys. For shits and giggles he plays both drums and bass in bands you've never heard of, in places you've never been to.



TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. 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.



IAN POOLE has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for eight years. Well known for his extensive work as an educator at both Queensland's Griffith University College of Art, and Queensland University of Technology, and with a background as an advertising/commercial photographer in Brisbane, Ian is now turning his hand to finely crafted black and white portraiture. He is a director of Foto Frenzy, which specialises in photographic education in Brisbane. Erudite, witty and urbane, or so he tells us, he's *f11*'s latest Australian ambassador and a most welcome addition to the team.



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



WARNING – HOTLINKS ARE EVERYWHERE!

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

If this is still baffling, learn more in our expanded instructions on [page 119](#) of this issue.



Gavin JAYMES

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© Gavin Jaymes



Reginald VAN DE VELDE

Unknown and unseen

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© Reginald Van de Velde



Krzysztof PFEIFFER

India by road and river

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© Krzysztof Pfeiffer



With the PRESS PACK

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© Tim Steele



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In plain sight

SEBASTIÃO SALGADO: THE SILENT DRAMA OF PHOTOGRAPHY

Sebastião Salgado only took up photography in his 30s, but the discipline became an obsession. His years-long projects beautifully capture the human side of a global story that all too often involves death, destruction or decay. Here, he tells a deeply personal story of the craft that nearly killed him.

Source: TED Talks via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



ANDY BIGGS, WILDLIFE PHOTOGRAPHER – FROM SILICON VALLEY TO THE SERENGETI

In this video, shot at Google, Andy Biggs talks about his life as a wildlife photographer and photo safari operator, a long way from his early career in Silicon Valley. It's a 55 minute illustrated lecture, so schedule your viewing time with that in mind!

Source: Talks at Google via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



NIKKOR'S 80TH ANNIVERSARY

This year, Nikon celebrates the 80th anniversary of the launch of its NIKKOR photographic lenses. Here's a behind the scenes look at the production of Nikkor lenses, which reached the seventy-five million unit milestone in November 2012.

Source: Nikon Asia via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

SUBSCRIBE NOW FOR YOUR CHANCE TO WIN ONE OF THREE SANDISK EXTREME PRO MEMORY CARDS

See full details on page 135 of this issue. Please note all existing subscribers also go in the draw, which takes place at the end of June 2013.

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Getting out of your own way

As we speed towards celebrating our first two years in production it's interesting to reflect on aspects of the journey. In this specific instance, to reflect on the preparedness of the photographers who have made it through our tough selection process to be featured on our virtual pages.

In the production of this magazine, I've had the most enjoyable experience of working with all of these people during the collation and creation of their portfolio pieces or feature articles. Some of this is done face to face, some by telephone, but much of this takes place over the internet - with material supply, the question and answer process and the creation of 'their' article all performed very much long distance. Even given this convoluted process, I've been very fortunate to have forged some enduring relationships, and made many new friends along the way. What many see as an impersonal method of communication has often proven deeply personal, with confidences shared and insecurities revealed and accommodated.

The best subjects are very well prepared, professionally, logistically and emotionally. They have a strong sense of who they are, what they do and what they think. They have a head shot, detailed prepared biographies, artist statements, carefully crafted material explaining their approach and work habits, preferences and skill sets. They know precisely how and where they add value to their clients and what it is about their work that differentiates this from that of others. They over-supply high res images, which we then get excited about and over deliver on the number of pages we planned to use for their

feature! In the question and answer process, they respond to questions thoughtfully and fully, lending real insight into what makes them tick.

Our advice to those aspiring to be featured in this magazine, or in any other, is to consider all of this as general advice about managing your own PR. Having made it through the selection process, respond swiftly and appropriately when you're in the spotlight. Invest of your time and energy in the process, don't tell us 'everything I have is on the website...' - come on, we're photographers too. Don't provide one-line responses to our questions, words are not rationed - use them freely and generously, and consider that these really do complete the picture of who you are, what you do, and how you think. Consider the value of the exposure on offer, contrast it with the cost of a single page in a photographers source book, enjoy the process - you might learn something, perhaps even about your yourself.

Your pictures, however wonderful they might be, only begin to tell the story of you - to make the best possible use of the opportunity you'll need to be ready, willing, and able to supply the rest of the ingredients we need to tell your story, and profile you to a wider audience.

Finally, once the magazine has gone live, online in our case - or been published in the case of a print magazine - work hard to maximise it's impact with an email to clients, and immediate promotional links on your blog, website and social media presence. This has benefits for you and for us, spreading the word by placing a big red flag on the magazine where you're enjoying yet another fifteen minutes of fame!

So make way, for yourself, you're worth it. ■

TS



THE NEW LEICA S

Medium format - maximum performance, minimum size.

Professional photography means capturing excellent results under even the toughest conditions and achieving the qualitative strengths of medium format photography with the simple and fast handling typical of a DSLR. That's the idea behind the new Leica S. It's compact, extremely versatile, simple to use and has the mobility you need for use in any situation. The 37.5 megapixel resolution of its practice-proven medium format sensor is a guarantee for superior imaging quality and a high dynamic range, even at higher sensitivities.

Leica's CS lenses guarantee uncomplicated working in either focal plane or central shutter mode at an accustomed superior level. Three new lenses have been added to the portfolio - the Leica Super-Elmar-S 24 mm f/3.5 ASPH., the Leica Vario-Elmar-S 30-90 mm f/3.5-5.6 ASPH. and the tilt/shift Leica TS-APO-Elmar-120mm f/5.6 ASPH. - to further expand the versatility of photography with the new Leica S. This versatility is further complemented by a wide range of third party lenses - as Hasselblad's H-lenses - that can be mounted on the Leica S without any loss of functionality.

The Leica S not only delivers perfect images from the ground up, but is also data compatible with all professional imaging workflows. Reduced to the max - and still plenty of good reasons why the extremely rugged and reliable Leica S offers a true and decisive competitive edge. If everything it can do were visible, it would probably be twice the size.

Find out more about it here: www.s.leica-camera.com

Back to the future

Visualising the old – fashioned way



First of all, a question for you, and be warned, all my questions are trick questions. What is the difference between the two cameras in the picture?

Not as much as you might think.

The one on the right is a Canham 8 x 10 Standard Wood Field Camera, made from leather, walnut and hard-anodised aluminium. It shoots sheets of 8 x 10" film (200 x 250mm for those of you who think in metric). It is a current model. The one on the left, also a current model, is a Fujifilm X-E1 APS-C digital camera, made from metal, plastic and containing parts made from gold, aluminium and a whole bunch of other rare earth elements. Its 'film' is an electronic sensor, measuring 23.6mm x 15.6mm. It cannot function without a battery. The Canham requires no battery, just an operator with a strong back.

Poles apart you say? Well, to all intents and purposes yes. Until you begin to use them. The Canham has a large ground glass which you use for focusing and composition; the Fuji has a

small 2.8" LCD which you can also use for focusing and composition. When you use your LCD to do this, you are stepping back in time and using your camera in the same way photographers did in the 19th century. Next time you are sneering at tourists standing there with their point-and-shoots or their smartphones, while you are hanging onto your D9xMk33 DSLR with its 20-2000mm/f1.0 megazoom, realise that they are using the same visualisation techniques as our great-grandfathers did, when they would study a scene, analyse it and make necessary decisions about it, before setting up the camera, adjusting the composition and focus, and making the photograph. Live view was a given for them; it is a cool new tool for we 'serious' photographers who have grown up with the viewfinder and mirror box. However for gazillions of tourist snappers and those still using Hasselblads, RZ's and TLR's, making a composition at arm's length is no biggie.

And it changes the way we respond to our subject.

Remember that there are 3 parts to interpreting a scene: what the scene has to tell us and how our mind interprets that; the distortion of the scene our camera/lens/settings supplies us, and how our mind interprets that; and finally the composite our mind creates from the information supplied by both camera and scene – they are often not the same – and then attempts to execute.

When we rely on the viewfinder, we get only one view of a scene, and if the viewfinder is one of those tiny ones which seem like looking through a dimly-lit road tunnel, then it is quite likely we will miss elements and, more importantly, spatial relationships. Viewfinders are intimate and allow us to integrate with our subjects, while live view allows us to see our image as part of a greater whole. It also allows us to keep both eyes open when we make a photograph and see our image for what it is – a collection of shapes, textures and lines – to mention a few compositional elements, on a 2-dimensional surface.



© Tony Bridge

On the hunt for autumn, I rounded a corner and saw this tree before me, fiery and at the peak of its powers. I sensed a square composition and as I have increasingly been doing, I put the camera on its tripod and fired up live view. I looked at the scene, then at the image on my ground glass/LCD, and then back to the scene. Then I stood back so I could see both. It was at that point that I was able to see what was different and what was the same. By standing back I was able to see both the reality and the realised; it was at that point that I could discern the colour recession from hot red to cool blues and greens and the triangular nature of the composition became obvious.

As, no doubt it had for luminaries like Timothy O'Sullivan and Ansel Adams, masters of the view camera medium. ■

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Gavin JAYMES

Connections

Gavin Jaymes is a photographer and filmmaker from Edinburgh, Scotland, now living in Wellington, New Zealand.

Gavin studied photography and film in the mid 1990s before pursuing a career in television and film post production. In so doing, he gained a keen instinct for visual story telling and image refinement. In 2006 he returned to his photographic roots, embarking on what felt like a better way to creatively express himself.

Gavin now works as a freelance photographer, colourist and editor, mainly shooting fashion segments for publication, editing and colour grading content for film and television, and undertaking private commissions for portrait work.

Here at *f11*, Gavin initially came to our attention for his masterful and revealing portraits of women. While they're strong, confident, and tasteful, the connection Gavin makes with his subjects produces results that are also, more than a little erotic. So we've elected to show you Gavin's work from this part of his portfolio, and to learn more about the man himself. ▶



Lera, Kapiti Coast, North Island, New Zealand. Canon 5D MkII with EF 24-70mm f2.8L USM lens. © Gavin Jaymes

f11: Welcome to f11 Gavin, great to have you here and thanks for sharing this work with us.

GJ: Thank you, it's a real honour to have been invited to feature in *f11* Magazine.

f11: Let's start at the very beginning, life before New Zealand, tell us about your childhood and how this started the journey?

GJ: I grew up in Scotland, and as a kid I liked nothing more than to be left alone with a puzzle or toy to play with. Quite creative, I would say that I am an equally left and right-brained kind of person, though always struggled to be social. For years I was labelled as 'shy', before I even knew what the word meant. So even at a young age I developed a strong sense of self-sufficiency, and more importantly a keen imagination.

I struggled with the complex social structures I encountered at school which made the entire experience fairly unpleasant, but I managed to tough it out and work hard enough to achieve good grades and I scored well in the sciences, so I was persuaded that it would be good for me to go forward into tertiary education within the field of science. So I went on to University to study chemistry. However I had also done very well in art and music, so it had not been an easy decision for me personally. And it turned out to be one of the worst decisions of my life! After two years, and poor grades, I quit. Not really knowing what to do, eventually a friend suggested I enrol in a local college to study Film and Photography.

f11: And the rest, as they say, is history?

GJ: Well, not quite. This is the part where you might expect me to say that after I had developed my first print, and as the image started to appear on the paper, I was hooked! Unfortunately not. Firstly, the lab we had at college took away that piece of magic. We still had to fumble around in the dark trying to feed 35mm film onto spools – while more senior students grew impatient waiting to get their

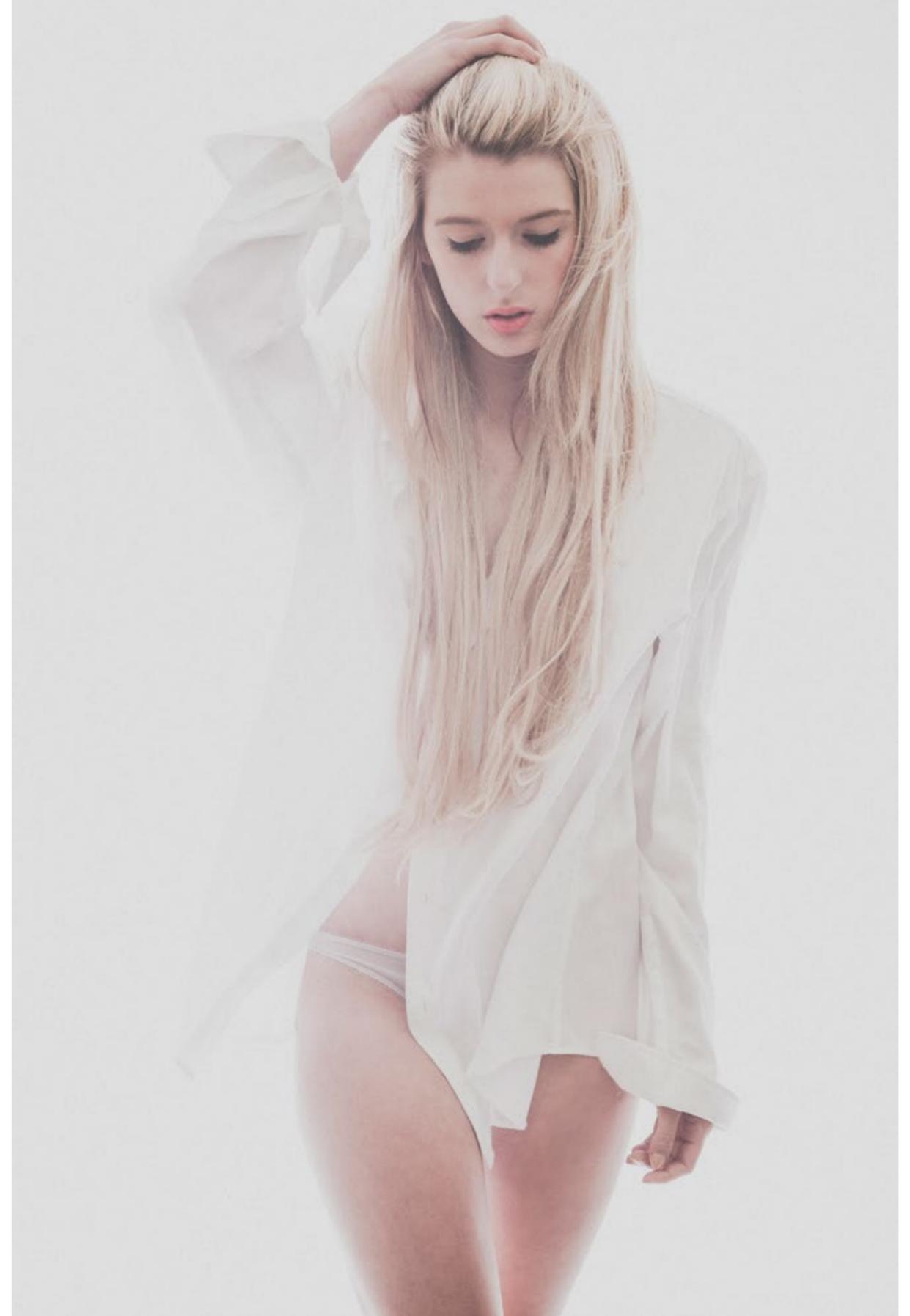
turn in the isolation booth – and we still had to flip the Paterson tanks and tap the bubbles out by hand, but the actual magic moment of seeing the image appear on paper happened inside a large developing machine! So I've still never had the pleasure of experiencing that!

As it happened though, I really hated it! I did not enjoy photography, as it was then at least, in any way shape or form. I was impatient and I was also broke, so I really didn't like having to spend money on film, only to get 36 exposures – or less. And one time, when I opened my Pentax K1000 to find that the film had not wound on correctly, I quite literally could have smashed the thing on the floor. And as medium format film was so expensive we were graciously allowed by our teacher to each press the shutter release once on a Hasselblad – once the teacher had composed the shot and taken all of the necessary light meter readings. So I think it's fair to say that it wasn't for me. Instead I concentrated on the Film and TV side of the course.

f11: So where did that lead?

GJ: A couple of years later, before I even graduated, I left college to take a job as a videotape editor at a local TV station, and the two years I spent there were my real education. I learned studio and location camera and lighting. I did a few shifts as a live-to-air vision mixer, which was terrifying, started using a software application called Photoshop, and spent the majority of my time cutting segments for news, sport and lifestyle programmes. For the first time in my life everything really came together. I could use my logical brain to problem solve and to really understand the technology I was using, and I could also express some creativity, albeit to a fairly limited degree. I even started to become more socially connected, and after two years I was promoted to a senior position.

The station shut down shortly before the turn of the millennium, and I went on to work in several different places around the UK. ▶



Allie, Wellington, New Zealand. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes

I freelanced for the BBC, Granada TV and Sky, but maybe my favourite spell was eight months at MUTV, Manchester United's fledgling TV channel. There I got to cut promos and title sequences, and I really got my head into Photoshop and After Effects. I learned about image manipulation, compositing and colour correction. And also got to have my coffee breaks sitting alone in a floodlit Old Trafford football stadium. As a lifelong fan of the club that really was something special! After a spell back in Edinburgh though, I hit a wall in 2003. As the projects became larger in budget, my creative input was becoming more and more marginalised. I was incredibly frustrated. I also knew I wanted to see more of the world. So obviously I moved here to New Zealand!

f11: Entirely logical, this country being a hot bed of creativity in all things...

GJ: Of course! It took me a while to find my way in New Zealand though. At first I thought I wanted to continue in TV and film. I started a post production company with the profits I made from selling my house in Edinburgh. Very quickly though I realised that owning the company didn't mean I'd have any more creative input on the projects we worked on. So the frustration started to creep back in. Ultimately the business proved unsuccessful, but fortunately, before the money ran out, I did decide to buy a Canon Rebel DSLR. That few-hundred-dollar investment changed my life.

I had come to one of those significant crossroads in life and didn't really know the way forward. I remember a drunken conversation with a friend ending with him asking me, 'if you could do anything with your life, what would it be?'

f11: And your response was?

GJ: 'I want to take pictures of beautiful women!', and then of course I laughed it off. It sounds a bit tacky to say the least! But I didn't quite realise that in three seconds I had just defined what my life would be from that point on.

I think it took about 3 years of really teaching myself the craft, before I felt I was getting good. What I had as a major advantage was my post-production experience. I had over 10 years of almost daily use of Photoshop, and I had a well developed eye from my colour-grading work. So in an area that is quite often a weakness for a lot of photographers, I felt I had a real strength.

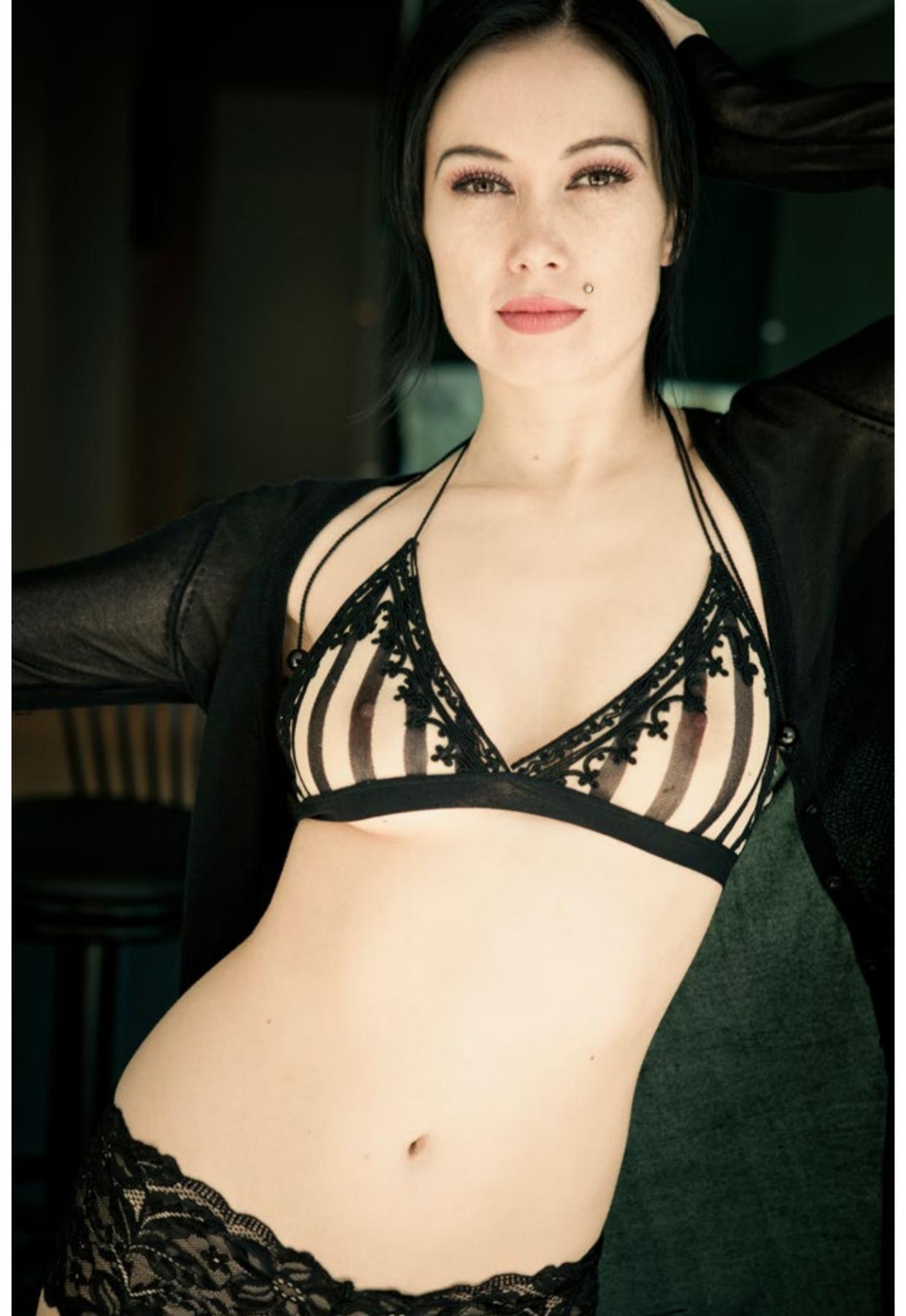
f11: It's still a business, so how are you doing, is the work coming in?

GJ: I'm doing ok. I still work in post production, where I have the most contacts. And a lot of my photographic work doesn't feature on my website! However last year, 2012, I started to get regularly published with my photography here in New Zealand. Opportunities are limited here though and I still feel I have a long way to go to become an established photographic name. So in order to develop further I decided to travel to Los Angeles and New York, just to dip my toe in the water.

The experience was amazing, and while there I did a lot of networking and a lot of shooting, fully crewed, and using a whole bunch of cheap, disposable gear I bought on Amazon which was waiting for me once I arrived! Speedlites, reflectors, umbrellas, stands. The only thing I brought back with me was a pistol grip tripod, which was so cheap – but I actually fell in love with it! It's pretty solid.

f11: That trip was also to have an impact on some of your creative techniques, tell us about that aspect?

GJ: Yes, it was while I was in America that I really started using free lensing as a technique. This is where you detach the lens from the body of the camera and hold it in place. It creates something of a tilt-shift effect, and allows light to enter the body through the gap. I love the random nature of the effect. I had bought a few old SLR prime lenses on eBay for next to nothing, so set about using them for free lensing and was pretty blown away with what I got.



Eva, Wellington, New Zealand. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes

f11: Some of the images we're showcasing here demonstrate that very well, it's a step out of the comfort zone and into the unknown, one of the joys of photography, don't you think?

GJ: Yes, it seems that whenever things start to feel a bit jaded there's always something new to try. But I also think there is so much more to photography than cameras, lights and lenses. The very thing that I felt held me back in my early years has provided me with powerful insight. I was extremely shy. I'm convinced that that same fear, caution and scrutiny of people has taught me to observe very keenly, and to have a tremendous amount of empathy and sensitivity – I believe I can feel more or less what my subject is feeling, and in doing so, I can create the appropriate environment for them to feel comfortable and relaxed. It's only then that people can 'perform' for the camera.

f11: That's the connection that I described as leading to an eroticism in many of your images, hope you don't mind the observation?

GJ: No, not at all. Like I said before, I think it takes a lot of sensitivity to carry it off. It's a difficult area to work in and get good results. All too often I see work that lacks taste. Quite often it's too much photographer, and not enough model. I usually like to take lots of time, create the most relaxing environment possible and communicate with the model plainly and openly. You need to listen to what your model has to say, you can't hide your intentions and you have to be supremely confident. If you win them over to your idea they will give it their all. Constant feedback and encouragement are really important too, and not too much direction. It always works better when it comes from the models own creativity.

f11: So tell us about your influences?

GJ: A lot of my influences have come from outside of photography. A lot of film directors and cinematographers influence me. Musicians too. I've always felt able to 'see' music, and it's a lot

like the pictures I try to take. It's light and dark splashes, with smooth and rough textures. I take a lot from contemporary design as well. I love challenging composition, and will very often push the focus of an image to one side or into a corner.

f11: Are there any specific influences amongst other photographers?

GJ: Yes, there are a lot. I could list all the usual suspects, and a whole bunch of contemporary artists who I look up to and admire. If I had to choose one I would say Kesler Tran in Los Angeles. His work is sublime, and he has influenced my style greatly.

f11: As a photographer, are you a storyteller, an observer or a voyeur?

GJ: I don't tell stories. Instead I invite the viewer to conjure up their own stories for my images. I shy away from strong narrative in favour of more abstract hints of story. All I really look for in my work is that little spark of life in the image. If you look at one of my pictures and wonder what the person in it is thinking then that's all I want to achieve.

I firmly believe that taking the physical picture is really just the start of the process. Nothing makes me more irate than hearing the nonsense that some 'purists' come out with. The very invention of the camera is a great example of how we have used technology to capture something that was previously impossible. I just want to be able to make use of every and any tool available to be creative.

f11: Is that point about the necessity or evils of post production technique?

GJ: Coming from a post production background, when I first started taking pictures it was so that I would have material to work on in Photoshop! So I'm a big believer in post production, and I spend a lot of time there developing my images into something that a camera can't capture on it's own. Certainly not a purist by any stretch of the imagination! ▶



Fashion editorial for FishHead magazine, styling by Samantha Hannah, make up and hair by Hil Cook. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes

f11: While we're on the subject, describe your typical post production workflow?

GJ: It's fairly straightforward. I use Lightroom for 90% of my post production. Photoshop gets used for anything heavy duty, like a bit of liquify, removing objects or if major skin healing is required. Within Lightroom I'm a big user of curves. I'll go into each channel, maybe do a slight cross-process, then restrict the tonal range to get a more print-like look. And I love to add a little bit of grain, even though it feels a bit counterintuitive, I just love the texture.

f11: Are you doing much directing now, or has that fallen away as you pursue the still photography assignments?

GJ: Directing is a subject that drives me nuts! There are so many 'directors' out there. For me, you need to have a few grey hairs before you can even start to think about directing. I haven't been directing much in the last year but it's something I want to do more of in the future. I think I'm a reluctant director. The old adage of 'if you want something done right...' definitely applies, and in a way I think that makes me a hell of a lot more qualified than most film school graduates who call themselves directors, simply because they like the sound of it! I don't really care about what I call myself, but as I have a good grounding in photography and post production, and have a few grey hairs, I think I'm a better candidate than most!

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

GJ: I think we live in a fascinating era for art. In the space of just one human lifetime we have gone from photography not even being accepted as art to it becoming probably the most integral and proliferated medium of art. The lines have become so blurred now that fusion art is dominating. Everyone has access to at least one camera, and the way in which we use them is constantly evolving. I will go down on record right now and make a prediction, in fact it ▶



Kara, Los Angeles, California, USA. We straightened her hair and I just asked her to toss it around as much as possible. She got the feel I was after straight away and really played up to the camera. Make up by Giovanna Paramo Lieb and hair by Vidar Svendsen. Canon 5D MkII with 50mm f1.4 L lens. © Gavin Jaymes

'A lot of my influences have come from outside of photography'

might have already been done, but how long do you think it will be before a major advertising or fashion campaign is constructed entirely from 'selfies'?

f11: The captions read Canon, for the bodies anyway, any other equipment loyalties?

GJ: Well it's probably not the answer you're looking for but if I'm honest I'd have to say Apple! I was using Apple computers way before I was a photographer. My first Mac was a Performa (I think that was the name!) back in 1992. I was on that machine night and day, and really that was what got me my first job as I was asked at the interview some hypothetical problem solving questions concerned with fixing a broken Mac. I think I ended up teaching the interviewer a couple of tricks!

f11: What's on the shopping list, anything you're lusty after gear wise?

GJ: So many things! A complete set of studio strobes for starters, and a couple of HMI lights that will work for video as well as photography. Of course I'd love to update to the Canon 5D MkIII, and while I'm there grab a couple of L-series prime lenses. What I do plan to get though, is the new Blackmagic Pocket Cinema camera. It has a super 16 sensor size, with MFT lens mount, and records 10-bit ProRes video! I'll be getting one of them for my next trip to America so I can shoot more video, with more dynamic range and much less compression. It's a great price too!

f11: What's your natural preference, available light or introduced light?

GJ: It used to be artificial all the way. When I first started in photography that was what I wanted to conquer more than anything else. I started with hot lights, just to get off to a flying start, then moved on to strobe. It took quite a lot of perseverance to really understand strobes, probably about a year of trial and error. Now,

I'm really confident with them so it's totally ironic that I now prefer natural light to anything else!

f11: When you do light, what's your approach to creating the ambience?

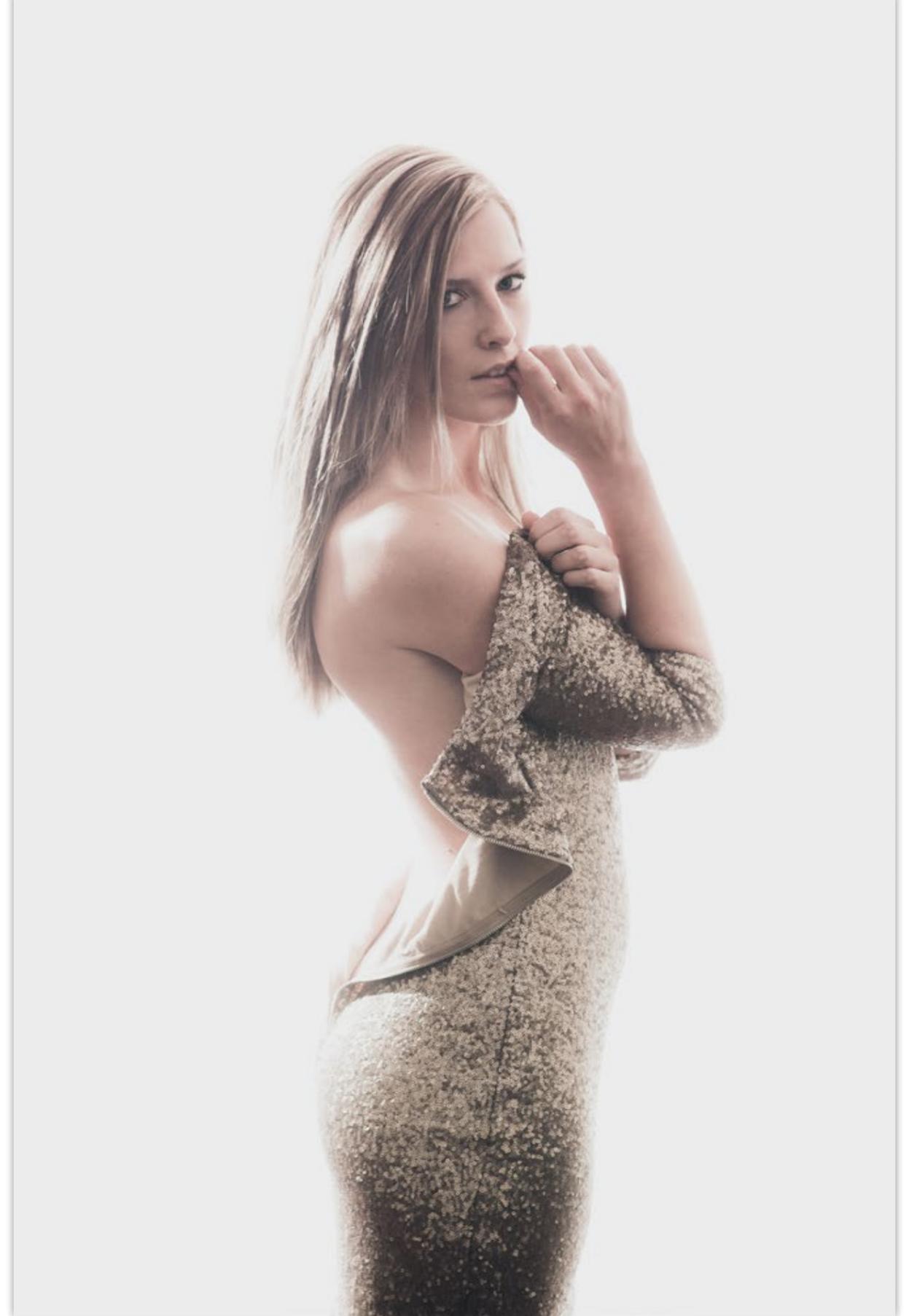
GJ: Well, generally I'll find the sweet spot of natural light first, and if needed will introduce a strobe. For instance, using the sun as a backlight is maybe the best way to start, then just adding some fill with a reflector or strobe. It doesn't really get any better than that. I have to say though, that I'd more than likely do away with the fill now, as my aesthetic has evolved to be less commercial looking and more organic and filmic.

f11: Are you very definitely in the small flash 'strobist' camp or do you use the big lighting guns as well?

GJ: Absolutely! Just because of a lack of budget. I have loads of cheap speedlites. If they cost more than \$100 then I'm not happy! The Yongnuo range is amazing when you factor in the price. If I break or lose one, I don't really care!

f11: Is there one image amongst the ones we're showing here that stands out for you as particularly special or memorable?

GJ: Yes, of all the images I've taken, the image of Monica on page 32 may well be my favourite. This image embodies the romance of this type of photography. Two hours earlier Monica was a complete stranger. We took the subway out to Coney Island and the rain absolutely lashed down so we sheltered under a gazebo eating hot chips while getting to know each other. After the rain stopped I saw this puddle and immediately knew the shot I wanted to construct. She jumped over the puddle maybe only four times and we moved on. I was so happy when I saw the image later on a computer screen. It was a magical day that I'll never forget! ▶



Bronte, Wellington, New Zealand. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes

f11: What's the plan now, stay here and chase the work – or go there and chase the work?

GJ: I just want to keep developing for now. The next few months look good. I've booked some post production work on a TV show, and that will pay for another trip to America and the gear I want to take with me. I'm shooting lots of video just now, which has been lots of fun. Unlike a lot of the people you have featured in the past I don't think I've quite found my place yet! I would absolutely love to move to New York or Los Angeles for a few years, so I'd have to say that that is my goal right now.

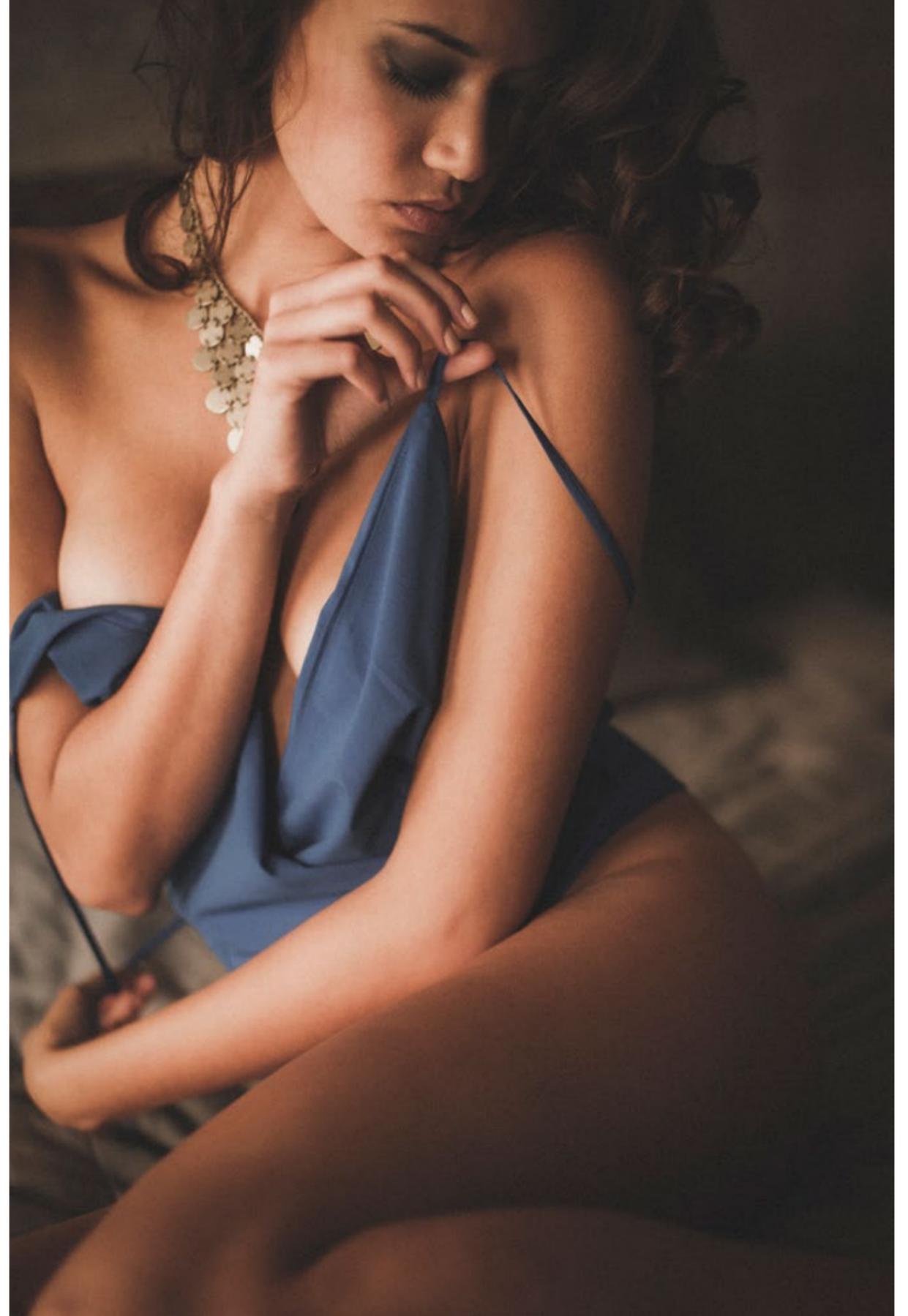
f11: Gavin, its been a pleasure, thanks again.

GJ: Thanks. Keep up the great work! ■

TS

www.gavinjaymes.com

►► *Following double page spread: Tiffany, Los Angeles, California, USA. If anyone thinks shooting imagery like this is an erotic experience for either the model or the photographer then they couldn't be further from the truth! I remember clearly that Tiffany and I, as we're both self-employed, were discussing the finer points of tax and accountancy while shooting this set. Canon 5D MkII with 50mm f1.4 lens. © Gavin Jaymes*



Misty, Los Angeles, California, USA. Make up by Giovanna Paramo Lieb and hair by Vidar Svendsen. Canon 5D MkII with 50mm f1.4 lens. © Gavin Jaymes



See caption on previous spread © Gavin Jaymes



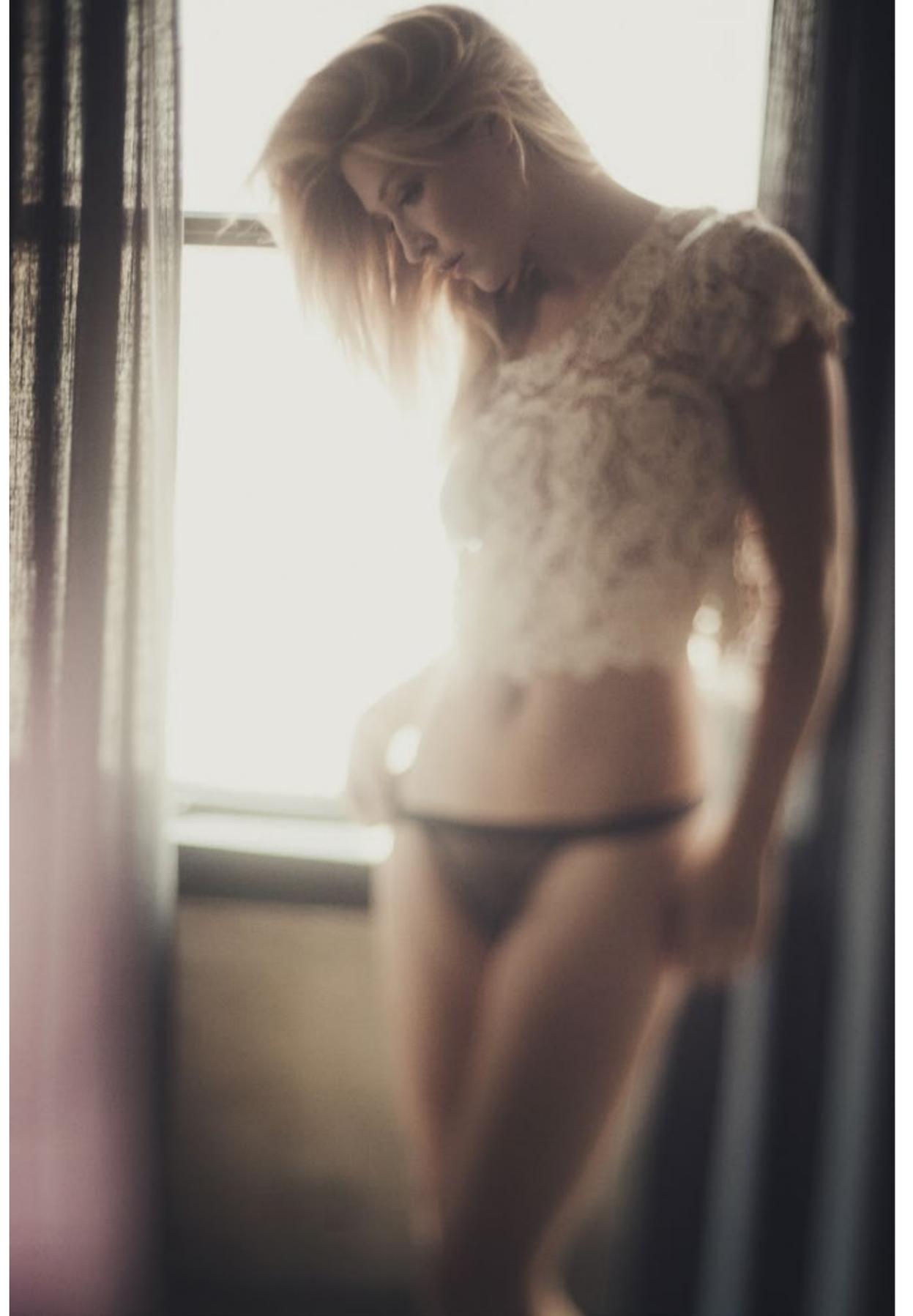
Ashley, Los Angeles, California, USA. Make up by Giovanna Paramo Lieb and hair by Vidar Svendsen.
Canon 5D MkII with 50mm f1.4 lens. © Gavin Jaymes



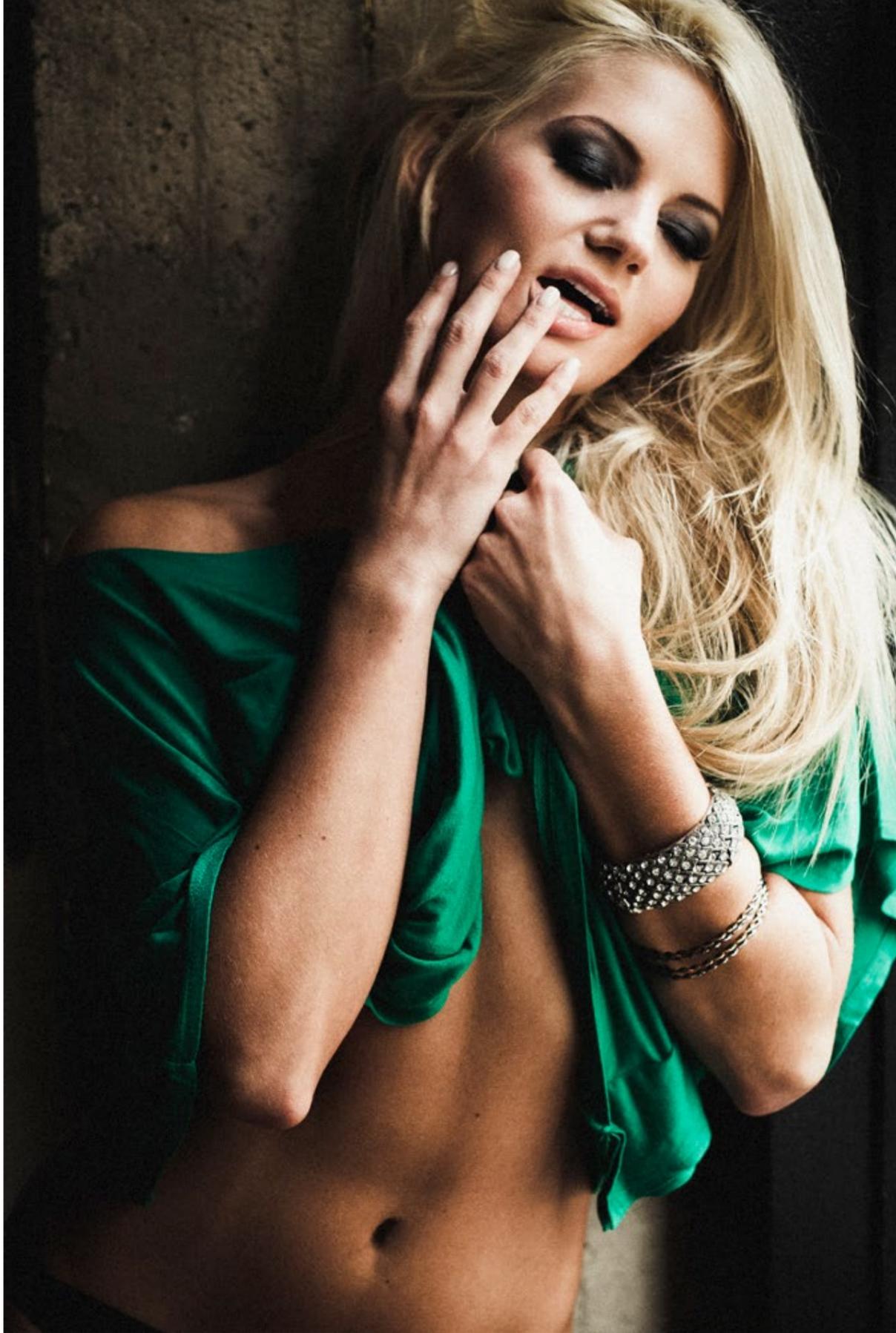
Rebecca, Wellington, New Zealand. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes



Monica, Coney Island, New York, USA. Canon 5D MkII with 50mm f1.4 lens. © Gavin Jaymes



Laurie, Los Angeles, California, USA. Canon 5D MkII, free lensing with Nikon 50mm f1.8 lens. © Gavin Jaymes



*Kara, Los Angeles, California, USA. Make up by Giovanna Paramo Lieb and hair by Vidar Svendsen.
Canon 5D MkII with 50mm f1.4 lens. © Gavin Jaymes*



*Olga, Los Angeles, California, USA. Make up by Giovanna Paramo Lieb and hair by Vidar Svendsen.
Canon 5D MkII with 85mm f1.8 lens. © Gavin Jaymes*



Melanie, Wellington, New Zealand. Shot through two wine glasses atop light stands, a beauty dish on Melanie and a speedlite aimed at the glasses. Canon 5D MkII with 85mm f1.8 lens. © Gavin Jaymes



Catherine, Williamsburgh, New York, USA. Canon 5D MkII with 50mm f1.4 lens. © Gavin Jaymes



Bridee, Wellington, New Zealand. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes



Melanie, Wellington, New Zealand. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes



Rebecca, for clothing designer Alissa Mathieson. Hair and makeup by Athena Passione.
 Canon 5D MkII with 24-70mm f2.8 L USM lens. © Gavin Jaymes



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Reginald VAN DE VELDE

Unknown and unseen

Belgian photographer Reginald Van de Velde visits abandoned places. As a devoted traveller he journeys into forsaken places all over the world, trying to capture the momentum of a fragile abandonment. Readily admitting to having a weak spot for dormant structures, mothballed monasteries, derelict castles, defunct power stations and everything in between, he describes his pictures as a showcase of past splendour.

Reginald works in the advertising industry as an art director and graphic designer, so photography is a passion for him. He reflects on his work, and the motivation behind it:

‘The reverb of time is my vantage point. I scout the unknown and unseen. I know from my exploring escapades which path to take, but sometimes I will choose another, making big drops into oblivion. Ignorance is bliss, someone once told me. I make photographs, capturing the sheer momentum of a fragile abandonment. Hoping to inspire and motivate via my actions – and lack of actions, and not because urban photography is currently en vogue.’

His works have been exhibited internationally in both solo and group exhibitions, including ▶



Self portrait taken inside a giant communist relic, Buzludzha, in Bulgaria. The saucer-shaped monument rises to a height of 107m. It now stands abandoned and vandalised. Nikon D800 with 14-24mm Nikkor lens. © Reginald Van de Velde

The Art & Science Museum (Singapore), Theater aan Zee (Oostende), Tomorrow Never Knows (Gent), Fotofestival Knokke-Heist (Knokke), The Somerset House (London) and the Cannes Lions International Festival (France).

He has won numerous awards including the Triennial Barbaix Award for Photography (2008); he was winner at the Cannes Lions International Festival 2011 and was finalist at the World Photography Awards in 2011. His works have been featured in publications including The World Photography Awards Book (2011), Verlaten Plekken, Vergeten Stemmen (August 2011), Esquire Magazine (June 2008), and Beauty in Decay (2010) to name but a few. Photo editors from National Geographic Magazine have handpicked many of Reginald's images as favourites.

On many occasions, Reginald has been a guest speaker on creative and inspiring sessions around Europe. National archives and libraries have listed many of Reginald's pictures from forgotten structures and interiors that have been erased permanently.

We conducted a long distance interview with Reginald in the weeks while this issue of the magazine was in production.

f11: Hi Reginald, welcome to *f11* Magazine.

RVdeV: Thanks for inviting me, Tim!

f11: Tell us about your first urban exploration experience, and why this became such a passion for you.

RVdeV: I must have been 5 years old. My Dad took me on his shoulder to visit an abandoned garage next to our house. The roof was partly collapsed, so we had to be careful while crawling over the debris. Once inside we chanced upon two sports cars from the early fifties: an Alfa Romeo and a Ferrari. I immediately fell in love with the atmosphere of this place. ▶



Buzkudzha, the foggy and icy view inside the giant communist relic. It could house a couple of thousand people. Left abandoned since the fall of the Iron Curtain, Balkans. Nikon D800 with 14-24mm Nikkor lens at 14mm.
© Reginald Van de Velde

You enter a world no one ever visits, no one ever sees. Time has a different meaning in such a place. It's a world within a world.

This is perhaps one of the most vivid earliest memories I have, and I'm so grateful my Dad shared this experience with me. It was the spark that triggered everything else. From playing around in abandonments with my friends, to appreciating the value and history of these places, and eventually capturing and preserving them by means of analog photography (nineties) and then digitally – in more recent times.

f11: Of all of the sites you've visited and explored over time, which one remains in your mind as the most exciting and engaging experience?

RVdeV: Somewhere in Europe there's an off-limits bay where military ships are stationed before demolition. It's nicknamed the Military Ghost Fleet and requires proper preparation: with the cover of darkness one needs to descend a steep cliff, inflate a boat, paddle towards the ships, mount the big battleship, and pull in the rubber boat on the deck to hide it from the Military Police patrolling the area. Quite the experience!

Exploring the Buzludzha monument during wintertime was a blast as well. At minus 15°C our 4x4 got stuck in deep snow. We continued on foot using snow shoes, ploughing through a white hell of snow, icy winds, and fog. Visibility – zero. After an intense and freezing hike, we finally made it to the monument. Little did we know that the toughest challenge was yet to come, going up to the main hall. All of the staircases were frozen waterfalls – the result of a long and rainy period during permanent frost. I've got some skills, but ice climbing is not one of them. With our bodies flat on the ground, using arm power, we cleared a two level staircase by pulling ourselves up by the debris and rocks sticking out of the ice. My buddy slipped and crashed down on the ice, heavily bruising the whole left side of his body. Luckily I always bring rum on a location shoot. It disinfects, you know... ▶



▲ Self portrait taken in the Buzludzha monument.
Nikon D800 with 14-24mm Nikkor lens at 14mm.
© Reginald Van de Velde

Learn more about Buzludzha [here](#).

▶▶ Following double page spread: Two giant dishes sit abandoned overlooking the vast Italian mountain tops. It was once part of the ACE High project, a NATO communications system which dates back to 1956. The system was decommissioned in the late 1980s. Nikon D3 with 14-24mm Nikkor lens at 14mm, ISO 640.
© Reginald Van de Velde



But the absolute pinnacle of exploration, would be a huge prison complex we visited just last year. Known by just a handful of people, it was labeled unachievable. No one ever took the risk of trying it. But a good friend and fellow explorer once told me, 'there's nothing to it, but doing it', and that's just what we did. Great teamwork, using sliding ladders, extendable ladders, ropes and straps. The reward was priceless.

f11: Do you explore with a group, or on your own?

RVdeV: I guess we've all seen the movie 'Into the Wild'. Some of you might remember the quote by Christopher McCandless, saying 'Happiness is only real when shared'. Well, I try to live up to that. So yes, I explore in a small group, sharing the experience, sharing the adventure.

f11: What equipment makes up your typical kit for these adventures?

RVdeV: I travel light. My camera backpack just holds a Nikon D800 with two lenses, a wide angle zoom, and a 50mm prime. I also carry some gloves, a light torch, a beer, some rum and the mandatory tripod. That's just the inventory for a typical exploration. Roaming about in Libya would require extra nutrition, bribe money, batteries and water supplies – and more beer of course.

f11: When did you first become involved in photography?

RVdeV: In the early nineties, when my Dad gave me a Pentax camera for my birthday. I have shot countless rolls of film, experimenting with black and white film, and high ISO and so on.

f11: Do you feel like part of an 'urbex' community, either in Belgium, in Europe or in a wider, more global arena?

RVdeV: It has gone global for sure, and there's a big community, pushing the envelope and showcasing what's out there. I tend to follow the Japanese and Asian communities nowadays.

It's amazing what's being done. Unfortunately there's also a flipside to that coin. Popular locations get overrun, things get stolen and vandalised – inevitably causing endless arguments about exploration ethics, secrecy and sharing. The bottom line is, we don't own locations. We're temporary visitors, passing by. Just keep loving what you're doing and enjoy the sheer momentum of an abandonment.

f11: Are the locations you visit easy to find through research, and how difficult is it to gain access to some of the sites?

RVdeV: Keeping an eye on the online newspapers will yield quite a few new locations, and most of the time access is rather easy. You would be amazed how many properties feature an open window or unlocked door. And if that doesn't work, there are always cellar grilles, ventilation shafts and maintenance tunnels. ▶

▶ A moonlit sky blankets this giant steel roller coaster in Nara Dreamland, an abandoned theme park in Japan. Inspired by Disneyland California, Nara Dreamland was built in 1961 and had an almost identical design with very similar attractions and rides. With the startup of Disneyland Tokyo and Universal Studios Japan, Nara Dreamland lost its grandeur and clientele, and finally closed its doors in 2006. High ISO long exposure night shot on Nikon D800 with 14-24mm Nikkor lens at 14mm. ISO800, 10 seconds. © Reginald Van de Velde

▶▶ Following double page spread: A grand piano is left untouched at a former sanatorium on the outskirts of Berlin, Germany. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO 100, 15 seconds at f22. © Reginald Van de Velde





f11: Is some access by permission, or are most visits usually unsanctioned?

RVdeV: 99% of the stuff I do is unsanctioned, evolving into a couple of rules I tend to follow very strictly: I will never steal something from a property, and I will never force my way in. I know some explorers take souvenirs with them, but that's just bad Karma, really.

f11: What feelings are you experiencing when you enter what is essentially a forbidden area, a 'no go' zone?

RVdeV: First and foremost there's the level of excitement when you enter a forbidden area. But once inside this excitement turns into a state of calm. You feel at ease, you're in a time capsule, hidden from the chaotic world that's out there. Far away from the stress that dominates our everyday lives. It's escapism, for sure.

f11: Have you ever felt in physical danger in these places?

RVdeV: I've been held at gunpoint by the police, I have encountered copper thieves and illegal folks, I have met graffiti guys and vandals, and even though it was quite the pickle to be in, it turned out OK.

There's only one group of people I fear: junkies. They don't act or think in a reasonable or rational way. All they think of is their next hit. You're in an abandoned place, all they need to do is pick up a random needle, threaten you with it, and ask for your camera bag. It's the score of their life. A quick hit with an instant result. I encountered a heroin junkie in Charleroi, ready to shoot up in his already messed up veins. Anything could have happened back there. Being face to face with that guy was probably the most nerve wracking, escape plan plotting, adrenaline pumping, blood rushing couple of minutes of my life. But in the end we just walked out on each other. Close call. ▶



*The main auditorium of an abandoned university, Belgium. Nikon D800 with 14-24mm Nikkor lens at 14mm.
© Reginald Van de Velde*

f11: What influences your work, are there other artists or photographers who you find inspirational?

RVdeV: I love Andreas Gursky, Edward Burtynsky, Yves Marchand, Romain Meffre, and Sally Mann.

f11: Have you studied photography, or are you self taught?

RVdeV: Completely self taught.

f11: What's your approach to post production, and perhaps describe your typical workflow on your return from a shoot?

RVdeV: There's not a lot of post production involved in my photographs. I work with Bridge to organize everything, and process my selected shots in Photoshop. Merely some lens correction, and levels and curves adjustments. That's it.

f11: Is there a dream urbex destination for you, a holy grail that you've always wished to find?

RVdeV: Yes, there is one. A tough one. Tricky, but I'm not going to reveal it yet. Check my Facebook and website in the near future...

f11: Do you photograph other subject matter, or is the exploration totally all consuming in terms of your energies and enthusiasm?

RVdeV: I have photographed many active volcanoes around the world, those were quite rewarding subjects. Some model shoots, some skating photography, but in the end exploring abandonments and capturing them is totally my thing.

f11: Thanks for joining us and permitting us to share your work with our readers. Like us, many find this area of photography pretty compelling viewing!

RVdeV: Big thanks for featuring me. Cheers! ■

TS

<http://www.suspiciousminds.com>

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The morgue of an abandoned psychiatric hospital in Italy. A local farmer is using it as a shelter for his sheep, hence the straw on the floor. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO100, 8 seconds at f14. © Reginald Van de Velde



Filing cabinet inside a former mental asylum, Italy. It was common practice to conceal every form of communication between psychiatric patients and their family and relatives. Incoming letters were withheld, outgoing letters never left the hospital. Hopes and memories faded. Some filing cabinets were set on fire intentionally after the closure of many hospitals, to destroy all evidence. This peculiar room was saved from the devastating flames. It still contained hundreds of letters, with words never said, and sentences never read. Nikon D3 with 14-24mm Nikkor lens at 14mm, ISO 200, 20 seconds at f16. © Reginald Van de Velde



Seventies seats collecting dust. Former psychiatric asylum, Italy. Nikon D3 with 14-24mm Nikkor lens at 14mm, ISO 200, 3 seconds at f9. © Reginald Van de Velde

►► *Following double page spread: A beautiful protestant church, dating back to the 1700s, with three levels of columnar galleries supporting an oval roof. It could house more than 4000 people. The last ceremony took place just before WW2. After that war, the German occupier abandoned this region and the Polish people resettled. Since they were mainly catholic in origin, they refused to use this protestant church. The building has been neglected ever since. Poland. Nikon D80 with 10-24mm Nikkor lens at 10mm, ISO 100, 8 seconds at f22. © Reginald Van de Velde*





*Crumbling wooden world map, inside the director's office of a closed down factory, Belgium.
Nikon D80 with 10-14mm Nikkor at 10mm, ISO 100, 20 seconds at f9.
© Reginald Van de Velde*



The early winter sun casting its warm light upon the inevitable: the crumbling grand staircase inside an abandoned asylum. We hear a lot about the failing economy, but we generally don't get to see its actual effects. It's heart breaking for sure, seeing the past-splendour in these buildings. It's almost criminal to allow them to decay. Undisclosed location, Europe. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO 100, 5 seconds at f14. © Reginald Van de Velde

'The reverb of time is my vantage point, I scout the unknown and unseen.'

►► *Following page spread: The view inside the sleeping hall of an abandoned orphanage, Italy. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO 200, 13 seconds at f14. © Reginald Van de Velde*





Raised out of the dust, and lifted out of the dunghill: the view inside an abandoned crematorium. Built in the early 1900's and closed down in the nineties, it conducted a little over 100,000 cremations. It was without a doubt one of the most advanced crematoriums from that era, featuring multiple deck ovens, ice coolers, rotating coffin docks, lifts and rails. Germany. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO 100, 13 seconds at f22. © Reginald Van de Velde



The view inside a once luxurious Japanese hotel. Tatami mats and rice paper walls all intact. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO 100, 20 seconds at f22. © Reginald Van de Velde



*The explorer in his natural environment.
© Reginald Van de Velde*

▶▶ Following double page spread: Deep down in the depths of the ice abyss: The Swords of Damocles, an underground gem packed with giant icicles. Leaking groundwater from the mountains pours down into this abandoned railway tunnel. Some ice pillars are 6 meters high, weighing in at a couple of hundred kilos each. A dangerous place, I admit. The devastating noise of ice pillars crashing down in the tunnel sounded like it was some kind of mythical creature that roared from its nest, propelling its scavenging tentacles into the dank darkness. Nikon D80 with 10-24mm Nikkor lens at 10mm, ISO 200, 30 seconds at f10. © Reginald Van de Velde



▶ A foggy and misty view inside an inactive cooling tower, Belgium. Nikon D80 with 10-24mm Nikkor lens at 10mm, ISO 100. © Reginald Van de Velde



▶▶ Following double page spread: Breathtaking art déco control room of a now defunct thermal power plant in Eastern Europe. The oval glass roof was an easy bombing target during WW2, hence the construction of a small indoor concrete shelter for employees – the weird looking box house in the back. Luckily this powerplant survived all of the raids during WW2 and is here to stay, forever more. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO 100, 2.5 seconds at f14.

© Reginald Van de Velde



▶ The view inside a giant inactive cooling tower, Europe.
Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO
100, 2.5 seconds at f22. © Reginald Van de Velde



▶▶ Following double page spread: A large industrial space resembling a prison like structure. Located in France and built in 1950, Chai à Vin is a wine storage facility consisting of 250 tanks with a total capacity of 100,000 hectoliters of wine. At that time it was the biggest wine depot in Europe, focusing on bulk trade and export. The facility was closed down in 1991 and has been abandoned ever since. Nikon D800 with 14-24mm Nikkor lens at 14mm, ISO 100, 20 seconds at f16.

© Reginald Van de Velde



WIK

3A8

MISS PURPLE

► The control room of an abandoned powerplant, Belgium. Nikon D80 with 10-14mm Nikkor at 10mm, ISO 100, 5 seconds at f9. © Reginald Van de Velde



'It's heart breaking for sure, seeing the past-splendour in these buildings. It's almost criminal to allow them to decay.'

Panasonic Digital Imaging Seminar 2013

Bali, Indonesia



Panasonic held a whirlwind one day media event in Bali, Indonesia for a specialist media contingent of around 25 representatives from the Indian subcontinent, Asia and the Pacific. This was hosted and presented by senior executives and technical representatives from Panasonic's Digital Still Camera (DSC) business unit in Osaka, Japan, along with a local team from Indonesia.

A formal presentation at the beginning of the day served to outline the demise of the basic compact end of the camera market in graphic detail, and although well known in principle, the numbers are pretty chilling to see, and the cause of consternation at all of the major manufacturers. We're all aware that the growth of smartphones has caused massive erosion in this part of the camera business, but the numbers are sobering and signal a significant overall decline in the size of the world camera market. While Panasonic's figures illustrate this, they also indicate existing growth, and further potential, in high-end high zoom compacts, and

the system camera market in both mirrorless and DSLR. This dynamic will see most manufacturers concentrate heavily on these areas in valiant attempts to stem the flow of red ink on their corporate balance sheets.

The entire Lumix product range was on display, but the event placed strong emphasis on the new 16 megapixel Lumix DMC G6 and GF6 cameras. The G series is a major platform for the company as it seeks a share of both the mirrorless and DSLR system camera categories with these models. An ever expanding lineup of lenses, now including fast, high quality zooms and specialist optics combines with the new G series bodies, and the very successful existing GH3 model, to mount what Panasonic believes to be a serious challenge to the major DSLR manufacturers, with mirrorless electronic viewfinder format cameras. ▶

The eyes have it, so they say. Panasonic Lumix DMC G6 with Lumix G Vario 35-100mm f2.8 lens (70-200mm equivalent in 35mm). © Tim Steele



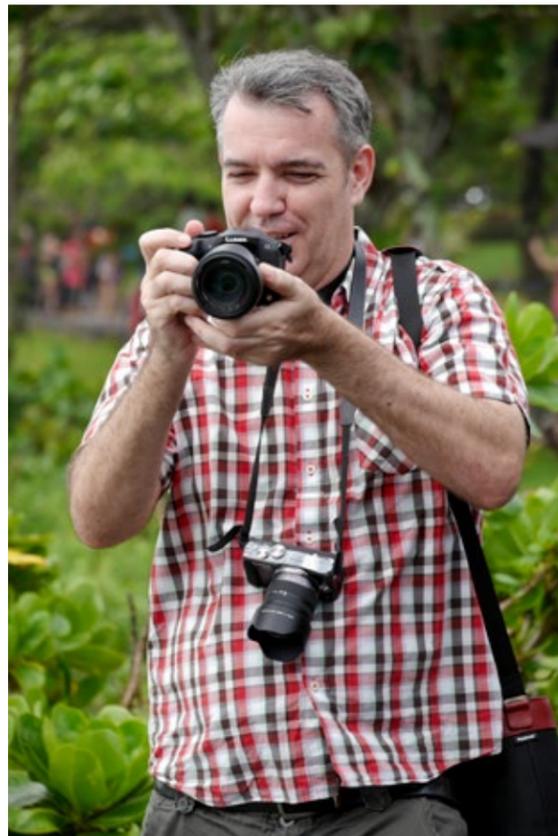
Size, weight and form comparisons were pointedly made between a Lumix G series body and three lens kit and a similar DSLR outfit. The Lumix kit included equivalent focal length lenses to the traditional holy trinity of DSLR pro lenses (14-24mm, 24-70mm and 70-200mm – all f2.8 versions) and as one might expect, this outfit packed into a considerably smaller bag and weighed less than half that of the comparison outfit, in this case based on a Canon EOS6D. Clearly the company is hunting in Canon, Nikon and Sony's traditional reservations, chasing conversion from those looking for smaller and lighter outfits; as well as seeking influence on first time system camera buyers yet to pledge their allegiance elsewhere.

The formal part of the presentation completed, we then departed the hotel -each media representative armed with two bodies and a range of lenses. An eight vehicle convoy, with a Police escort front and rear, then embarked on what Panasonic describes as a 'shooting tour' of selected locations in southern Bali, including the Nusa Dua blowhole, the coastal temple at Tanah Lot, and a late afternoon light model shoot on one of Bali's stunning beaches. As you might imagine we could only really scratch the surface in terms of familiarisation with the new models, or do much more than begin to explore the cameras capabilities, and get a feel for their performance based on the pre-production units in our hands. Perhaps we'll explore the possibility of a deeper dive with our local representatives once production units become available.

All in all, an entertaining and informative diversion from my usual schedule and thanks and congratulations go to Panasonic's Lumix team, and my guide Andrew Reid from Panasonic NZ, for an event run with their traditionally impeccable courtesy, hospitality and style.

Kanpai! ■

TS



▲ Fellow NZ traveller John Buckley in action. Panasonic Lumix DMC G6 with Lumix G Vario 35-100mm f2.8 lens (70-200mm equivalent in 35mm). © Tim Steele



◀ Media man shoots models. Panasonic Lumix DMC G6 with Lumix G Vario 35-100mm f2.8 lens (70-200mm equivalent in 35mm). © Tim Steele



▲ Ceremonial offerings. Panasonic Lumix DMC G6 with Lumix G 8mm f3.5 fisheye lens (16mm equivalent in 35mm). © Tim Steele



▶ Shooting tour media convoy with Police escort. Panasonic Lumix DMC G6 with Lumix G Vario 35-100mm f2.8 lens (70-200mm equivalent in 35mm). © Tim Steele

Krzysztof PFEIFFER

India by road and river

Polish photographer Krzysztof Pfeiffer studied photography and gained a Masters degree in the subject from the University of Zielona Gora in Poland. In the country of his birth he has worked in the feature film industry as a stills photographer, as a military photographer during compulsory military service and as a forensics photographer for the Polish Police force, where he rose to Head of Department. He also worked in Austria as an advertising photographer.

Krzysztof now lives in New Zealand where he has carried on his photographic career at the Taranaki Museum, the University of Auckland, and the Crown Research Institute. Since 1992 he has been photographer at the Auckland Museum (Tamaki Paenga Hira). In this role he is responsible for the imaging requirements of every department. From one day to the next, variety is key, he might shoot priceless antiquities, museum events, images for promotion and marketing, stills or video – sometimes on the same day. In that work, he has shot everything from macro to aerial, using video, 4x5, Canon and Hasselblad equipment. Studio lighting is an essential component too, ▶



Always busy shops and markets, Chandni Chowk, Old Delhi, India. Canon 5D MkII with Sigma 28-300mm lens.
© Krzysztof Pfeiffer

in order to extract form, colour and texture from complex and often fragile subjects from the collection of over 4 million items.

His work has appeared in over 35 books, including *L'Art Oceanien*, *Pacific Tapa*, *150 Treasures*, *Pacific Jewellery and Adornment*, *Ko Tawa – Maori Treasures of New Zealand*, *A Decade of Revival*, *Gauguin and Maori Art*, *Tahuhu Korero* and *Te Ara* – his first book printed in three languages, Maori, English and Polish. It has also appeared on DVD, and in almost every newspaper in New Zealand. Internationally, magazine exposure for his work includes exposure in *National Geographic* and *Time* magazine. He has had four individual exhibitions, and has been awarded the Zygmunt Gloger Medal for Outstanding Photographic Documentation of the Pacific Culture and Landscape (Poland 2007) and this year, the Gold Cross of Merit by the President of Poland for connecting Polish and Pacific culture through photography.

We would dearly love to show you some of the amazing images he captures daily, but unfortunately Museum policy prevents us from showing you his work here, and believe me we tried, so instead we've asked Krzys to share some images from a recent trip to India. These are the very antithesis of the work he shoots in his day job, they are spontaneous observed moments during travel, rather than highly structured, carefully lit, painstakingly created formal images created to document museum collections for posterity. This trip involved road and river travel, hence our title for the article.

As a seasoned traveler, Krzys knew in advance that dust would be his constant enemy on this long trip and for this reason elected to carry one camera and one lens, never to be removed during the journey. This also served to concentrate his mind, removing options and restricting him to the focal lengths on offer by the wide range zoom he selected. All of the 1500+ images captured were shot in available light. ▶



*Streets of Varanasi from the Tuk-Tuk, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens.
© Krzysztof Pfeiffer*

f11: Welcome Krzys, you're finally here!

KP: Thanks it's a real pleasure.

f11: I know you've travelled extensively, was this your first trip to India?

KP: It was, but it definitely won't be my last one. I loved the place, it was so different. It's like another world.

f11: You travelled in a group, can you imagine doing this trip as a solo traveller?

KP: We travelled in a group of 12 with our Indian guide from Intrepid Travel who knew everywhere to go and see. I really don't think the trip would have been the same if I were by myself – I definitely wouldn't have been able to see as much or understand what I was looking at, or actually going on! The guide's local knowledge was invaluable.

f11: Travel photography is so different to the work you do at home, is that liberating or frustrating?

KP: Not just liberating but also exciting. You never know what you are going to photograph next, or what amazing images will appear out of nowhere as you round the next corner in a market place or the next bend on the Ganges.

f11: Tell us about the joys of traveling with only one lens, what pieces of equipment did you find yourself wishing for most often?

KP: The good part is that it's easy to carry, I didn't need to struggle with my camera bag. The camera was always ready to take shots without me thinking about which lens would be best, whether to use flash or not, and best of all, no dust retouching later. The dust was everywhere! At the end of almost every day my Canon changed colour from black to grey especially when we travelled off the beaten track in open jeeps or by tuk-tuk. The one thing I did miss though, was not having a lens with image stabilisation as some exposures at night were up to ¼ sec long. ▶



Asaf Ali Road, Old Delhi, India. Canon 5D MkII with Sigma 28-300mm lens.
© Krzysztof Pfeiffer

f11: The ones that got away, the images you may have observed, but did not capture – do many of these come to mind?

KP: One definitely does! We spent two days in the jungle and only got a shot of a tiger's footprint – but no tiger. At the end of the second day I started to think it was a conspiracy, there were no tigers out there, just a local walking around each morning making fake tiger tracks to keep the tourists coming. So instead I got plenty of shots of monkeys, deer and wild pigs.

f11: Who are your favorite photographers, the ones that inspire you?

KP: There have been many over the years but the ones that stand out are Brian Brake and Robin Morrison. I knew them both personally and their work has had a big influence on my photography and my personal style.

f11: How have you managed to stay so close to your Polish roots, despite now living so far away from that country?

KP: Somehow they always find me and so does the Zubrowka! My two international exhibitions started in Poland before they travelled to other countries. I also photographed for a few Polish books and Polish magazines so they know me over there now as well.

f11: Where might your next journey take you, and why would you choose that destination?

KP: Looks like Vancouver will be the next destination for the opening of Te Ara, my latest exhibition that again started in Poland, then went on to the UK and is now currently in Germany. After Canada the exhibition will go to the US and China before New Zealand will be able to see it – it's a long journey! I am also planning another photographic trip, this time to Vietnam. I like exotic destinations; they are so different to the place I live. ▶



*Shops and apartments on Pusa Road, Karol Bagh, New Delhi, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer*

f11: What's exciting about photography right now?

KP: For me, it's the projects and book proposals I currently have in the pipeline. Can't wait to start working on them in my spare time.

f11: Thanks Krzys!

KP: Thank you – it's been great talking to one of my favorite magazines. ■

TS



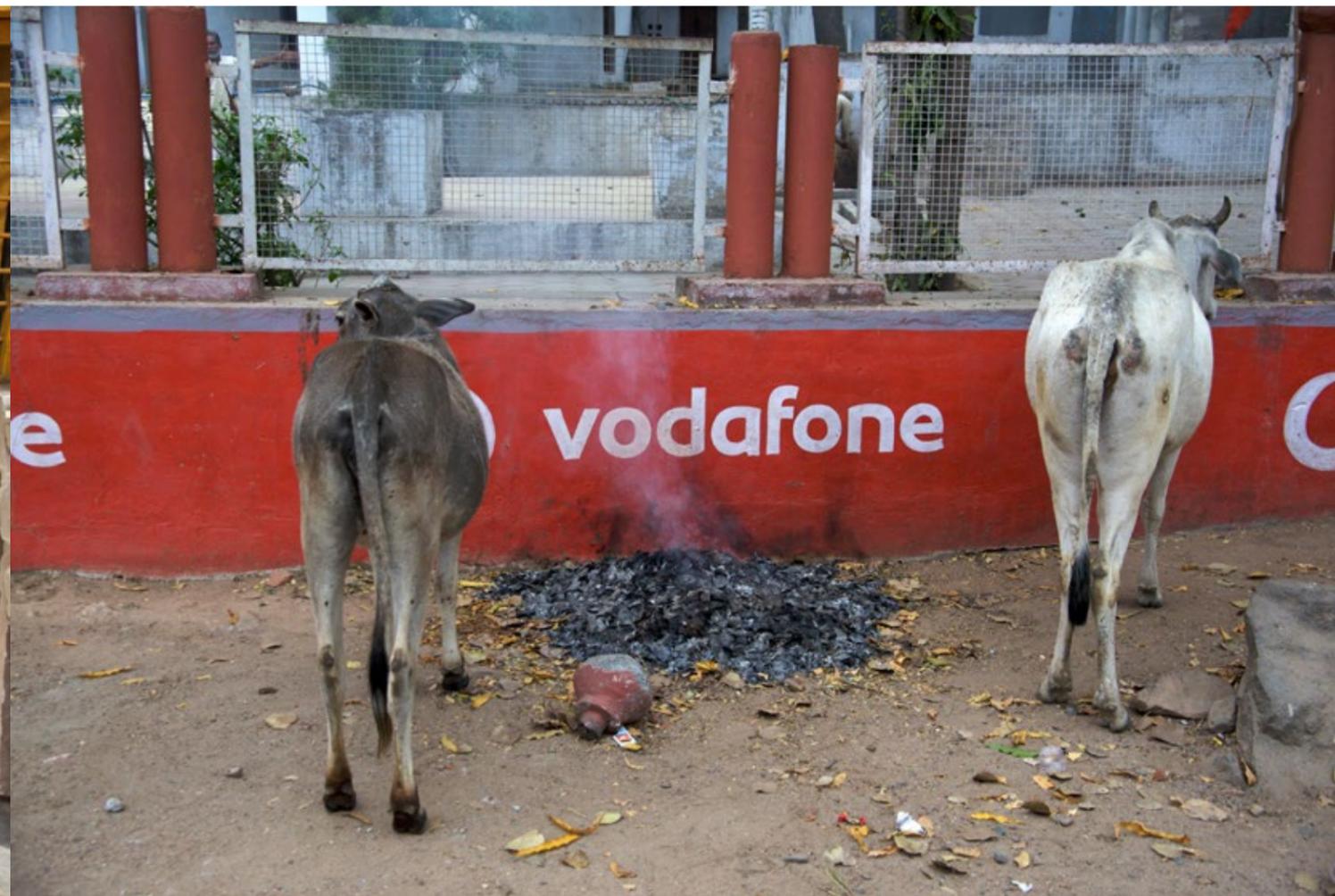
'At the end of almost every day, my Canon changed colour from black to grey...'

Telephone exchange on Pusa Road, Karol Bagh, New Delhi, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer

►► Following double page spread: Candy Shop on Luxa Road, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer



Going home after a day on the street, Khajuraho, Madhya Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer



Sacred cows, Orcha, Uttar Pradesh, India. Canon 5D MkII with Sigma 28-300mm lens.
© Krzysztof Pfeiffer

▶▶ Following left hand page: Waiting for a train, Allahabad, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer

▶▶ Following right hand page: Orcha streets, Orcha, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer

▶▶ Following double page spread: Water buffalo on the stairs to Ganges
River, Varanasi, Uttar Pradesh, India. Canon 5D MkII with Sigma 28-
300mm lens. © Krzysztof Pfeiffer









Both images: The Aarti Ceremony at the Ganga Ghats, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300 mm © Krzysztof Pfeiffer



◀◀ Previous double page spread: Early morning by the Ganges River, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer



Early morning on the bank of Ganges River, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer



Early traffic on Ganges River, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer

'I loved the place, it was so different. It's like another world.'

▶▶ Following double page spread: Architecture beside the Ganges River, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer



चौसट्टी घाट
CHOUSATTI GHAT



Stairs to the Hindu Temple, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens.
© Krzysztof Pfeiffer



Getting a ride, Ganges River, Varanasi, Uttar Pradesh, India.
Canon 5D MkII with Sigma 28-300mm lens.
© Krzysztof Pfeiffer

►► Following double page spread: Sailing the Ganges, a privacy screen for female travellers. Mirzapur, State of Uttar Pradesh, India. Canon 5D MkII with Sigma 28-300mm lens. © Krzysztof Pfeiffer



► Mosques like Hagia Sophia are a magnet for photographers. While I enjoyed our early shots without people, in the end I preferred the shot with people the most. They helped to give a sense of size. Nikon D800E with 16mm fisheye lens, 1600 ISO and the EV to plus 1.5 stops. © Darran Leal

On location

Turkey

While our company had sent two other groups to Turkey in previous years, 2012 was my first visit.

Turkey is not what you might expect. Particularly if your perceptions are based on newspapers, or other media. For starters, it is not part of the Middle East. Turkey often 'gets rolled up' with that part of the world and its issues. To my mind, Turkey should be far more closely associated with Europe. It has a very diverse history of either being conquered, or being the conqueror, so Turkey has a vast array of different ethnicities living and mixing together.

In recent years, the oldest civilized village in the world has been discovered in Turkey. Over 10,000 years ago simple farmers and nomadic hunters changed to living together as a community and building structures. Perhaps, Turkey is the birth place of modern civilisation?

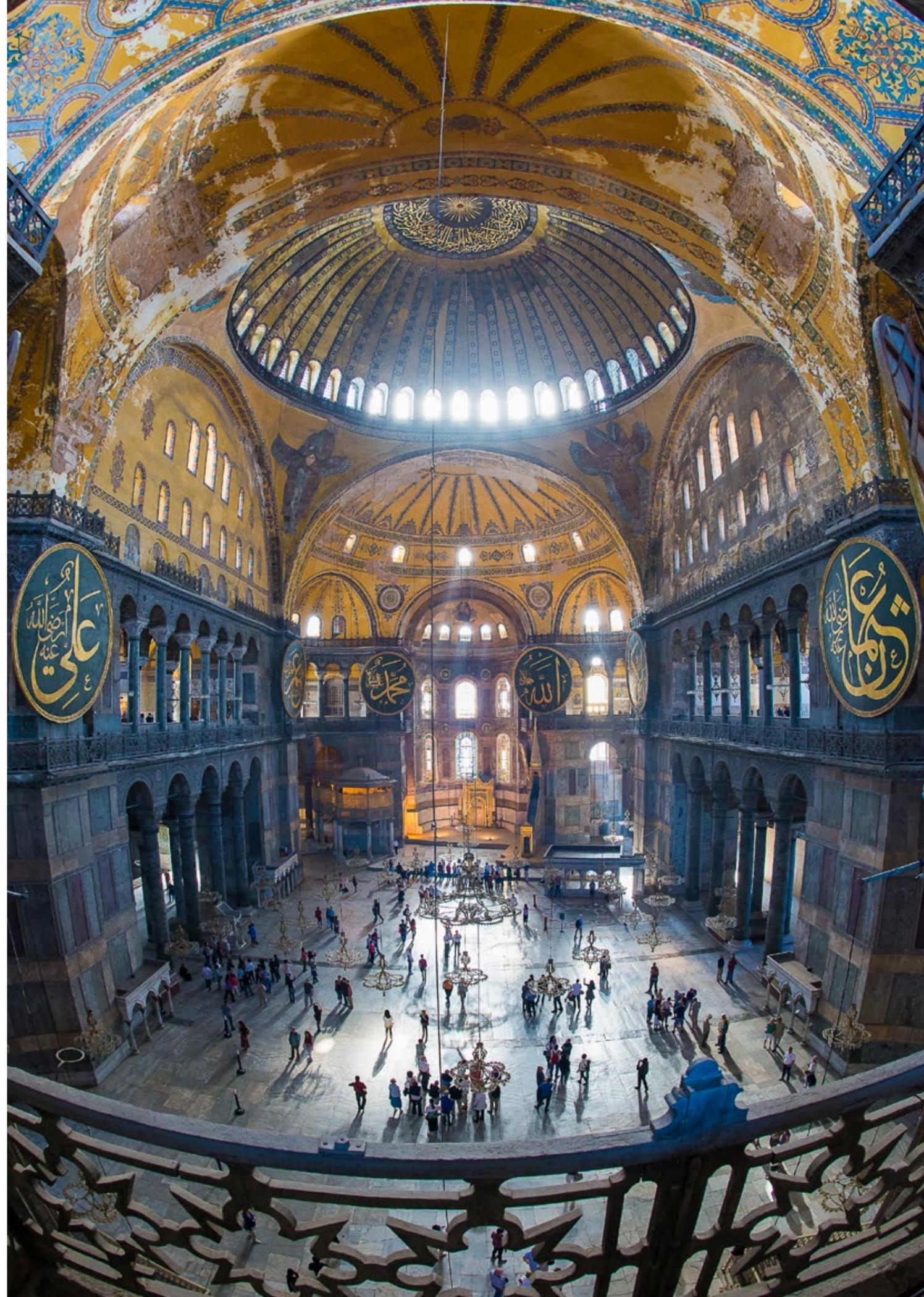
This should start to give you some indication of photo opportunities. These are literally on every street, with nearly every building and the many

personalities that live at these locations available for the travel photographer to capture.

Istanbul is where most of us start our Turkish adventures. A modern city with very good infrastructure, Istanbul offered us 3 days of shooting. I traditionally get out of major cities pronto. Not this great city, we lingered.

Ancient mosques are key subjects like Hagia Sophia, Suleymaniye and the Blue Mosque. We shot sunset, sunrise silhouettes and internal images. Our local guide made all the difference as he had pre ordered tickets to enter these popular places, so we were always first in, helping to ensure shots without people. It made such a difference to our images.

After Istanbul, we flew to Sanliurfa, the 'city of prophets', which has links to Moses and many others of both the Christian and Muslim faiths. The great news is that you do not need to believe in any faith to enjoy this region, or any other in Turkey as they are very open minded about religion. As a 'devout atheist', I really enjoyed ►



the religious history and unique shoot opportunities of religious sites. After all, these represent much of human history.

We enjoyed a fantastic model shoot in the historical location of Abraham's Ponds. We offered the group two subjects, an older man and a lady with face scarf. One of my most enjoyable shoots ever! Late soft light and telephoto lenses wide open to blur backgrounds.

The next morning we were up early – 4.30 am – and shooting the stunning adobe buildings of Harran. The pre-dawn glow was beautiful and offered unique results.

Mt Nemrut was the next shoot location. I will not tell you the time we departed, so as not to scare you – but can I say that everyone agreed it was worth it! You need to be on the mountain for sunrise. This will offer you the best light and importantly, fewer people. The story as to how the ruins were built is amazing.

Our next location has become world famous as a 'must do' – Cappadocia. The landscapes are visually incredible. However, they are also very tough to portray in a single capture. The key adventure here is ballooning. This was my first time ballooning, as was the case for most of our group, and can I say – bring on the next time!

This is no ordinary ballooning experience. In the right weather conditions, something in the order of over 100 balloons rise every morning! It is hard to explain how incredible this is. I shot a lot of video for the group and really enjoyed this. I swapped to still images as well, using a 16mm fisheye and 16-35mm zoom lens on two bodies. I even had my 70-200mm in a shoulder swing bag and added it from time to time for tighter shots. Limited room slowed change overs down, but it was all workable.

Roman history is very strong throughout Turkey and one of the best examples of that history is Epheus. Again, we had 'pre bought tickets', this allowed us to get in first and shoot without

people. Nature even put on a little show, adding a rainbow.

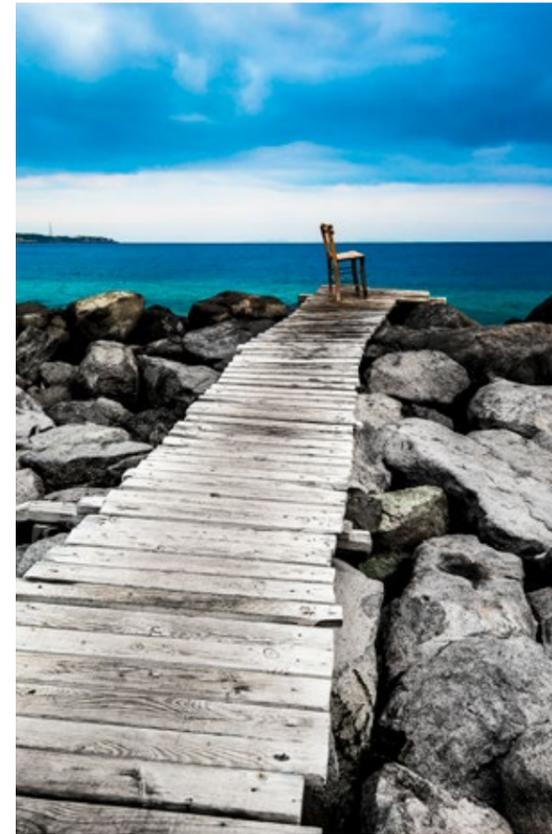
Our final adventure was Gallipoli. This is the famous WW1 battlefield, and if you read the words of Ataturk in 1934, the compassion for all those that died on both sides, is so moving.

Turkey is an outstanding country to explore and very unique with its image opportunities. If you do your homework and travel the correct way, you will be rewarded with one of your best photo adventures ever.

Enjoy shooting ... ■

Darran Leal

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



► Top left: A great example of shooting with a group, Aileen Hubbard spotted this opportunity at a small fishing village. No one got the same image as we all tried different ideas in different positions. My main suggestion to the group was to use this great leading line to balance the chair and scene. Nikon D800E 16-35mm lens @31mm, 400 ISO. © Darran Leal

► Top right: The people of Turkey are very photogenic. Any lens around 200mm or more will help you to drop out the background. The 70-200mm f2.8, shot at f2.8 is perhaps one of the best for travel photographers. However, I only take it on trips where I have a lot of people to shoot. Nikon D800E with Sigma 70-200mm f2.8 lens. © Darran Leal

► Bottom centre: We left our comfortable hotel very early to get this shot. It was worth every second as we were offered unique images, high up on a mountain. Nikon D800E with 16mm fisheye lens, 200 ISO and processed in Lightroom to balance shadows and highlights. © Darran Leal





Producing an Audio Visual is more than putting photos to music

Every year a range of photographic salons are convened by the Photographic Society of New Zealand's affiliated camera clubs.

These include the Nature Photographic Society's Treena Packer Natural History Salon, the North Shore National Salon, the Dunedin Festival of Photography, the Nelson Photographic Society Triptych Salon, the Christchurch Photographic Society's Laurie Thomas New Zealand Landscape Salon, and the Tauranga Audio Visual Salon.

The Tauranga Audio Visual Salon is one of the most sought after Salons on the PSNZ calendar, and it has gone from strength to strength since its inception three years ago. The Salon is open to all members of PSNZ and it's affiliated clubs.

An Audio Visual is much more than just setting images to music. Creating an AV allows photographers to be really creative through the careful selection of a sequence of still photographs with accompanying audio built around a storyline or theme.

An effective sequence will have unity of these elements – the storyline, the visuals, and the audio. All of these elements should reinforce each other, so that any one without the others would be inadequate. The sequence should have an introduction, an interesting development of the storyline and a close.

There are four categories for creating an AV for 2013, and photographers can enter up to four AVs with no more than two entered in any one category. The categories are:

1. Theme
2. Documentary
3. Music, Poetry & Song
4. Fusion.

The deadline for entering the 2013 Salon is looming – entries must be submitted by Friday 7th June (that's one week!).

Judging will be conducted by a minimum of three experienced PSNZ Audio Visual judges and the results will be presented at a special evening at the end of July.

Full details on rules and requirements for this competition can be found on Tauranga Photographic Society's website:

<http://taurangaphoto.org.nz/tga-av-salon/>

And for more details of other PSNZ Salons and competitions go to our website at <http://photography.org.nz/>

Moira Blincoe is the PSNZ Councillor for Publicity

**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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

HOW TO USE THE LINKS

A single click of the mouse will activate the link you're interested in. Here's how they behave depending on how you're reading the magazine:

ONLINE readers will note that these links open in a new tab, or window, in your web browser, so you won't lose your place in f11, as this stays open in it's own tab or window.

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Enjoy.

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hurunui Experience tours:

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

Bridge on his photography workshops:

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

Bridge on mentoring photographers:

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

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

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Our perfect storm?

Despite ancient, and sometimes literary, utterances, the phrase got very heavy use by pundits describing the 2008/9 financial crisis.

What a great way to express an uncontrolled mega-disaster by shifting blame and explanation to a coincidence of happenings – or non-happenings – that all gang up to cause havoc and misery.

Yet we hear about the 100 year floods that occurred three times in the last five years, the drought that happens every year when it's supposed to occur only once in seven years.

The perfect storm happens when technology changes, when banks collapse, economies spiral, when the consumer stops spending and massive cultural, entertainment, leisure and personal value changes all arrive together. About now, for instance. How we address this as owners and operators of a creative business is perhaps different to how we might address it from the perspective of a creative hobbyist, or maybe not.

Most of the time everyone is shouting at you, promising magic solutions. Sometimes a more

thoughtful, calm and rational approach is needed.

Often to move forward requires some accommodation – you need to examine your terms of business, make sure you are in the right niche of business, operating at the right scale of business.

So to help make those decisions, to help temper the normal conditioned response to grit your teeth and stumble on, it might be wise to find wisdom in a canned format.

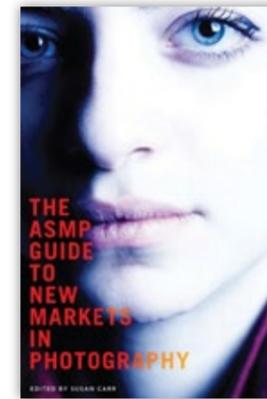
THE ASMP GUIDE TO NEW MARKETS IN PHOTOGRAPHY – edited by Susan Carr brings new voices to the equation. In fact mostly older, reasoned voices, speaking from experience, adding wisdom and helping reshape the landscape. Susan Carr is a Past President of ASMP and brings in many other seasoned ASMP photographers and senior office holders.

You may know Susan from her 2011 book, THE ART AND BUSINESS OF PHOTOGRAPHY, which set the scene for reality business practices for photographers and blended the sometimes

THE ASMP GUIDE TO
NEW MARKETS IN
PHOTOGRAPHY

Edited by Susan Carr

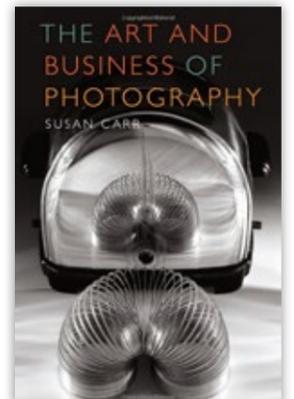
ISBN 1581159218



THE ART AND
BUSINESS OF
PHOTOGRAPHY

By Susan Carr

ISBN 978-1581157598



confronting, polarising shape of good commerce and art.

If, for photographers the marketplace has become the perfect storm, then I believe 'New Markets' provides a 'perfect discussion'. For some time I have voiced concern about how we must reexamine current practice to survive. Both of Susan Carr's books summarise and speak well to this.

In addition, 'New Markets' delivers a hands on process, a workshop that steps you through self examination that should drive some sort of epiphany for survival.

Not only does it help to define newer, more market sensitive and technology capable niches, but it is probably most confrontational to most of us for the fact that it suggests a more fluid approach to managing rights. As much as photographic copyright laws vary between markets and countries, when the contracts get delivered now, it seems that what were once sacrosanct terms in ownership and usage licenses, are now up for negotiation. Reflecting a new reality of power and poverty.

Developing innovative licensing strategies may represent pathways to remain competitive, and retain ownership, yet set terms of usage more acceptable to clients and do-able by photographers. This new world has to be seen as a positive if it is managed consistently and carefully. Taking different positions on what your license terms are, or might be, over a range of your services, clients or end users does require care.

I guess the other lesson to come from all this is that the perfect storm has not done it's damage and moved on. Instead, it's exposed weaknesses, spot lighting moving technologies, changing media and new participants. The perfect storm will be relentless and remain with us, so the quest for survival has to be equally relentless as what you need to do now may be quite different to what you are doing at year-end.

I thoroughly recommend both books – good reads, essential reads. ■

MS

malcolm@f11magazine.com

**Quoting and Negotiation:
working with Agencies**

You're on a roll. Your website is looking fantastic, your folio is gorgeous and you have just won an IPA award. You showed your book to an art director you've only before now dreamed of meeting. Lo and behold, he is so inspired by your book that he shows you some layouts and asks you what you think, and would you be able to quote the job. The suit is pulled into the meeting.

Dream scenario – yes? This is what you've been working towards!

Your mind is in a whirl. Your heart is pounding ten to the dozen and you are trying to straighten out your thoughts so you can focus on the questions to hand. Questions like:

'Do you think you could shoot this all in camera?'
'Could you shoot it for \$10K?'
'Can you give me a quote by the end of today?'

So, how do you respond?

Most photographers lucky enough to be repped are given strict instructions never to agree to anything without consulting their producer or agent first. But some advertising clients are experts at extracting an answer, and then holding you to it. That can really suck. So you have to learn how to manage these scenarios.

If you want to make money out of what you love doing, then you need to have some business nous. This means knowing how to be prepared for those questions, how to compile a decent treatment (dyslexic or not), how to value your time and resources, estimating without risk, understanding ownership, negotiating with stropy clients, and getting paid for the job.

Oh and the beautiful images go without saying.

ACMP is working with Christina Force, founder of photographer's agency The Collective Force www.collectiveforce.co.nz and Our Production Team www.ourproductionteam.com.

Christina is going to be in Melbourne on Monday 3rd June, holding a workshop for photographers on exactly this topic. If you want to learn more about how to respond professionally and appropriately to a brief, learn it from someone who has seen all the tricks in the book and developed ways to be prepared for most scenarios.

For more information and bookings go to <http://acmp.com.au/events/>.

ACMP events pages list the latest events for members and non members to help you get clued up, inspired, informed and working to the best of your ability. Better still take out an ACMP membership and get great discounts on the seminars and workshops that matter!



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**AIPP members are in full swing for the 2013 AIPP
Epson State Awards season!**

While several states, WA, NSW, ACT and, by the time this article is published, QLD, have successfully completed their state awards, the remainder of the states are looking forward to theirs. And, of course, we are all looking forward to the 2013 Canon AIPP Australian Professional Photography Awards, September 13-15 in Melbourne.

The AIPP would like to congratulate:

**WA Photographer of the Year 2013 –
Tina Urie**

See all of the category winners for WA [HERE](#)

**ACT Photographer of the Year 2013 –
David Patterson**

See all of the category winners for ACT [HERE](#)

**NSW Photographer of the Year 2013 –
Linda Beks**

See all of the category winners for NSW [HERE](#)

Upcoming Dates:

- Tasmania State Awards – 15 June
- South Australia State Awards – 7 to 9 June
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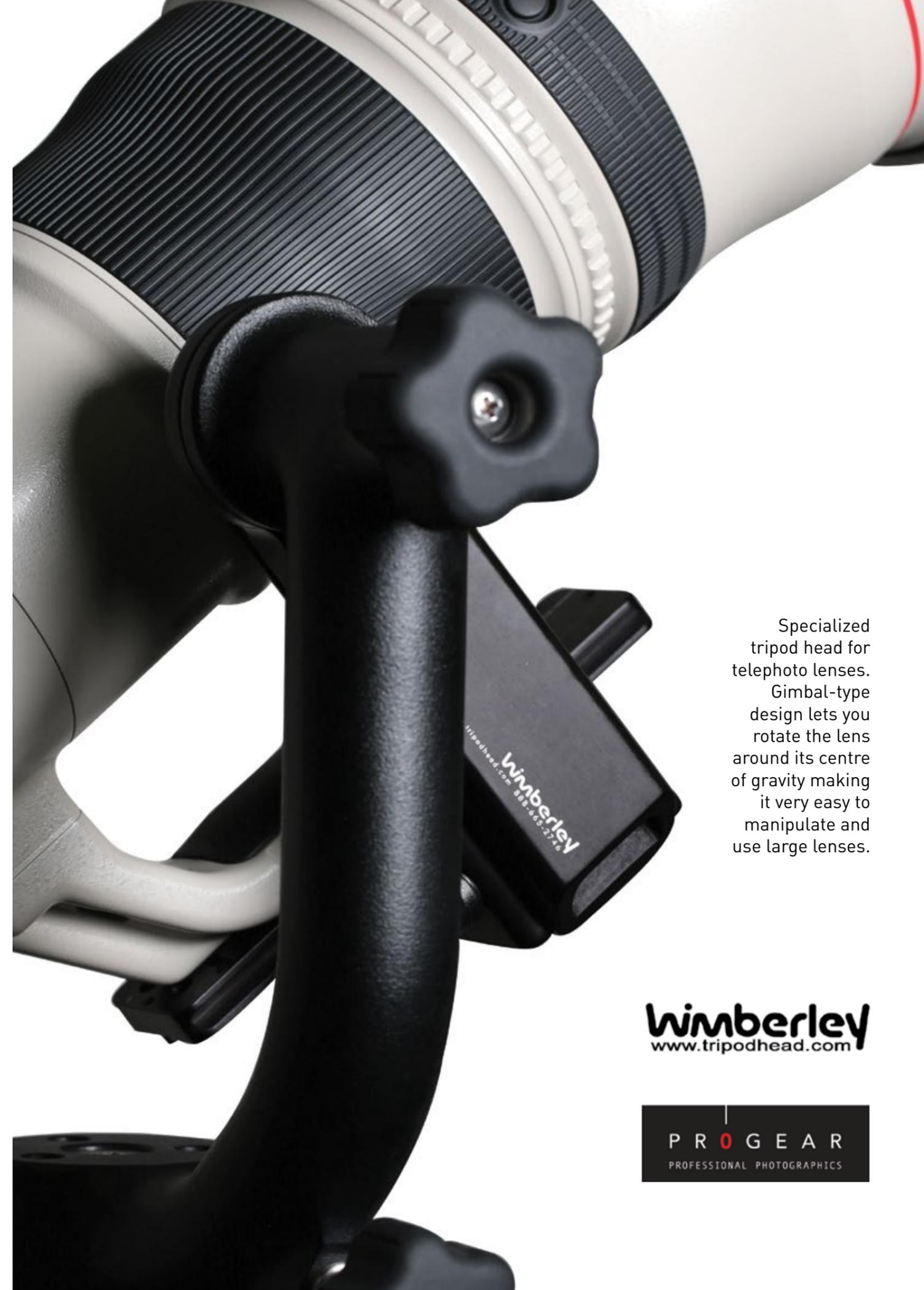
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All that glitters

I had an interesting conversation with my 8 year old son over breakfast about Gold medals. 'Mummy' he said triumphantly. 'I can get myself a Gold medal whenever I want!' He was partly thinking Minecraft, the computer game of the moment, and 'mining' for jewels, and partly of the \$2 shop, where plastic 'medals' are aplenty.

'Ah...', I said, with what I hope suggested motherly wisdom. 'Gold is more than just the medal though. It's about the process of achieving. Think about the athletes that get the Gold at the Olympics. They've worked incredibly hard for a long time to achieve this. They've trained and trained, and at the end of the day they've delivered the very best performance and been recognised against their peers at a national or international level as being worthy of a Gold.' He listened, totally intrigued. Afterwards I thought to myself that it's really not that different for our awards.

I remember the first year I entered the NZIPP awards. I'm fairly certain it was 1995. I remember the intimidation of being surrounded by big name photographers, the quiet hush ever present when judges were passing comment on images. The quiet crushing despair when an image is publicly passed over, and the elation of an image going to Gold! I've been hooked ever since.

Let me guess. Last year, when the winners were announced, you decided you were going to pluck up the courage to enter, planning to do personal shoots and creative work that inspires you, and

raise the bar with your client work as there might be some entries out of that also. And now it's literally less than 60 days away until print submission and you're quietly despairing whether you have anything worth entering... so where did the time go, how has it come around so quickly?

It's not too late. Trawl through your shoots of the last year, select the images you feel professionally proud of, print them over and over until thoroughly confused by what represents the best treatment... Then hold your breath, select a few, give it a shot.

Like an athlete going for Gold, it is about pushing yourself to be the very best you can be, and presenting work that you are proud of. The very process of selecting, editing, presenting and then attending print judging to see an image being judged is incredibly personal, but equally you'll find that you'll grow as a photographer throughout that process. It's knowing that you did your best, and if you manage to achieve an award then be proud of your achievements. But more than that, it is a personal challenge, not based on anyone else or anything else.

So do it. You know you want to, go for Gold.

BY ESTHER BUNNING GMNZIPP
Wellington regional secretary NZIPP

INFOCUS 2013 AUCKLAND



Images by Rachael Hale McKenna ©

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Why support the local guy?

Why getting the sharpest deal on the internet does not necessarily make good business sense.

Now I'm going to start by saying that I've bought many a thing from the comfort of my office chair – but I've usually done so only after having a damned good crack at finding it locally first.

Call me old fashioned, but I kind of like going into a store and holding something in my hand and talking to a knowledgeable salesperson about the pros and cons of the particular item – or even exploring viable alternatives – before handing over the plastic and leaving with the item ready to be put to use immediately.

I'm hearing more and more often these days that a lot of people do the first part of that process and leave before the transaction bit, only to go and place an order online to save a few bucks.

The thing is, the amount you save by doing this is not always worth it short term, or even in the long run. Short term, you (should) feel like a right bastard for taking the salesperson's time and knowledge only to deprive them of the

income they need to keep those doors open so you can have someone to talk to and somewhere you can touch and feel new products. Additionally I've often had salespeople come to the studio, or even out on location, with the goods so I could trial them in the heat of battle. Personally after that kind of attention I couldn't possibly go and place an order on internet supplier #26. Remember that these things are simply business tools and they will pay for themselves while being used.

In the long run, if the item plays up you may be able to go to the local distributor (if you have an international warranty) but you'll have to fess up to buying it off shore and that'd make me uncomfortable. On top of that, there has been many a time when a local supplier has come to my rescue in the case of a product failure – even to the point of delivering a replacement straight to a shoot. If I'd bought something off-shore to save a few bucks how badly would I be regretting that if I was looking



Support your local A Team. © Gary Baidon

at the cost of an extended day, or even a re-shoot, due to equipment failure? As much as I love every one of my clients, they're by and large a time-poor bunch and don't appreciate hold-ups due to malfunctioning gear. Plus, it just looks shonky, right?

During my lengthy (possibly too lengthy) career in the industry, I've worked behind the desk and the counter and may possibly have a keener appreciation of some of the realities of keeping a retail or wholesale business afloat in these challenging times. That said, the aim of my photography business is to make money so I can't afford to pay a large premium on any equipment I need. The good news is that these days you don't have to – if you shop around (locally) a bit. The major players are a competitive lot and the posted pricing is usually pretty darned sharp to start with. Not wanting to teach anyone how to suck eggs here, but if you take the overseas price, adjust for exchange, and allow for freight and taxes – there are not a lot

of things you can improve significantly on. And whatever small premium you might pay will be more than covered by the 'love' you get from the local supplier, read support.

There are exceptions to every rule though, and from time to time there is a need to go 'outside' to acquire something that either may not be available here at all, or could be subject to an out of stock situation. After all, this is business and if I need something at a certain time I need it and that's all there is to it. This is when I go to the web with a clear conscience.

At the end of the day I hope that enough people everywhere will try to buy local to keep the doors open for the sellers, as a world where everything is purchased by computer, phone or tablet will be a bleak and lonely place.

Or am I just showing my age? ■

Buzz

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Continued from page 134...

act as a step towards a mentoring process, as by listening and learning from presenters you have access to many potential mentors or influences in one place. It may be by forming a connection with another photographer with a similar style or direction you might be able to produce a mentor/mentored relationship. The ease of communication offered by the internet, makes it possible for these relationships to flourish beyond national borders and outside of common, and often conflicting, marketplaces.

Having a good mentor can assist in avoiding creative stagnation and encourage continued personal growth in all photographers.

Consider one of your own. ■

Ian Poole

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Mentors and mentoring

The word mentor variously means a wise and trusted counselor or a teacher; or an influential senior sponsor or supporter. In the photographic world it usually means a teacher in your early days, or a senior supporter when the photographer has started to build a career.

The importance and value of the mentor varies over a photographer's career. As a student, you are influenced by your teachers and their skill base – particularly in a visual area. This is a great way to learn, but there is a need to start developing a personal style that is independent of the tutor; to continue slavishly following a tutor's style is heading down the pathway of plagiarism. At this point the concept of mentorship is called into question. As a teacher one is required to delicately judge the difference between showing a direction and demanding an art output that is comparable to the tutor's work. It is sad to recognise a photographer's teacher by the student's output.

For the mid-career, or mature photographer, the importance of a mentor is different. This is where assistance can come in refining an aesthetic goal or concept. To have access to someone whose opinion is not only technically valid but attuned to the artist's specific style is a godsend. Finding a mentor who can give an unbiased peer review is critical to one's continued personal development. Some times 'tough love' is required from a mentor.

An objective mentor can counterbalance a subjective photographer. Sometimes a photogra-

pher can become so dogmatic in their approach to their craft that such arrogance of opinion can stifle creative productive output. This is where a mentor has an advantage by offering suggestions that prove helpful in terms of circumnavigating such stumbling blocks.

The time of connection with a mentor can vary. For a student it will be during the teaching process, and probably that will fade until a career is developed when perhaps a further mentorship will be required. For the established photographer, a mentor may be required to work through a particular problem, job or assignment. For example, when preparing for an exhibition of work the assistance of a trusted mentor offers a great opportunity to objectively analyse images ensuring that these collectively convey the message being given, or the story being told. For the creative photographer a mentor is also useful when 'writer's block' is encountered, and a mentor may assist to assess past work and offer directions for future endeavours.

Recently I was presented with the phrase 'growth through exposure to the sunlight of another, or others' and was struck by it's appropriateness to this topic. For members of professional bodies, institutes and associations, there is an easy solution. Attending their conventions and awards programs can often

◀ Continued on page 133...

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