

ISSUE 33 | JUNE 2014



*for* PHOTOGRAPHERS  
AND AFICIONADOS

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**EMILY ROPER**  
Salvation

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**ANTÓNIO CORREIA**  
Homo sapiens

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**BENOIT JANSEN-REYNAUD**  
Fast forward

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## Welcome to *f11* Magazine

For *f11* Magazine, our 33<sup>rd</sup> issue marks the completion of 3 years in production.

Three years, each producing 11 issues – all celebrating both the art of photography and the people who pour their passion and energy into this endeavor.

Here's what we have in store for you within this issue:

New Zealander Emily Roper shoots weddings, portraits and fashion. We celebrate her ability to capture beauty in many forms, taking advantage of colour, shallow focus and natural light to produce portraits that are light, bright and atmospheric. Photography was Emily's salvation and she tells us her story in the feature.

Retired architect António Correia hails from Portugal and is also a portraitist. His black and white studies are the perfect foil for inclusion in this colourful issue and the hardest part of preparing his feature was the challenging process of selecting these few images from the superb and comprehensive body of work he was able to make available.

Finally, Benoit Jansen-Reynaud, a Frenchman now domiciled in Canada shares work from two of his collections, and a mastery of composition combined with the effects of the tilted and shifted lens, and the constructs possible without one. Benoit's work is graphic, showing a world seemingly in miniature and a fascinating combination of frozen moment and apparent movement.

We welcome you to stay awhile and linger amongst these images, they are without doubt, worthy of second and third viewings.

To all of our contributors, past and present, thanks for being part of the *f11* story.

To you, our readers and subscribers, thanks for being along for the ride.

We hope you enjoy this issue... ■

**Tim**

tim@f11magazine.com

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Benoit Jansen-Reynaud

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# 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.



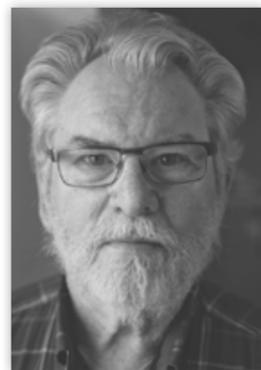
**TONY BRIDGE** is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. 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 sheer bravado of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, great images to share with *f11* readers.



## 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 117** of this issue.



## Emily ROPER

Salvation

12



© Emily Roper



## António CORREIA

Homo sapiens

44



© António Correia



## Benoit JANSEN-REYNAUD

Fast forward

72



© Benoit Jansen-Reynaud



COVER IMAGE © Emily Roper  
<http://www.clipic.co.nz/>

## Contents

|                    |     |
|--------------------|-----|
| Welcome            | 1   |
| Meet the team      | 2   |
| Contents           | 4   |
| In plain sight     | 6   |
| Editorial          | 8   |
| Tony Bridge        | 10  |
| Darran Leal        | 110 |
| PSNZ               | 116 |
| Malcolm Somerville | 118 |
| ACMP               | 120 |
| AIPP               | 122 |
| AIPA               | 124 |
| NZIPP              | 126 |
| Gary Baidon        | 128 |
| The Deep End       |     |
| Ian Poole          | 132 |

*'A photograph is a secret about a secret. The more it tells you, the less you know.'* – Diane Arbus

## BMW i8 'POWERFUL'

Oscar nominated director Gus Van Sant shot a trio of ads for the new electric BMW i8. Artful cinematography, the power of narration and the requisite geography make for powerful communication.

See all three commercials here

Source: ADWEEK

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



## PINNIPÈDES FROM VICTOR CLAIRE

Remarkably well executed for a first film, this 3D animated short from third-year Supinfocom Arles animation student Victor Caire is a short and sweet tale of two elephant seals.

Software used: 3dsmax/Vray/Zbrush/Krakatoa

Source: studiodaily via YouTube

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



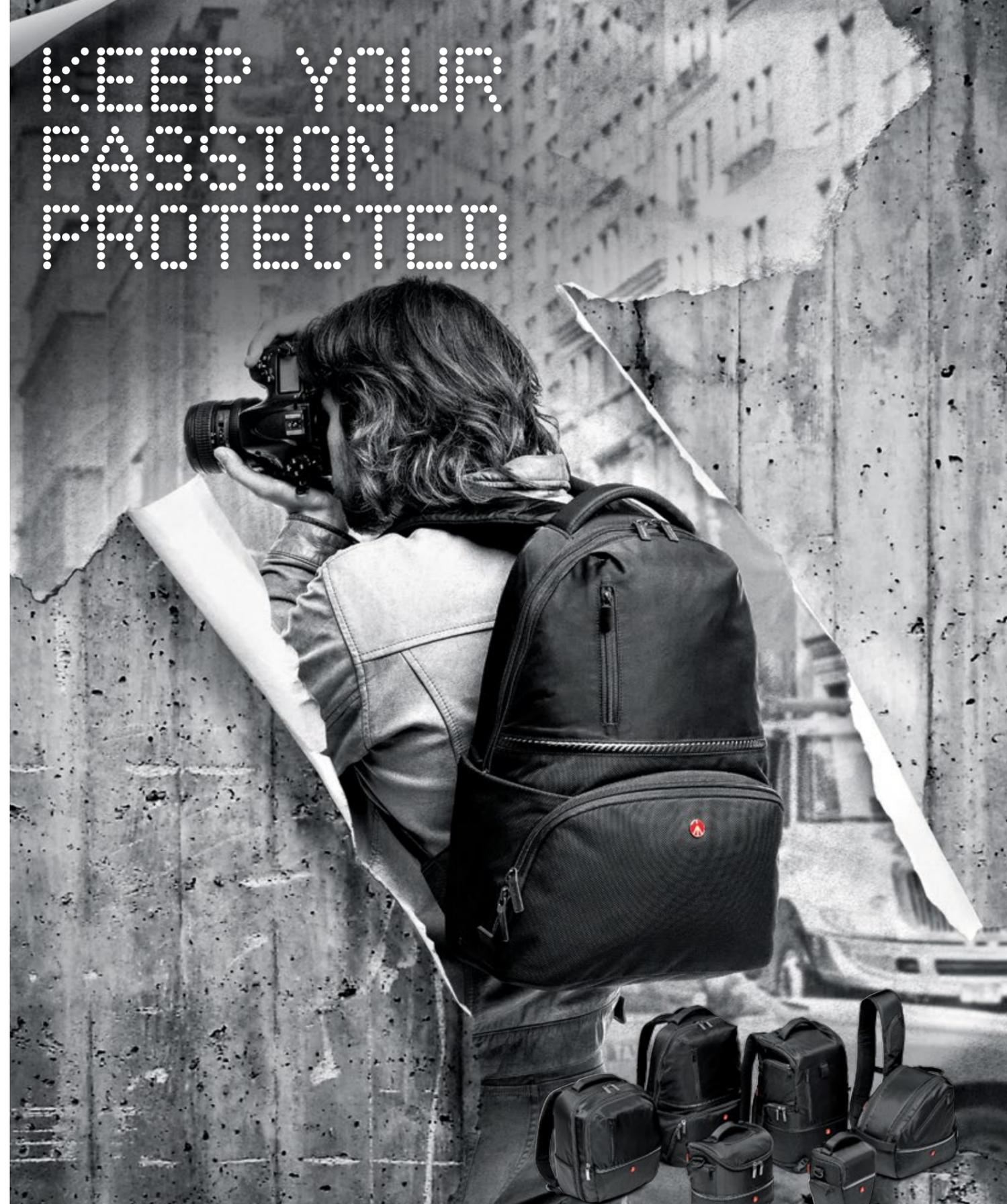
## UFOTOG MAGI – THE TRAILER

From Douglas Trumbull, the visual effects master behind feature films: '2001: A Space Odyssey,' 'Close Encounters of the Third Kind,' 'Blade Runner,' and 'Star Trek: The Motion Picture' comes UFOTOG, a 10 minute short shot in 3D, at 4K and at 120 frames per second. That's only half the story...

Read more here

Source: Indiewire via YouTube

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



## Advanced Bags

A new collection of bags combining state of the art technology with carefully chosen materials to produce an ideal balance between protection and aesthetics. With Advanced bags, you know your equipment is safe and you're free to focus on one thing: following your emotions and turning them into stunning photography.



**Manfrotto**  
Imagine More



## Pathways to the profession

*'I am a professional photographer by trade and an amateur photographer by vocation' – Elliot Erwitz*

Almost every professional photographer was once an amateur and no one comes to the profession without some experience of what it feels like

to be a complete beginner, a neophyte at the foot of a very steep climb. Most are driven by a love for what they do, rather than a lust for what it can deliver financially.

Why then, are there such pockets of snobbery surrounding some of the pathways to photography as a profession?

Why are some roads deemed more worthy, valid or acceptable than others? Do all roads not lead to Rome?

Many years ago, this was limited to a real distrust of new entrants who had come from camera clubs, or – shock horror – undertaken photography studies. Diehards who had come up through the ranks, perhaps slaving away as assistants for years and eventually rising to run their own studios without any formal training or qualification had little time for doorknockers seeking the same opportunity firmly clutching their salon acceptances or diplomas. How could any piece of paper measure up to the school of life, the university of hard knocks?

Today, so many of our established or rising stars have had formal training that this is no longer seen as a somewhat dubious start. Change has been slow, but progress made, as a creative field has become a better educated and more capable one.

Yet even now, students from our technical institutes and universities are oft maligned, depicted as hungry new market entrants willing to work for peanuts (or nothing at all) simply to gain a foot in the door and some practical experience to supplement their training as photographers. Established professionals sometimes conveniently suffer from a degree of memory lapse here, neglecting to recall that once, they too made similar offers to gain the first rung on the ladder of success.

In many western countries – certainly the five which make up the bulk of our readership (New Zealand, Australia, the USA, Canada and the United Kingdom) – a clearly identifiable segment of new entrants in recent times is comprised of young women who are combining an interest in developing a part-time career in photography with raising young families, and why the hell not?

Yes, it's a competitive industry but it's never been a closed shop. The incoming tide has always brought new people in and the ebb tide has always taken some out again.

Energy, enthusiasm and motivation are the basic pre-requisites required for a career in photography. How about we start breaking down some barriers rather than erecting them needlessly?

People will find their own path. It's their journey, not yours, so how about extending a helpful hand instead of sniping from the bastions?

The profession you save could be your own. ■

TS

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For intricate details, I opt for the SP 90mm F/2.8 Di VC macro lens, they cannot be beaten for clarity and sharpness."

- Alex Cearns - Tamron Super Performance Series Ambassador



## Walking in circles and visiting old friends



Our western civilisation has for a long time entertained the idea of the timeline, which supports the idea that time is linear and all events are chronological, in particular our lives.

Those of us who speak languages derived from the Greek or Cyrillic alphabet will place our birth at the left-hand end of the line and add events in chronological order, moving to the right until... the line ends. As we look at the line, the past is to the left and the future to the right. Logical, straight-forward and everybody does it, right?

Wrong. There is another way.

Most aboriginal and pre-enlightenment cultures view life as a spiral, which we walk across the passage of our lives, beginning at the centre and moving outwards. If we draw a line from the centre to the outer edge and give it a label (say, as an example: language development), then it becomes obvious that we pass through the same point many times, but each time we bring former learnings with us to help us. It is thus the same, only different.

Perhaps this is why we often make the same mistakes again and again.

Photography is rather like that. At the beginning of our walk with the medium, for example, we will encounter Exposure and after a possible struggle, we will feel we have it all understood and sorted. Been there, learnt that.

Now, onto the Next Best Thing.

However the old and wise amongst us know we never fully master exposure, that there is always a new understanding to be had. As we move around the spiral yet again, we see our old friend waiting for us with something new to share. In my 30-year walk with photography, exposure has become a colleague who never repeats himself, because he always has a new story for me.

The things we choose to photograph are like that. In the beginning, at the centre of the spiral, we have many new friends, clustered closely together, eager to tell us their stories and sit for us. Their clamour can be hard to differentiate. However many of them are fair-weather companions, who, over time, fall by the wayside until we only have a few left who bring new stories to the table. Discerning which ones are



All three images © Tony Bridge

firm friends and which are passing acquaintances can be difficult. Time usually marks them apart.

Yet again I was travelling past the salt works at Lake Grasmere on business, when I did the silly thing and looked at it across the lakebed. The mountains of salt had morphed, had grown and drew my attention, and insisted I should photograph them again. Anyway, it was only a 2-kilometer detour from State Highway 1. I had time, it was Saturday, so there would be no one to admonish me, and I still hadn't gotten to the bottom of my fascination, so why not? I turned off the main road.

I have observed so often that the 'photographer-as-consumer', especially tourists, try to grab the essence in a single capture and/or with a minimum of effort and time. No worthy subject is ever going to put up with that sort of disrespect. Good friendships need to be fed, watered and given time and energy to flourish.

So, yet again, I stared at the mountains of salt. Clearly the company had recently harvested the salt from the flats where the seawater was allowed to evaporate and offloaded it into new

piles. Why the fascination? Then I got it, Mountains, of course.

The mountains of salt mimicked the natural and geological, but they were man-made. And there waiting for me, at a turn of the spiral, was a leitmotif, an old friend I hadn't spoken with in a long time, his tattered t-shirt emblazoned with the words : Natural vs Manmade.

Hello friend.

He waved at me as I drew close. ■

**TB**

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# Emily ROPER

## Salvation

Emily Roper is a photographer and video artist based in Wellington, the capital of New Zealand. She wrote to the magazine telling us about her work and after some careful research and a lengthy period spending time with her work, we were well and truly hooked. A fine example of the power of self-confidence and self-promotion, combined with good timing, to deliver both exposure and opportunity.

Emily takes up her own story, one of obstacles being overcome by the same tenacity that sees her appear on these virtual pages:

'Photography is something that's always been a part of my life in one way or another. I grew up in a rural community just out of Feilding called Colyton. My father was a photographer – he'd converted an old woodshed on our land into a studio, and inside he'd built a dark room. I used to love watching him develop his photographs in that dark room.

When I was very young and things started to move to digital, he purchased Photoshop for us. I would take photos of my sister and our friends, and then spend hours manipulating the images in Photoshop. ▶



*Suenos Del Sol. Photography for client: Shh By Sadie Handmade Jewellery. Stylist: Reema Alfouir; Model: Olivia Spratt; MUA: Charlotte Redshaw. Canon EOS 5D MkII with 85mm f1.2 lens. © Emily Roper*

I was always more into the post-production side of things, and it wasn't really until I was about 20 that I truly started to get into taking my own pictures. I'd actually pursued film and television after high school, I studied it at the New Zealand Broadcasting School in Christchurch. When I graduated, I was working full time for a production house in Wellington, making documentaries for television and film.

I absolutely loved my job, and I felt like I was where I wanted to be. However, about a year and a half into that job I started to get really sick, and it slowly started to get a lot harder for me. I had multiple operations and was in and out of hospital. It got to the point where I had to quit the job because I physically couldn't work anymore. In what felt like an instant, it seemed like everything I'd worked so hard to build had crumbled around me.

I realised that I didn't want to let my health issues overcome me. I borrowed my stepdad's camera and started to take photos, and it got to the point where I was out taking photos and going on adventures every day. I found when I was shooting it was like an escape from my reality – I could escape into this other place, and when I had the camera in my hands I was so busy focusing on what I could see through the lens, that I didn't think about any pain I was in.

As time went by, I knew this was exactly what I wanted to do with my life. I guess I saw the significance of what I was doing, how much it had changed my life, and how incredibly happy it had made me despite everything else. I knew it was the right path for me. I've always found it so important to pursue something you love, follow your heart and the rest will fall into place...

So, I wrote up a business plan, and here I am today.

Starting a business was both exciting and terrifying – of course it was... I never studied business or economics or anything. And I was just 21, starting a business is not something

you're usually thinking about at that age. I just knew deep down that this was the right path for me, and it was incredibly exciting. For the first year in business I worked my butt off trying to reach people, I sent out emails and called people every day, I printed off these flyer cards and handed them out to businesses and people, I unashamedly talked to almost everyone who would listen about what I was doing....

And all of that work eventually paid off. I'll never forget how exciting it was hearing from my first clients.

My business, 'Clipic', is almost 3 years old now! It turns 3 in September. I'm still learning things each and every day, but I absolutely love what I do. It still doesn't really feel like a job to me – I'm doing something that I absolutely love, for a living. And I feel so incredibly lucky.

On the other hand, a lot of people might see my story and wonder how I'm able to turn a hobby into a career without ruining the passion for what I do, if that makes sense?

There I was, 'doing' photography everyday for myself, to keep myself going and really pick myself up out of the dark hole I was in... and now it's my everyday job – so I wondered, would it feel like I was 'selling my soul' by doing it as a business and for money? Honestly it doesn't feel like that at all. I just feel incredibly lucky most days, knowing that I've discovered this career that I'm truly passionate about, and that keeps me thriving. ▶

*Autumn Chill. Photography for portfolio, Model: Lauren Fee. Canon EOS 5D MkII with 24-70mm f2.8 lens.  
© Emily Roper*



My work is inspired by a number of things... places, people, music, light patterns and colours.... I like to make my work seem a touch surreal, just subtly – like it's a real moment, but I often add a little something that makes it appear as though it's out of a dream or a fantasy. Other people have picked up on this, and I was actually asked in an interview last year if this stems from my early beginnings with photography – where it was like an escape for me from my reality. That was a really interesting observation, and of course, completely accurate.

I've always loved the look of music videos and films by Spike Jonze – the subtle way that the colour pops, and the quirkiness of them. Also, Wes Anderson films have that similar quirky and colourful look which I love, and I'm definitely influenced by his work.

One thing that drew me towards photography originally was my love for storytelling. I just love to tell stories. And I like to reflect that in every job I complete. I like the fact that when my clients hire me, they're hiring me to tell their story.

A lot of my self-promotion through Clipic comes back to the storytelling aspect, and the way in which I tell the stories of my adventures with clients and my personal work. I want me, as a person, reflected in my website and the way that I present the company. I don't want people to look at Clipic and just see a business, I want them to see Emily.'

With that delightful introduction from the artist, we learned more about her: ▶



*Pastel Ocean. Photography for portfolio using free-lensing technique. Model: Allie Campbell-Dickson. Canon EOS 5D MkIII with 50mm f1.2 L lens. © Emily Roper*

*'I'm still learning things each and every day, but I absolutely love what I do.'*

**f11: Welcome to the magazine Emily, and congrats on getting through our tough submissions screening program!**

ER: Thank you for this amazing opportunity to be featured!! Chuffed to be here.

**f11: It seems to me like your photography, and the business you've built around it, has in a very real sense been your salvation. A massive overstatement on my part – or pretty close?**

ER: Not an overstatement at all, you've pretty much nailed it! I couldn't have said it better myself really. Photography began for me as a way to escape everything I was having to deal with... so yes, it saved me. There's no doubt about that. I feel so incredibly lucky that I discovered it.

**f11: Who are your typical clients, companies or individuals? What is the mix, or split, between wedding, portrait and fashion work?**

ER: These days with Clipic, I deal mostly with wedding clients – or perhaps it feels that way because I've just finished my Summer wedding season? The work I love the most is weddings, fashion editorials, and film/television stills... these three, to me, go hand in hand, simply because of the storytelling aspect of each of them... yes, fashion editorials always have a storytelling aspect! And of course there is also the video-making side to my business too, so I also take on a few commercial/promotional video projects as well.

**f11: What are they asking of you, and what expectations do clients usually bring?**

ER: Different with each of them. With weddings, if I have an enquiry from someone I like to sit down and meet the couple before they book me (whether it's in person or via Skype), just to get to know them and make sure they know what to expect from me and my work... It's so important for me to click with these clients, because they see me more than anyone else on their wedding day! I've gotten into the habit

of explaining how I approach things on the day, knowing that I won't be putting them into any strange poses or anything like that.... I have a more documentary-style approach. I try to stay as invisible as I can where possible, and just step back and observe, ready to capture the real moments that happen around me.

**f11: How much creative freedom do you have with a typical client?**

ER: I've been really lucky so far with my clients. Most of them love to collaborate and share ideas, which is awesome! I have also had some awesome wedding clients, couples who tell me that they trust me to just photograph whatever I feel is right to capture on the day, it's so wonderful to have that sort of trust with a client.

**f11: Which photographers have been influential on your work, and do you have any ongoing mentor relationships today?**

ER: There are two photographers in particular that really stand out to me, they are Julia Trotti and Nirrimi. They are Australian fashion photographers, and both are similar in age to me. There's a common misconception about fashion photography: when I tell people I'm a fashion photographer they will often think it's that whole high-fashion style, rather than a more documentary, editorial or reportage approach. ▶

*Colourdance. Photography for portfolio, Model: Kat Grange. Canon EOS 5D MkII with 50mm 1.8 lens.  
© Emily Roper*



The thing which I love the most about Trotti and Nirrimi is how they've gone completely against this grain and their work is much more organic. It's not about placing a model in front of a background and putting her into poses – it's seeing the human nature of the model, and capturing the real moments as they happen. That, to me, is what makes their work beautiful. And it's this approach to fashion photography which I am hugely passionate about!

**f11: Do you enter your work in professional awards programs, and do you belong to any of the professional associations?**

ER: No, neither of the above. In saying that though, I feel really lucky that there's a wonderful community of photographers in Wellington (and in NZ and around the world in fact!) who I can catch up with anytime, whether it's via instant messaging or in person. Photography can be quite a lonely profession sometimes when you're working by yourself, so it's really cool to have these other people who are in exactly the same boat as me, and we're all on this journey together. I can get in touch with them anytime – and they know where to find me as well.

**f11: Do you ever work in the studio?**

ER: Very rarely!

**f11: When you're on location – do you strictly use available light or are you supplementing this with portable lighting?**

ER: Always available light. Actually, one of the only times I ever find myself using artificial light is when I am photographing during night-time receptions at weddings – taking images on the dance floor for instance, I always love that part!

**f11: So what is your general approach to lighting?**

ER: It's 100% something you learn by doing. It's taken me a lot of time, through trial and error, shooting in different lighting scenarios and finding tricks to utilise the light in the best ▶



*Winterland. Photography for portfolio. Model: Poppy Sparrow.  
Canon EOS 5D MkII with 24-70mm f2.8 lens. © Emily Roper*

way I can. I never use artificial lighting or reflectors or anything like that, I always rely on natural light, available light. When I arrive at a location, the first thing I will check is the lighting situation, that usually dictates everything for me. If the light is nice, everything else will fall into place.

**f11: Do you have favourite locations that you return to time and again, or are you constantly location scouting?**

ER: I'm CONSTANTLY location scouting! I love exploring new places, so I'm always on the lookout for interesting spots.

**f11: Shallow depth of field is certainly a part of your style, tell us more about the tools and techniques that you use to achieve these images?**

ER: I love shooting at a very shallow depth of field. Usually, I will set my aperture between f1.2 and f2.0. Often I will take my lens off my camera and play around with some free-lensing too. When I shoot, I try to add something to the foreground as well as the background, so when my aperture is set very shallow – it tends to give the image an almost surreal kind of look.

**f11: On a scale of 1 to 10, 1 being someone largely disinterested in the equipment in use and 10 being a complete gear head – where do you sit?**

ER: 7/10

**f11: What equipment do you favour, and which items go on every shoot in your camera kit?**

ER: I use Canon EOS cameras, and I love my prime lenses. Absolutely love them to bits! When I first started, right up until about a year ago, I took my 50mm f1.8 lens with me everywhere. Whenever anyone asks me what I'd recommend for someone interested in picking up photography, I always recommend this lens! It's so cheap but also so incredibly versatile. I've taken some of my most favourite

images on that lens. These days I have my 85mm f1.2, 50mm f1.2, and recently, the Sigma 35mm f1.4. Hard to say which of these is my favourite, because each of them are great in their own way.

**f11: Is there one item on your wishlist, something that would really transform the way you work and further develop your vision as an artist?**

ER: Perhaps a wider prime like a 24mm? But I'm very happy with what I have for now.

**f11: What is your approach to post processing? How much of your vision is achieved 'in camera' and how much is added during post?**

ER: For me it's 50/50. Whilst framing and composition is a huge part of it, the tones I create whilst editing is a big part of what gives me my own individual style.

**f11: Describe your typical workflow for us?**

ER: If it's a wedding, I'll be using Photo Mechanic for culling/choosing and Lightroom for editing. Can I just say – any photographers out there who haven't discovered Photo Mechanic yet – go and download the trial now, it is life changing. Once I've chosen the best images from Photo Mechanic, I import them into Lightroom and edit the tones on my most favourite image first, and then work with that same curve/tone style for the rest of the images in that set. For more conceptual images, I will stitch multiple images together in Photoshop and then move the composite into Lightroom for editing the tones/curves. My usual approach is to play around with the RGB curve first, and then very subtly boost certain colours – but only slightly – to make the images look very slightly surreal. ▶

*Water Drops and Daffodils. Photography for portfolio.  
Model: Dina Pheng. Canon EOS 5D MkII with 50mm f1.8 lens. © Emily Roper*



**f11: What percentage of your time would you spend on speculative production, where you might work with models or friends on portfolio pieces, stock or equipment and lighting tests?**

ER: Personal shoots are so important to me... These keep me inspired. When I first started I would take someone out for a fun photo-shoot at least once every couple of weeks, but nowadays things are much busier! But I always like to have at least one personal project I'm working on at any time, whether it's self portraiture or an editorial piece of work. It keeps me going, and I love being able to come home from a busy day at work and have some fun images to play with.

**f11: How much time do you allocate for prospecting for clients and creating marketing initiatives for your business?**

ER: Quite a lot. Because a lot of what I do is on a per-job basis. I like to keep on top of things, always looking for potential in order to keep work coming in once my current project is wrapped.

**f11: How big a role does social media play in your marketing, and which avenues do you use?**

ER: As it turns out, a very big role! I am so lucky to have started up Clipic in this day and age when social media is so prominent. It has been, without any doubt, my most valuable marketing tool. I've managed to communicate with so many people whom I would never have been able to reach without it!

**f11: What values do you want your brand to be synonymous with, and what do you want clients to remember about the time they spend creating images with you?**

ER: If someone looks at my website and my work, I want them to see me, Emily. I don't want them seeing just a company. I try to pull those walls down. I want my clients to have fun working with me. If I'm doing a photo-shoot with them, I don't want them to constantly be thinking about

the fact that I have a camera in my hands, I want them to be relaxed and have fun with it, like I'm documenting their adventure!

**f11: Thanks for joining us Emily, and for sharing your images with our readers all around the world.**

ER: Thank YOU for producing such a fantastic magazine, and for this incredible opportunity to be featured! ■

**TS**

<http://www.clipic.co.nz/>

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► *Street Spirit. Photography for portfolio. Model: Chloe Graham @ 62 Models. Canon EOS 5D MkII with 50mm f1.8 lens. © Emily Roper*

►► *Following double page spread: Autumn Wonder. Photography for portfolio. Model: Laura Barron; MUA: Jade Jolly; Assistant: Daniel Deans. Canon EOS 5D MkII with 50mm f1.2 L lens. © Emily Roper*





► Suenos Del Sol. Photography for client: Shh By Sadie Handmade Jewellery. Stylist: Reema Alfouir; Model: Olivia Spratt; MUA: Charlotte Redshaw. Canon EOS 5D MkII with 85mm f1.2 lens. © Emily Roper

*'My work is inspired by a number of things... places, people, music, light patterns and colours....'*



►► Following double page spread: Belle Bete. Photography for client. Designer: Hannah Shand; Models: Claartje Ten Berge, Lydia Barclay Whiting; MUA: Uella Watson; Hair Stylist: Tristina Owen. Canon EOS 5D MkII with 50mm f1.8 lens. © Emily Roper



► Colourdance. Photography for portfolio. Model: Kat Grange. Canon EOS 5D MkII with 50mm f1.8 lens.  
© Emily Roper



►► Following double page spread: Pastel Ocean. Photography for portfolio. Model: Allie Campbell-Dickson. Canon EOS 5D MkIII with 50mm f1.2 L lens. © Emily Roper



► Belle Bete. Photography for client. Designer: Hannah Shand; Model: Georgia Beechey; MUA: Uella Watson; Hair Stylist: Tristina Owen. Canon EOS 5D MkII with 50mm f1.8 lens. © Emily Roper

*‘Photography began for me as a way to escape everything I was having to deal with... so yes, it saved me. There’s no doubt about that.’*



►► Following double page spread: Photography for Client: The Boutique Collective. Models/Styling: Danielle Prestidge and Amber Dallas; MUA/Hair: Jax Myers. Canon EOS 5D MkII with 85mm f1.2 L lens. © Emily Roper



► *Autumn Wonder. Photography for portfolio. Model: Laura Barron; MUA: Jade Jolly; Assistant: Daniel Deans. Canon EOS 5D MkII with 50mm f1.2 L lens. © Emily Roper*

*'I never use artificial lighting or reflectors or anything like that, I always rely on natural light, available light.'*



►► *Following double page spread: In The Yard, Behind The Church. Photography for portfolio. Model: Anna Gibb. Canon EOS 5D MkII with 70-200mm f2.8 lens. © Emily Roper*



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# António CORREIA

## Homo sapiens

António Correia was born in Setúbal, Portugal at the end of the 1940s. He enjoyed a successful career as an architect which spanned over 30 years, taking him away from one of his great loves, the art of photography. His personal interests lie in portraiture and street photography and today he has the luxury of time to pursue these with passion.

Photography was a family hobby as his father, a professional draftsman, used to take pictures around their hometown, of boats, landscapes and people. A special memory he has is of his father and uncle working together very late at night in the darkroom.

During his teen years his father lent him his Rolleiflex and taught him how to take pictures. When he became proficient he was given a Pentax and shown how to develop film and print in the darkroom. His love of photography was cut short when he was called up for compulsory military service and sent off to the former Portuguese colony of Timor, today the Democratic Republic of TimorLeste.

On his return to Portugal, bearing a Nikkormat EL and a collection of prime lenses purchased in Hong Kong, he studied architecture in Lisbon. After gaining his degree in 1978, he worked as

a professional for more than 31 years. This, combined with a young family, left little time for photography. However, some years ago, while planning for his retirement, he rediscovered and recommenced his passion for photography.

Returning to his hometown roots, he now chairs the local camera group and attends regular meetings every week to discuss experiences, analyse photos, practices, new themes and ways to accomplish them. He continues to learn his craft, experimenting further and fine-tuning his skills.

So the camera is once again a big part of António's life and he now concentrates on the aesthetics of the images he produces. He has the personal and financial freedom to concentrate on the reality behind the facade, capturing the emotions, the experiences, and the feelings of people as well as the ambience surrounding his subjects.

The great majority of his photographs are in black and white as António is convinced that this classic approach is the best way to show reality. The viewer is not distracted by colour, and the eye concentrates on the contrast, shapes and lines of the person or the scene being captured. ▶



*Young woman, India. Canon G9. © António Correia*

He has been involved in local collective exhibitions, and been published in collective books and international magazines. As he continues to expand on his themes he is looking forward to holding solo exhibitions, hopefully outside of his native country. ■

**TS**

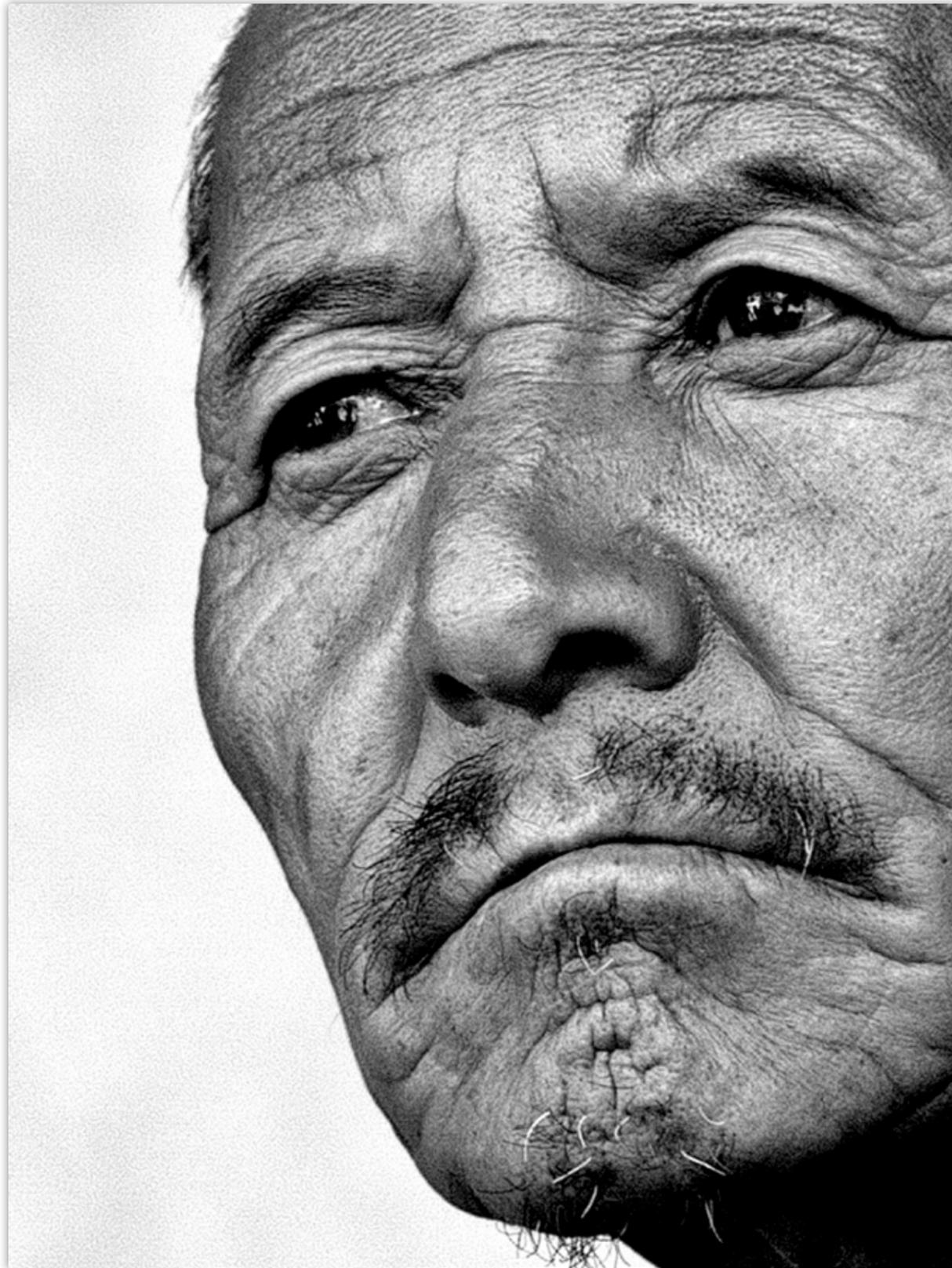
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*António Correia in his element. © António Correia*



*Welder, Portugal. Canon EOS 5D with 24-70mm L lens. © António Correia*



Monk, India. Canon EOS 20D with 70-200mm f2.8 L lens. © António Correia



Monk, India. Canon EOS 5D with 24-70mm L lens. © António Correia



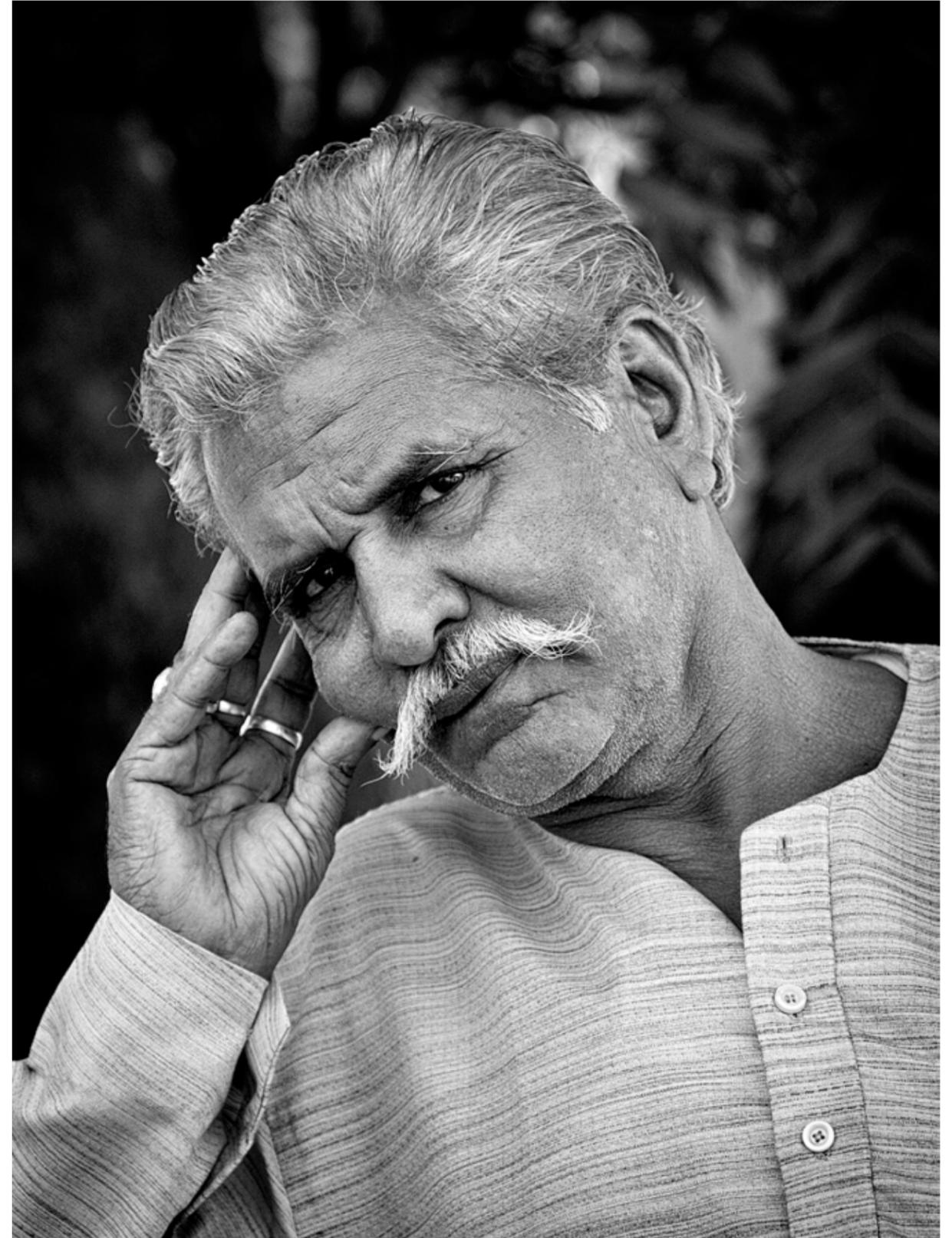
*Carpenter, Portugal. Canon EOS 5D with 24-70mm L lens. © António Correia*



*Worker, India. Canon EOS 20D with 70-200mm f2.8 L lens. © António Correia*



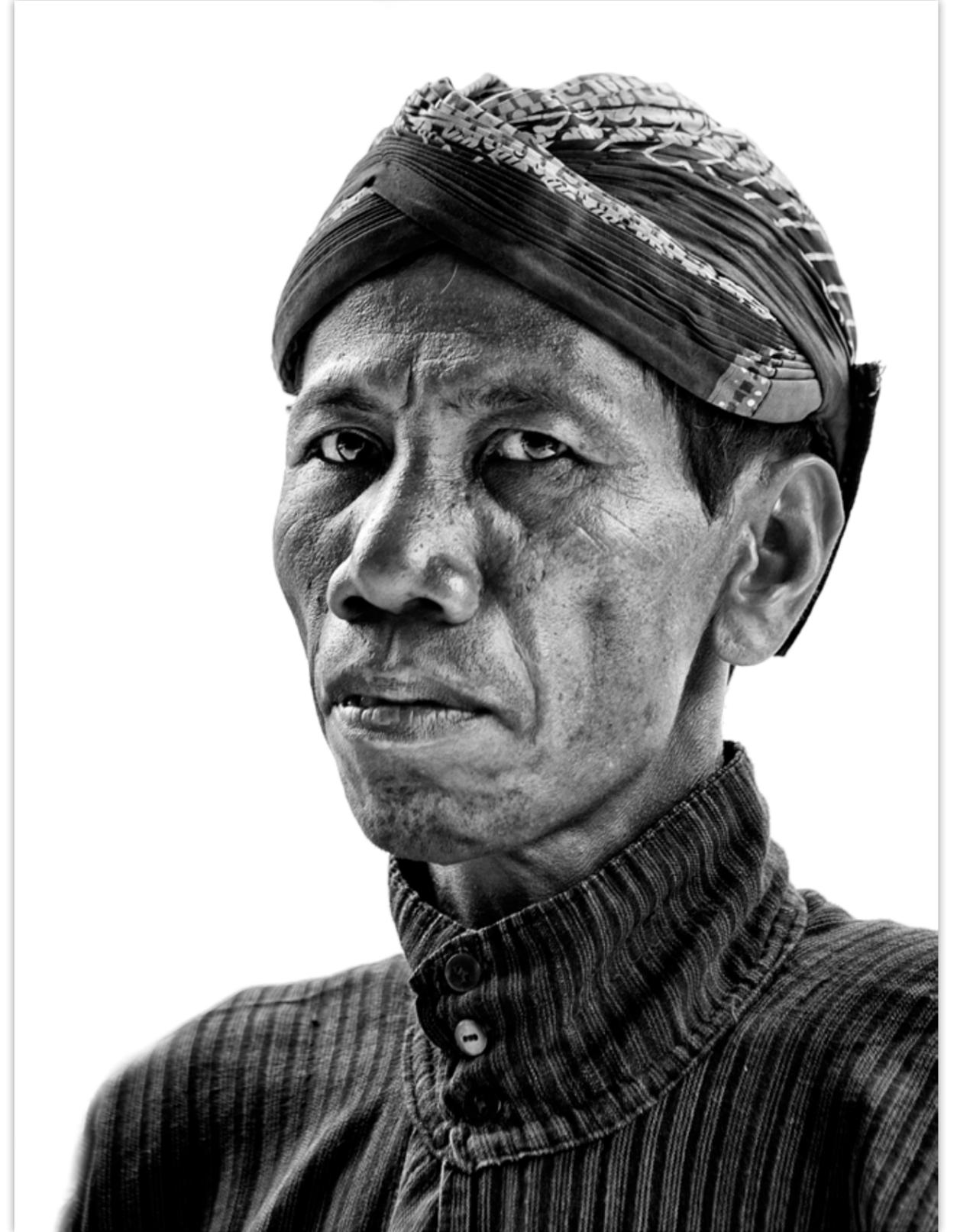
Conductor, Portugal. Canon EOS 5D with 70-200mm f2.8 L lens. © António Correia



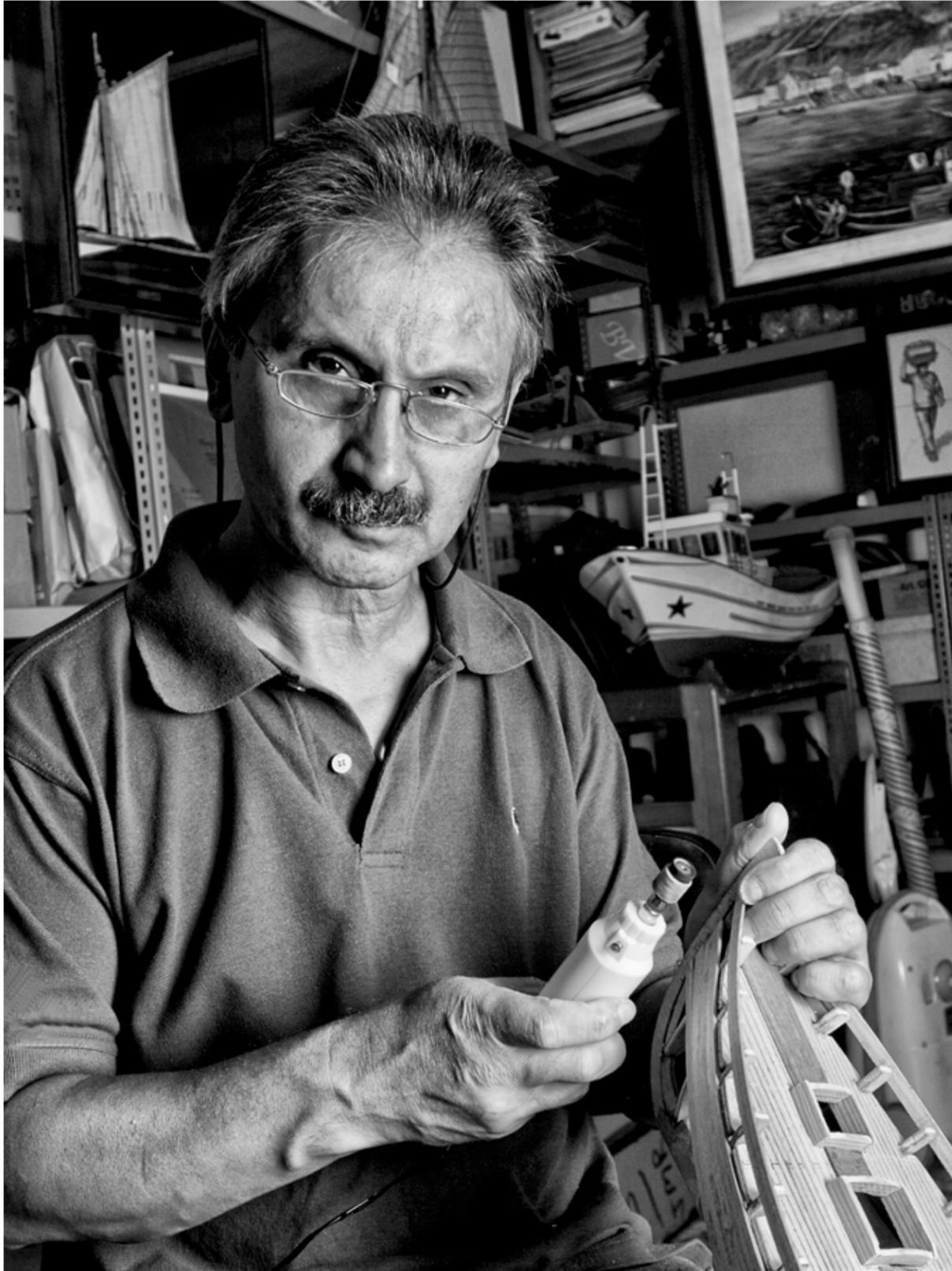
Man, India. Canon EOS 20D with 70-200mm f2.8 L lens. © António Correia



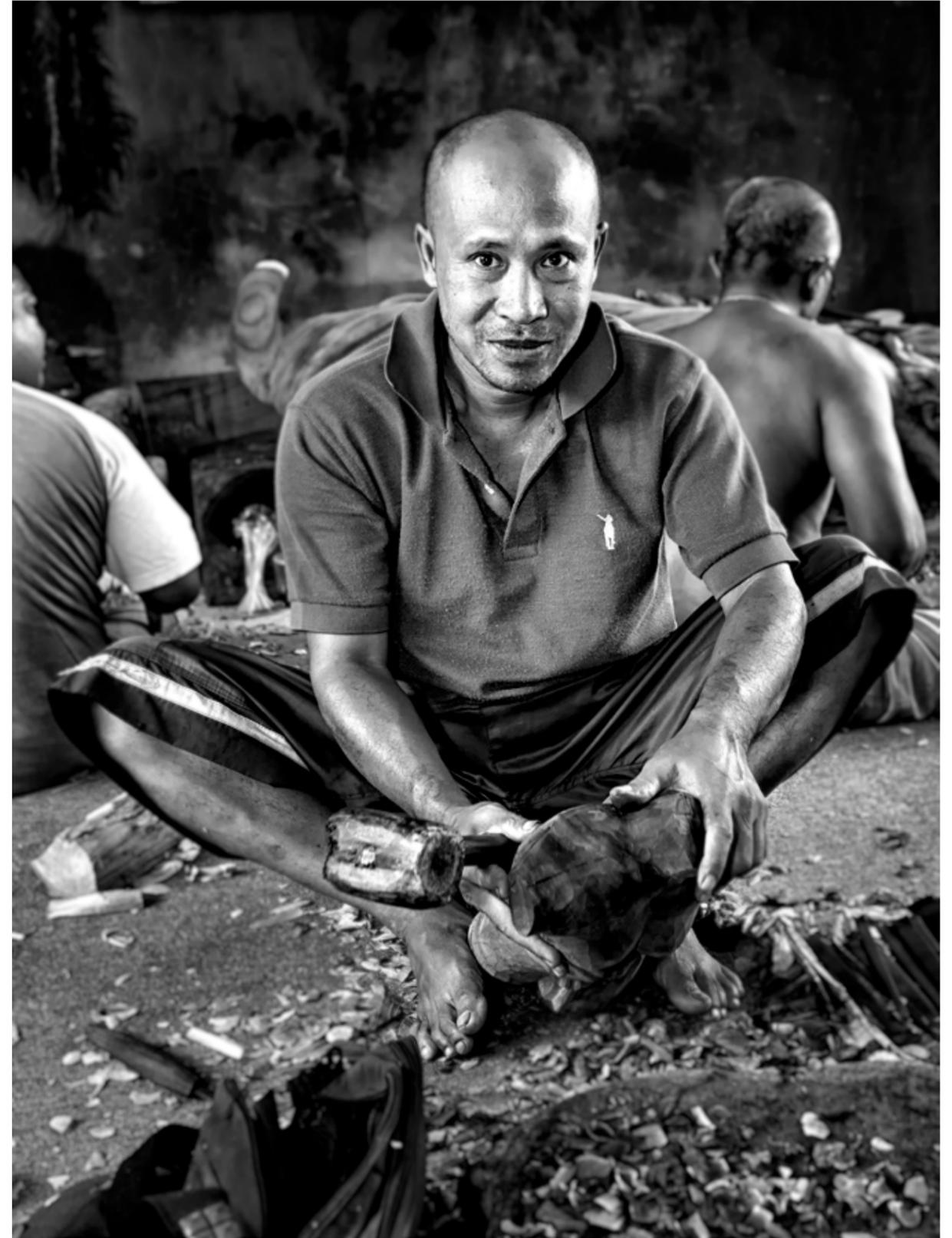
*Driver, India. Canon EOS 5D with 24-70mm L lens. © António Correia*



*Guard, India. Canon EOS 5D with 24-70mm L lens. © António Correia*



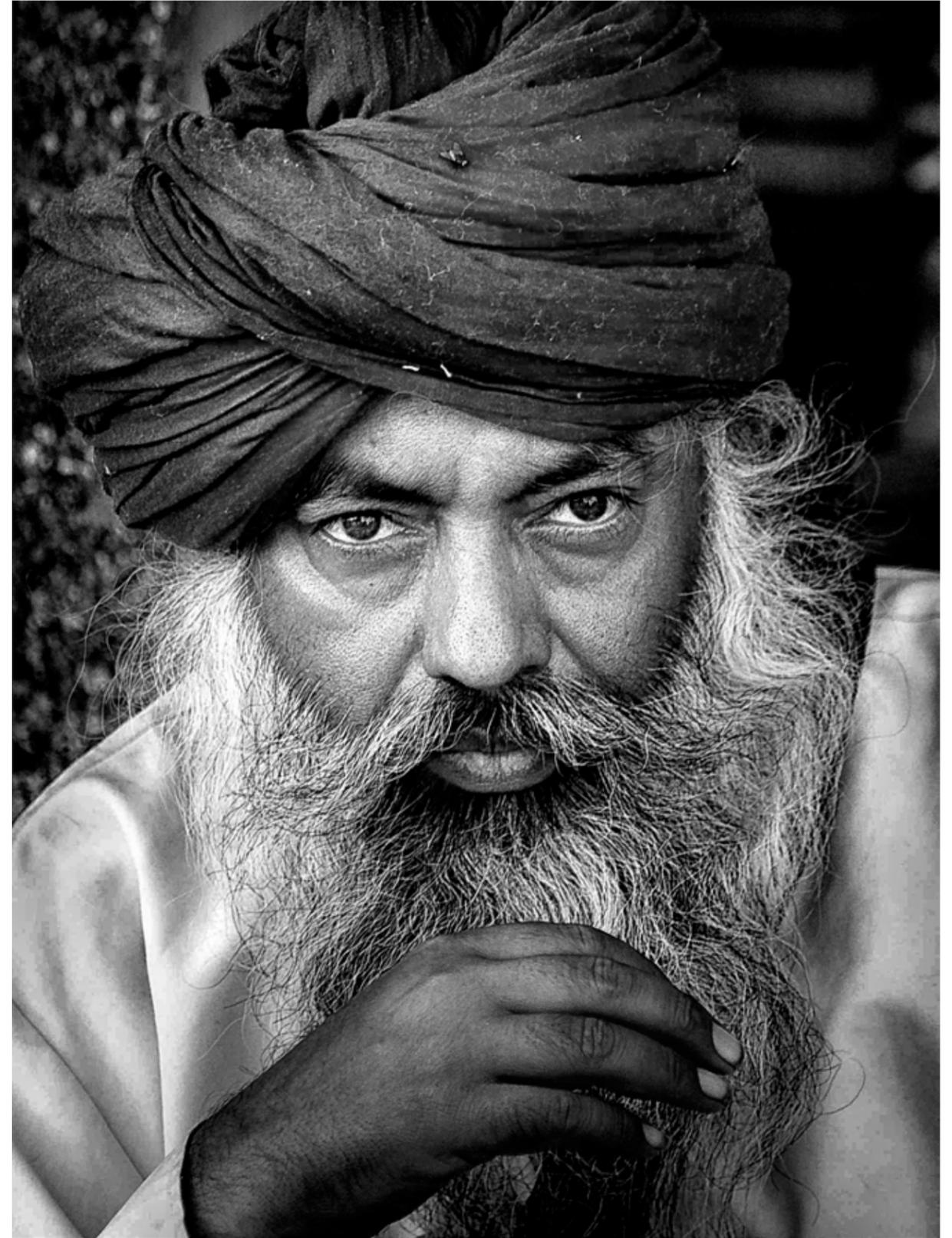
*Craftsman, Portugal. Canon EOS 20D with 16-35mm L lens. © António Correia*



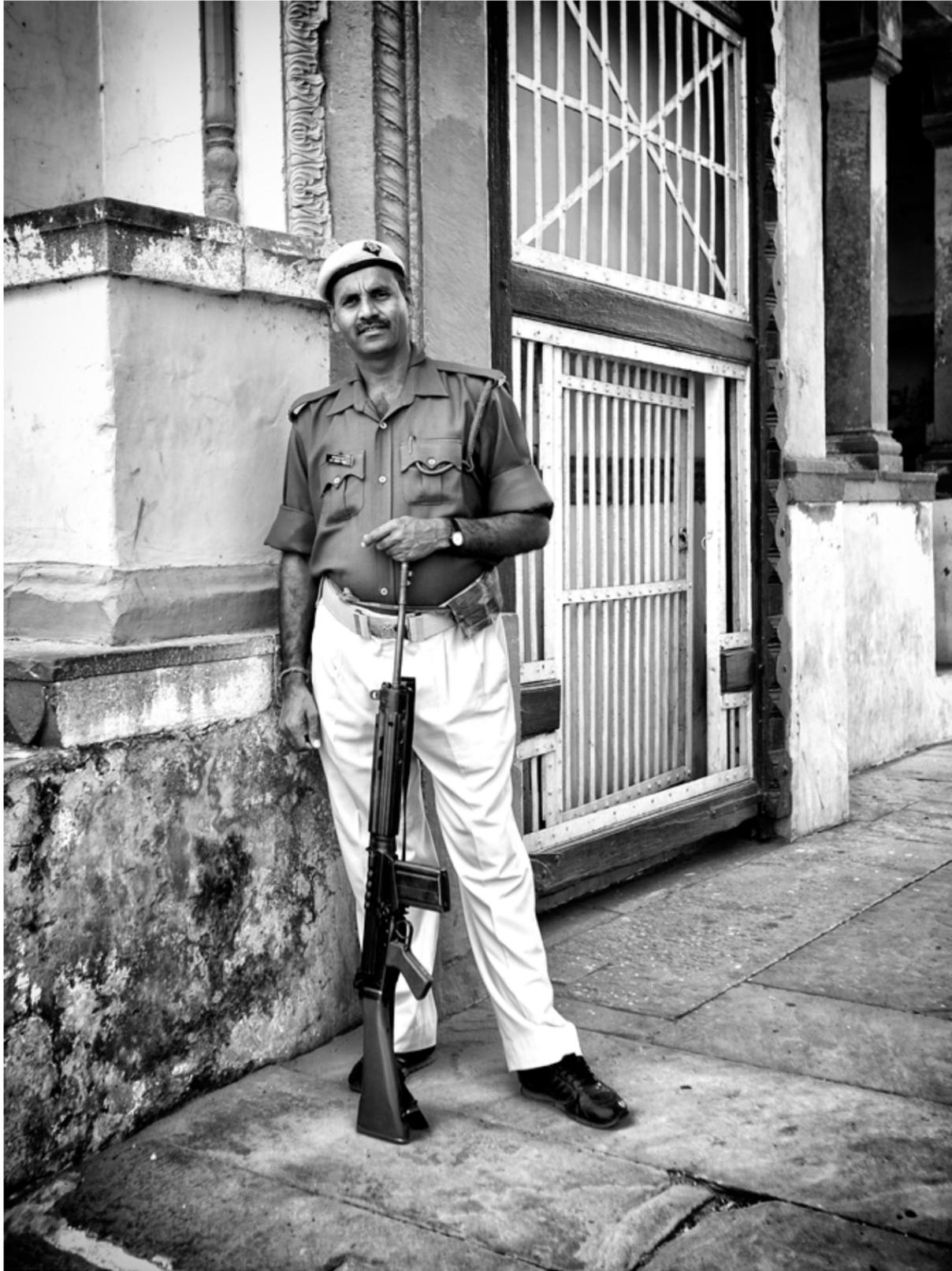
*Craftsman, Indonesia. Canon EOS 5D with 24-70mm L lens. © António Correia*



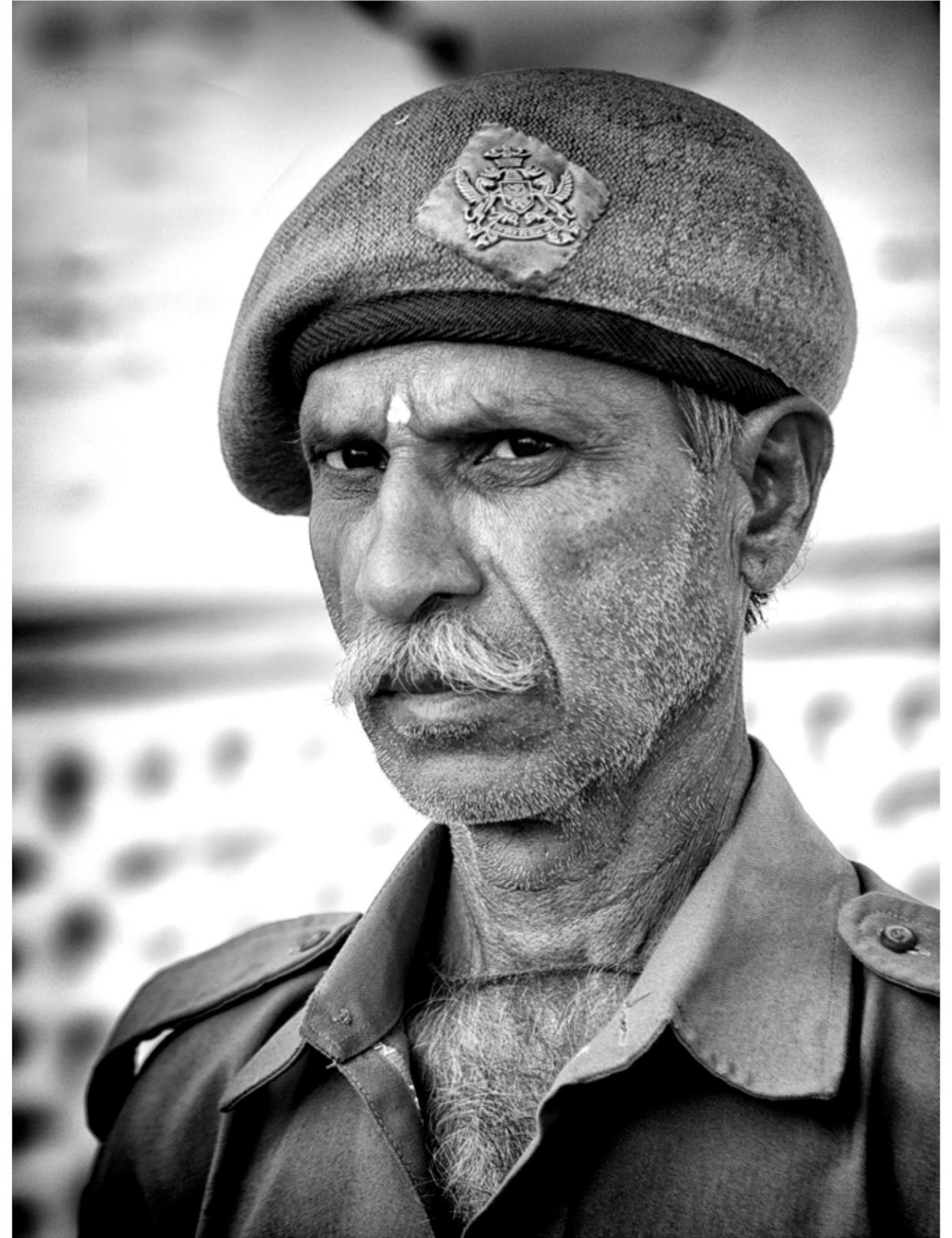
*Monk, India. Canon EOS 5D with 24-70mm L lens. © António Correia*



*Man with beard, India. Canon G9. © António Correia*



Guard, India. Canon EOS 20D with 16-35mm L lens. © António Correia



Guard, India. Canon EOS 20D with 70-200mm f2.8 L lens. © António Correia



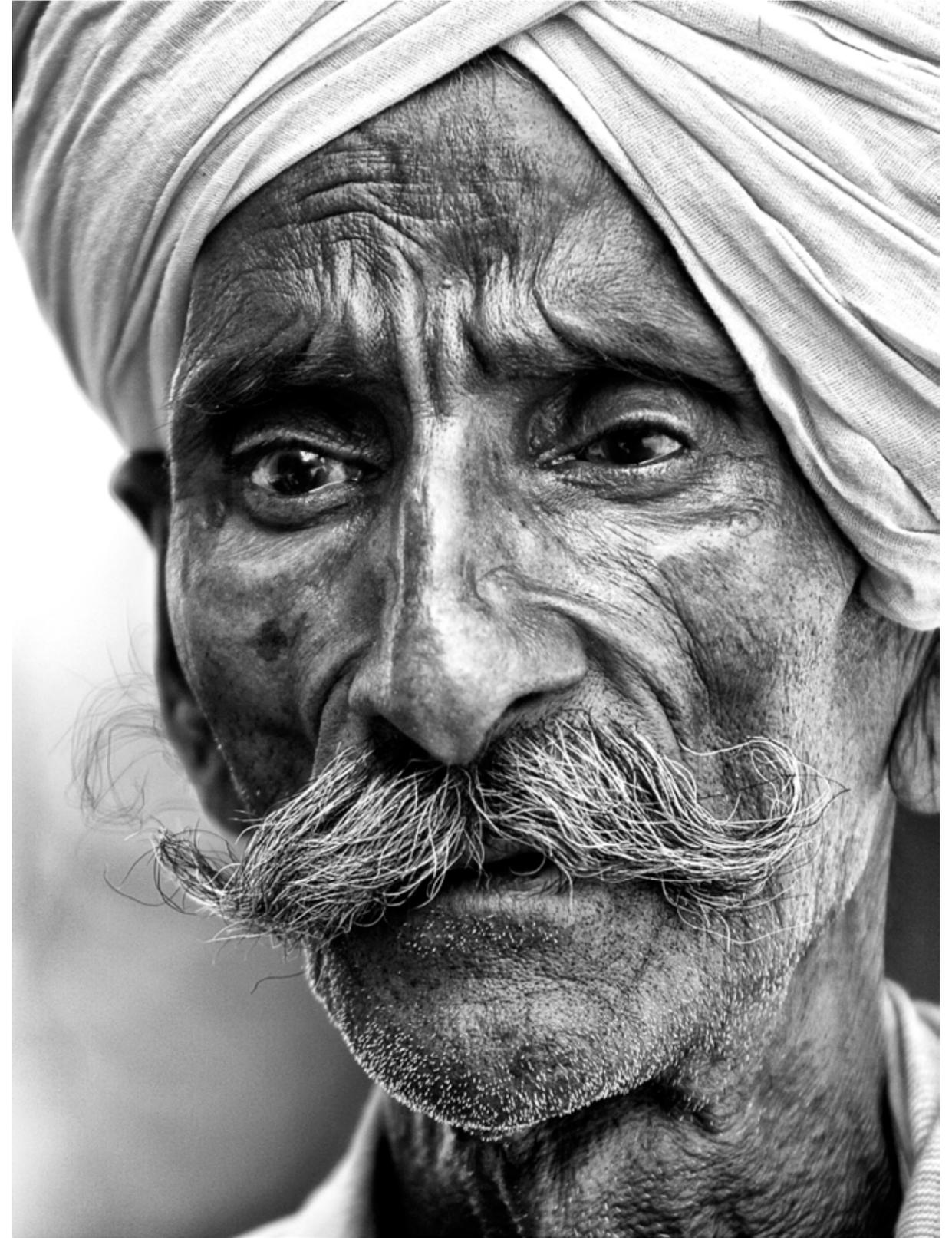
Grandmother, Portugal. Canon EOS 5D with 24-70mm L lens. © António Correia



Driver, Indonesia. Canon EOS 5D with 24-70mm L lens. © António Correia



*Seller, Bhutan. Canon EOS 5D with 24-70mm L lens. © António Correia*



*Man, India. Canon EOS 20D with 70-200mm f2.8 L lens. © António Correia*



Boy, Malaysia. Canon EOS 20D with 24-70mm L lens. © António Correia



Generations, Malaysia. Canon EOS 5D with 24-70mm L lens. © António Correia



Boy, India. Canon EOS 20D with 24-70mm L lens. © António Correia



Girl, Indonesia. Canon EOS 20D with 24-70mm L lens. © António Correia

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## Things Real Camera Shops do

**Digital cameras.** Obviously we continue to sell Nikon and Canon cameras as we always have, but this world has changed. The range and variety of enthusiast models is as crowded as it has ever been. Visit our website for the latest models and prices from Canon, Nikon, Fuji X series, Olympus, and Panasonic Micro Four Thirds.

**Accessories are us!** A real camera shop will have spare batteries, memory cards, remotes, cases, tripods, and we make an art form out of that. Gary has sourced a mix of genuine and accessory brand gadgets to suit most cameras, new or old. If there is something you are having trouble sourcing drop us a line.

**Repairs.** We love repairs, strange thing to enjoy, but we are strange. We have excellent independent repairers for most brands, our own brilliant sensor cleaning man, and are happy to organize your repair irrespective of where you purchased. Often the guys in-store can give you a guide as to how viable a repair might be before any money is spent.

**Cool things you may not expect.** There is no question we are in a changing industry, who would have thought we would be selling mini helicopters! We do now have the Phantom Quadcopters in-store and Rode microphones, GoPro and Sony action cams and accessories, LED lights, Gary Fong diffusers, iPhone accessories (this is a work in progress), Metabones lens adapters, and who knows what is next.

**Processing.** Always be nervous of a camera store that does not make images. The first thing we did after the quake was replace our processor with a brand new Fuji Frontier and a new film processor. There is a guide to lab services on the website but our web prints service is very popular, so you can just upload your images and we will send you back real photos, made with silver and light, not ink!

**Extra lab services.** Apart from making prints we also scan thousands of slides and negs, scan and restore old prints, transfer VHS, VHS-C, Video 8, Mini DV tapes, and even movie film. If you happen to be in Christchurch we take great passport photos as well. Anyone with a box of video tapes in the 12-15 year old category needs to get them to us soon — they are at risk.

**Binoculars and spotting scopes.** Increasingly we hear binoculars are hard to find, which is odd as we thought they would be an automatic stock line for a camera shop. Nikon is our big brand, as they have nice products from \$150 to \$2500 and we add in the Olympus, Leica, Swarovski, and Pentax models we like. They are all listed on the web and we have considerable expertise in-store.

**Tripods and bags.** We are really into bags and tripods — if a store only has a choice of four tripods you may be in a store that also sells toasters. If you want a Gitzo two-metre plus carbon giant, or a full range of Gorilla pods, plus everything in-between, then we are the place. Tripods are difficult to buy via email, but we can help. Email the teaboy or ring the 0800 CAMERA number and let us know what you are using it for, and what camera/lens you intend to put on the top of it, and we will start you off with some suggestions. The same applies to bags. We love the products from Lowepro, Kata, Tamrac, Thinktank, and Crumpler and the team will spend the time to make sure you get the right one.

**Ink and paper.** We already enjoy huge support for our online paper and ink supply service and are aiming to enlarge it all the time. We do Epson and Canon inks for the better printers (and most consumer ones) and stock Ilford, Epson, Canon, and some exotic papers, including some not normally available in NZ. If what you are after is not listed on our website either email or ring and we will attempt to source it for you. Although our range is not as comprehensive as it once was, we also stock B&W chemicals and paper.

**Second hand.** I struggle to understand why a store would enthusiastically sell a new system to a client without helping shift on the last one. Needs change, taste change, and sometimes it is just time for a change. Email the teaboy and see what your trade in may be worth. The flipside of this of course is that we have over \$100,000 worth of used stock on hand, all listed on the website.



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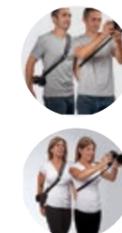


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# Benoit JANSEN- REYNAUD

## Fast forward

Benoit Jansen-Reynaud was born and raised in Chalons-sur-Marne, France. His father emigrated to Canada in the 1970s, which led to Benoit spending numerous holidays there and eventually taking up permanent residency himself. He is now domiciled in Victoria, British Columbia and his work is represented by the Kimoto Gallery in Vancouver.

In addition to the introduction to Canada, Benoit can also thank his father for an early entree to photography and film as every family event or travel adventure was documented with either his Dad's French built Foca rangefinder camera, or a Super 8 movie camera.

It was these past 'dabbles' in photography that would lead Benoit to become focused on fine art photography after discovering the work of Michael Levin, Cole Thompson and Alexey Titarenko. These artists have provided Benoit with much to admire and aspire to. ▶



*Tilt-Shift Study No 1. Gordes, France. Canon EOS 50D with 70-200mm f4 L-IS lens. © Benoit Jansen-Reynaud*

Benoit credits their influence, 'Michael Levin for his mastery at finding and creating the most calming long exposure images; Cole Thompson for his amazing use of black and white; and Alexey Titarenko for his haunting, soulful work.'

Benoit has always been creative. An interest in fashion design at an early age morphed into a desire to study architecture, as he got older. Though this ambition was derailed by another career path, the passion for architecture has endured and it is a frequent subject in his photography.

We have chosen to feature work from two of his ongoing projects, 'Fast Forward' and 'Tilt-Shift'.

The 'Fast Forward' series is a departure from his previous black and white architectural work. Interestingly, it brings what Benoit loves most about long exposure photography to these architecture images.

'We live in such a fast paced world today. Every day, chaos can surround us yet we must take time to be still and enjoy. Often, while shooting long exposure work, I reflect on how chaotic the world is around me with noise, people and traffic yet my final image captures and savours a moment of stillness.'

His tilt-shift work is varied and is frequently found spontaneously during his travels.

He describes this as a way to be playful and have fun with photography:

'It reminds me of my childhood and hours spent playing with miniature toy soldiers and cars... When traveling, I am reminded of how small I am, just one small person in this giant world.'

Benoit has been the recipient of several international awards, seeing his work in many publications and he has also donated his work to charitable causes.

**f11: Bienvenue Benoit, welcome to the magazine.**

BJR: Merci beaucoup, thank you Tim, it's a sincere pleasure to be featured in the magazine.

**f11: Tell us about your move to Canada, it must have been a culture shock.**

BJR: Indeed, it was a huge culture shock for me. I had to learn a new language and adjust to a different type of food and coming from France, you can understand this was a hardship. I went from being surrounded by very old architecture and an urban environment to vast ocean and wilderness on the west coast of Vancouver Island.

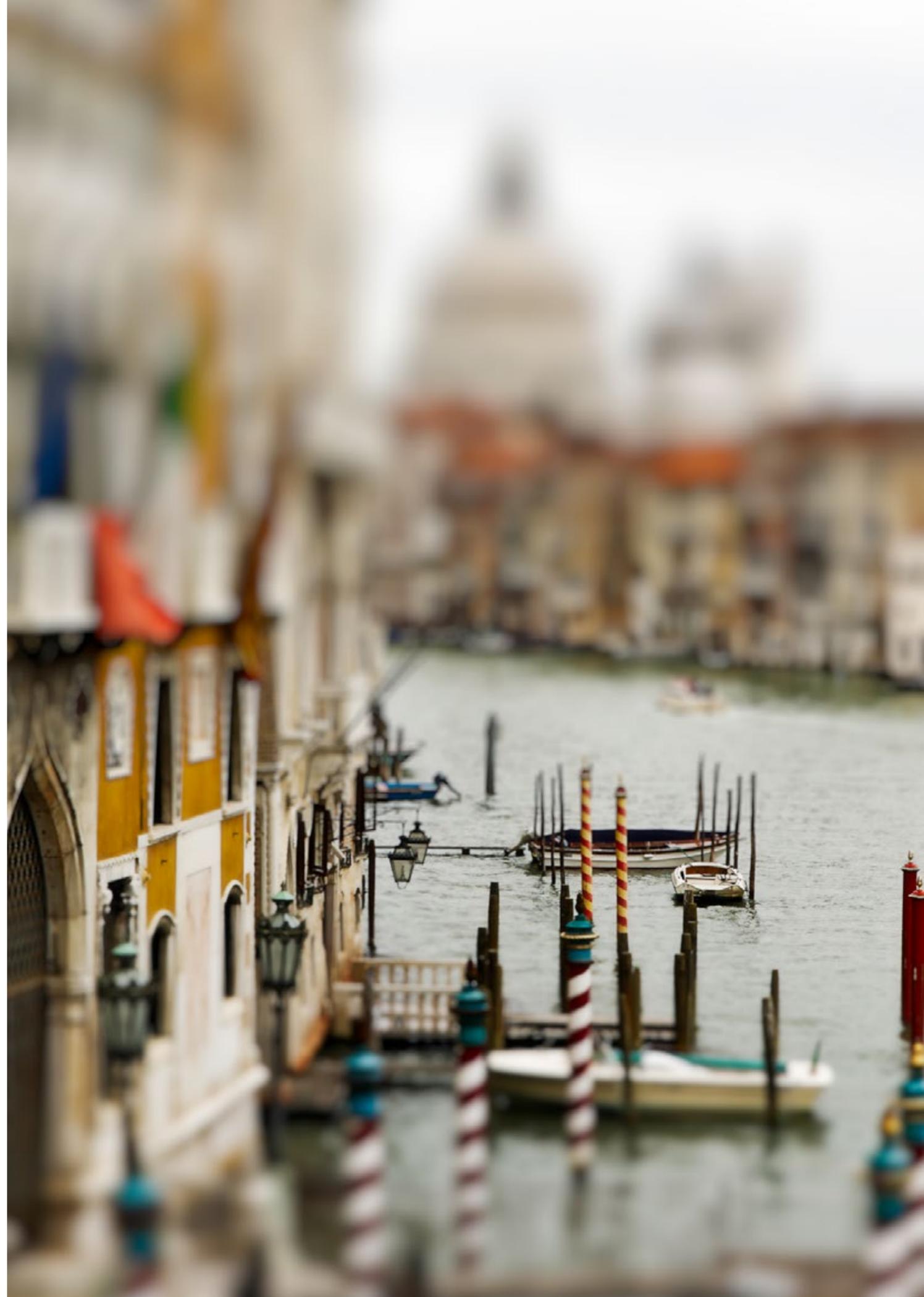
**f11: There are beautiful monochrome landscapes of Canada on your website, was this your first response to 'place'?**

BJR: Because the landscape is so different from what I was used to back in France, it was natural for me to explore shooting something new and beautiful. The choice of monochrome came from the influence of other artists I admire. I never go out thinking I'm going to shoot monochrome landscapes, I will shoot in color and when I am back in my studio, I then decide whether an image will be in color or monochrome. Certain scenes speak to me in monochrome while others are meant to stay in colour.

**f11: What's the very best thing about life in Canada?**

BJR: My love of nature and the outdoors is one of the reasons I decided to live in Canada. I don't need to go very far from Victoria to find an isolated spot in the woods or by the ocean. ▶

*Tilt-Shift Study No 9. Venice, Italy. Canon EOS 50D with 17-55mm f2.8 IS lens. © Benoit Jansen-Reynaud*



Much of my work has been focused on my love of nature; seascapes and woodland scenes in my Bokashi tree series.

**f11: What do you miss most from your previous life in France?**

BJR: I miss my family the most for sure, the food, the history and culture. Whenever I am back home or elsewhere in Europe, I am reminded of how compact and diverse it is. I can drive 300km in France and be exposed to an entirely different style of architecture and countryside. Canada is so vast in comparison. You have to travel a great distance to see a different landscape.

**f11: Do you return to France often, and do you shoot pictures there when you do?**

BJR: Yes I do go back every year to visit family and my gear always comes with me. It's always a tricky balance between spending time with family and finding locations and time to go and shoot pictures. Having said that, I have created quite a few of my tilt-shift images while traveling in France. I would probably say that most locations were found by accident while driving through the countryside. If I see something that piques my interest, I stop to explore. It does not always result in a keeper but I've learned from past experience not to miss a potential photo opportunity.

**f11: The images on your website are all about places, vistas and perspectives. Do you ever photograph people?**

BJR: I am not averse to photographing people but my usual subject matter tends to focus on landscape and architecture. Having said this, I am currently formulating an idea for a new project, which will involve people.

**f11: Do you do any work in the area of commercial photography?**

BJR: No. However, I was approached by a band a few years ago to shoot an album cover. They saw my work and liked some of the techniques

I use. In the end, the band voted on a different approach, which became almost a relief for me as I felt a lot of pressure. Commercial work always involves pleasing a client which is much more difficult than only having to please myself.

**f11: The 'Fast Forward' work we're showing here, walk us through the techniques involved with finding stillness amongst the chaos of cities?**

BJR: When I see an interesting building and my eye is drawn to a certain feature, I will highlight it using my technique so my audience can focus on that particular detail as I did. I was inspired by an experience I had in a large city. I was standing on a sidewalk admiring a building across the street and I was drawn to a specific window but moving traffic and pedestrians kept interrupting my view. While focusing on that window I let everything around me blur away. I wanted to recreate this moment in a photograph. With this series, I am trying to encourage the viewer to take more time every day to stop and appreciate our surroundings.

**f11: And the 'Tilt-Shift' series also on display, these images so remind me of seeing dioramas in museums, they're quite surreal. Tell us about the difficulties involved in creating these images?**

BJR: Only certain subjects and scenes are suitable and I often stumble across them by accident. I don't actually search for them. Having said this I am working on a series using beaches like Tilt-Shift Study No 8 featured here on page 79. I was pleased with how this one worked out so I'd like to explore that further. That particular image highlights the diorama effect you mention. ▶

*Tilt-Shift Study No 13. Vancouver, Canada. Canon EOS 5D MkIII with Schneider PC-TS 50mm f2.8 lens.  
© Benoit Jansen-Reynaud*



Another challenge to shooting tilt-shift, is that I need to be elevated above my subject for greater effect. For the best results to create a toy like effect, brighter coloured scenes work well as they mimic bright plastic toys.

**f11: I'm sure you remember your very first camera, what was it and what success did you have with it?**

BJR: I'm pretty sure that it was a Kodak Pocket Instamatic and nothing terribly remarkable ever resulted from it. Typical photos would have been of family pets and siblings that were resistant to being photographed. I remember the square flash cubes that you could add on and the cool popping sound the flash made when you fired it.

**f11: Are you working exclusively with Canon equipment now?**

BJR: Yes, I started with a modest EOS 50D which was a great body and after a few years upgraded to the EOS 5D MkIII which has been terrific. I use mostly Canon lenses except for my Schneider Kreuznach tilt-shift 50mm lens, which is an amazing piece of glass.

**f11: What is in your bag when you venture out?**

BJR: Depending on what I will be shooting, I usually have my 5D MkIII body, a 24-105mm f4 L-IS, a 17-40mm f4 L, a 70-200mm f4 L-IS and my 50mm tilt-shift lens. I also have 3 ND filters, 10, 8 & 6 stops that can give me up to 24 stops of filtering if I need. I could not create the images I do without a good tripod and ballhead system. Being French, I always loved Gitzo tripods even though the company is no longer French owned and I really like my Really Right Stuff BH-55 ballhead. I shoot a lot in the fall and winter especially if I'm doing long exposure seascapes so a wool hat, thin gloves and a Gore-Tex jacket always have a spot in my bag. ▶



*Tilt-Shift Study No 8. Antibes, France. Canon EOS 5D MkIII with 24-105mm f4 L-IS lens. © Benoit Jansen-Reynaud*

**f11: What gear is on your wish list at the moment?**

BJR: I love the gear I am using right now but I will probably make the move to digital medium format this year. Most of my work involves showing as much detail as I can so a medium format will allow me to capture images with a lot more detail. Another benefit of medium format is that it will eliminate the current restrictions I have with my print size. I would also like to only use prime lenses to achieve maximum quality.

**f11: Do you belong to any professional photography associations?**

BJR: No, I'm afraid I don't, it's not something I have had the opportunity to do as yet.

**f11: You are one of the photographers we feature in this magazine who made themselves known to us through our 'submissions' process. How did you discover the magazine in the first place?**

BJR: I discovered the magazine from a photographer friend, Olivier Du Tré who was featured in your March 2013 issue. Not only was I pleased to see his work in your magazine I was also extremely impressed with the amazing quality of work being shown. I quickly signed up as a subscriber and have enjoyed every issue since.

**f11: What country or city would you most like to visit and photograph?**

BJR: I went to Japan last year for the first time and I was hooked after a few days. 8 days of shooting from dawn to dusk was an incredible experience. I have plans to return next fall for 3 weeks. For sure Tokyo is on my list so I can add some images to my 'Fast Forward' series. Another place high up on my list is Patagonia, for its amazing landscape and the opportunity to combine my love of hiking and mountaineering with photography.

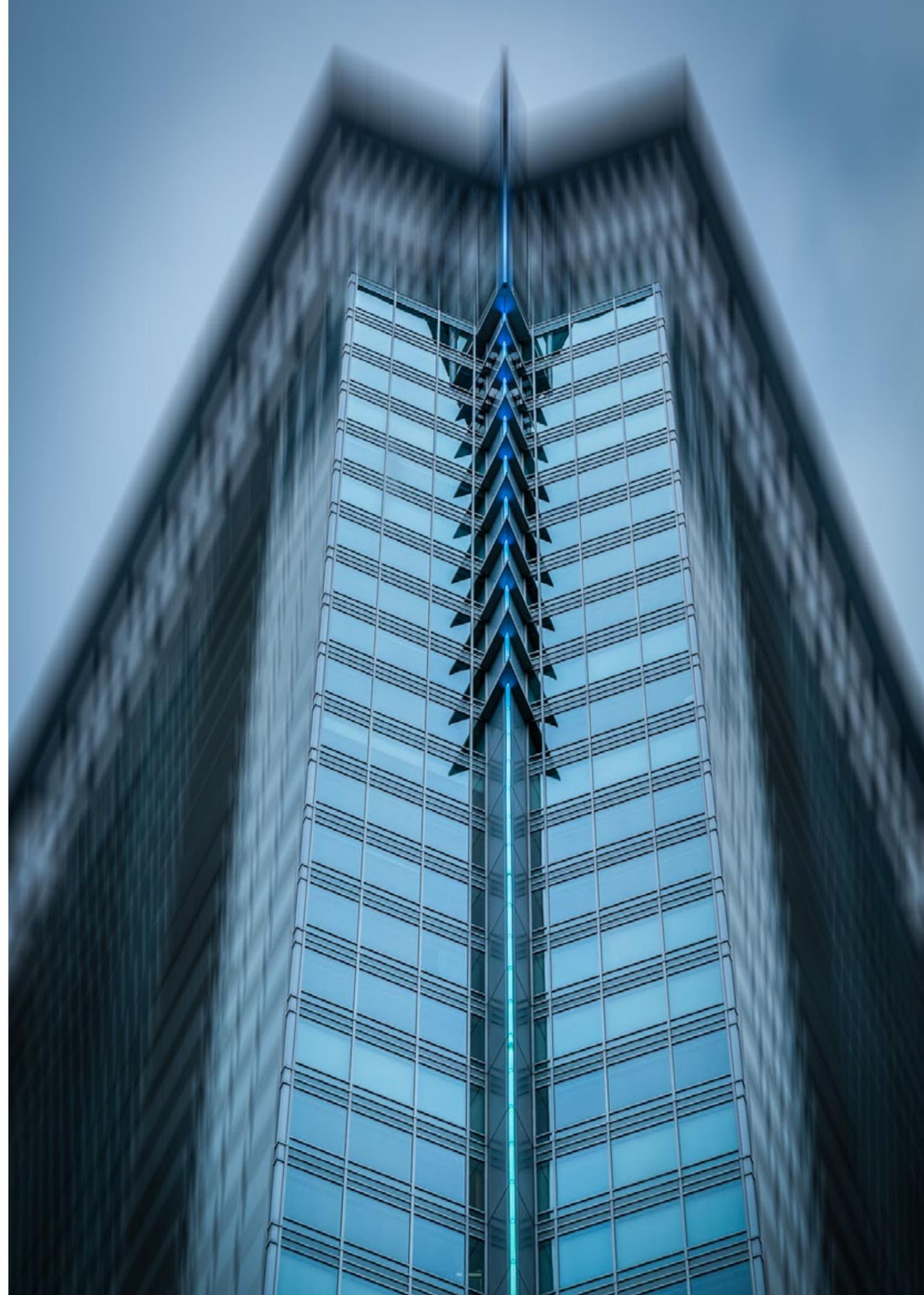
**f11: How tough is it to be a fine art photographer?**

BJR: That's a very good question. As soon as your work is accepted as fine art you feel a little more pressure to always create amazing and unique images. The bar is raised. I have found that the public is slow to accept photography as fine art alongside painting and sculpture. Perhaps this is just a lack of exposure as more galleries show painting and sculpture over photography as an art form.

**f11: What do you think of the megapixel obsession, how large a sensor does anyone really need?**

BJR: Yes, I do agree that there is an obsession with megapixels. Some photographers are under the illusion that having more megapixels will make their images much better, which is not the case. I've seen stunning images created with cameras with fewer than 15 megapixels. Having said this, I am planning on moving into medium format to gain megapixels but simply because of a desire to print larger images. I think we may see 200 megapixel medium format digital cameras within 10 years or sooner. Is there really a need? Perhaps, but how large does the average photographer need to print? ▶

*YVR 4.0. Canon EOS 5D MkIII with 24-105mm f4 L-IS lens.  
© Benoit Jansen-Reynaud*



**f11: Do you have any interest in capturing video, or are you fully satisfied with capturing images which are slices of time?**

BJR: It's not something I have pursued even though my camera is body is capable. Shooting video is in my opinion an entirely different craft. It requires a different skill set and a different way of looking at things. I love capturing and fixing a moment in time. I am very interested and have dabbled in time lapse as I feel it's a great combination of still and video. Time lapse reminds me of old school cartoons, which were drawn on small pieces of paper creating a flick book. When you flicked the pages, you saw the animation.

**f11: If you could add any function to cameras as they exist today, what would it be – any why?**

BJR: I would love to see a self-leveling system; your camera would level everything in your scene automatically.

**f11: Merci Benoit, c'est un plaisir.**

BJR: Un grand merci – thank you so much Tim for this wonderful opportunity. It's a special feeling to know you have been featured in a high quality magazine, which has profiled some amazing artists. ■

**TS**

<http://www.jansen-reynaud.com/>

<http://kimotogallery.com/benoit-jansen-reynaud>



▲ Tilt-Shift Study No 7. Grimaud, France. Canon EOS 5D MkIII with 24-105mm f4 L-IS lens. © Benoit Jansen-Reynaud

**'With this series, I am trying to encourage the viewer to take more time every day to stop and appreciate our surroundings.'**

▶▶ Following double page spread: YVR 1.0. Canon EOS 5D MkIII with 24-105mm f4 L-IS lens. © Benoit Jansen-Reynaud





▲ Tilt-Shift Study No 12. Moustiers-Sainte-Marie, France. Canon EOS 50D with 17-55mm f2.8 IS lens. © Benoit Jansen-Reynaud

▶▶ Following double page spread: YVR 5.0. Canon EOS 5D MkIII with Schneider PC-TS 50mm f2.8 lens. © Benoit Jansen-Reynaud



▶ YVR 6.0. Canon EOS 5D MkIII with Schneider PC-TS  
50mm f2.8 lens. © Benoit Jansen-Reynaud

*'Often, while shooting long  
exposure work, I reflect on how  
chaotic the world is around me  
with noise, people and traffic  
yet my final image captures and  
savours a moment of stillness.'*

▶▶ Following double page spread: YYJ 4.0. Canon EOS  
5D MkIII with Schneider PC-TS 50mm f2.8 lens.  
© Benoit Jansen-Reynaud



1

2

*'As soon as your work is accepted  
as fine art you feel a little more  
pressure to always create  
amazing and unique images.  
The bar is raised.'*





▲ YYJ 3.0. Canon EOS 5D MkIII with 24-105mm f4 L-IS lens.  
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*'I love capturing and fixing a moment in time.'*

▶▶ Following double page spread: YVR 2.0. Canon EOS 5D MkIII with  
Schneider PC-TS 50mm f2.8 lens. © Benoit Jansen-Reynaud





▲ YVR 3.0. Canon EOS 5D MkIII with Schneider PC-TS 50mm f2.8 lens.  
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▶▶ Following double page spread: Tilt-Shift Study No 5. Canon EOS  
50D with 17-55mm f2.8 IS lens. © Benoit Jansen-Reynaud





▲ YYJ 2.0. Canon EOS 5D MkIII with 24-105mm f4 L-IS lens.  
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▶▶ Following double page spread: Tilt-Shift Study No 2. Gordes, France.  
Canon EOS 50D with 70-200mm f4 L-IS lens. © Benoit Jansen-Reynaud



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|               |  |
|---------------|--|
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| July 17-21    | Winter Landscape <i>Mount Cook, NZ</i>   |
| August 3 -5   | NZIPP Awards <i>Wellington, NZ</i>       |
| August 22-25  | Winter Landscape <i>Mount Cook, NZ</i>   |
| Sept 25-29    | Landscape <i>West Coast, NZ</i>          |
| October 16-20 | Landscape <i>Fiordland, NZ</i>           |
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# On location

## THE LONG DISTANCE PHOTO TRAVELLER

I've been writing about great photo locations in this magazine for nearly three years. Rather than focus on one, in this feature I'm offering travel tips for the long distance traveller.

The modern 'human world' is an ever changing place that offers us all challenges, rewards and pleasures. In theory, we now have more time to pursue our interests, especially so when we finally retire. In 1981 I guided my first group to enjoy the adventures of Carnarvon Gorge in Central Queensland. At a tender age, I learnt very quickly that age has no barriers in travel or photography and while money can limit your travel dreams, in reality, if you want to make it happen – you can do it.

Later, I honed my long distance travelling skills after completing a three year trip around Australia and then extended overseas adventures. So here are a few tips and suggestions from 35 years of life on the road.

### SHOULD I TRAVEL BY MYSELF, OR IN A GROUP?

Some travellers should never join a group as they will never fit into a group experience. Some destinations and experiences might be best with only one or two adventurers of like mind. ▶



*Deadvlei in Namibia, is one of the worlds great photographic locations. Don't ever travel to a location and miss something like this – research! © Darran Leal*

Or perhaps you have a specific subject in mind, one quite unique to you, a little left of center, not a group pursuit. But, in general, I think if you can be flexible with those around you, understand the value of extra eyes, and savor the camaraderie of enjoying an adventure with others, then group travel is very hard to beat. As a bonus, a group will generally offer an experienced tour leader and greater security. While this can add to the cost of your trip, the right guide is worth every cent and more, as they will optimise your photo adventures and likely minimise travel complications. This is where you will find the difference between a tour escort and a tour guide – more than mere terminology.

### ORGANISED PHOTO ADVENTURES

With the affordability and ease offered by digital technology, many have a great urge to explore with a camera and to be – adventurous. With demand came supply and a plethora of photo educators were born. Many of the educators became overnight masters, relying on their years of experience behind the camera. But were they? Personally, I feel strongly that anyone starting in the travel and photo education field, should have completed some form of ‘hands on field apprenticeship’. I found this invaluable for me in the 1980’s and I know my son Pearce is finding the same today as his apprenticeship draws to an end. A great photographer is not automatically a great guide as the skillsets are not necessarily a straightforward overlap.

### WHAT MAKES FOR A GOOD PHOTO TRAVEL GUIDE

Great guides listen, they are patient and have a good understanding of the location. They need to be a leader who can solve issues on the spot and very importantly, it should be a job done with a passion – rather than simply to gain a series of free holidays. Unfortunately, I hear about this far too often – it might be easy to escort a group, but much more difficult to guide it.

### YOU GET WHAT YOU PAY FOR...

- If you are after a cheap travel deal, then you open yourself up to poorer services and higher chances for things to go wrong. This does not mean that you won’t have a great time, it simply means that you are rather more open to potential travel complications. Generally, you will need to be more careful, more watchful.
- There are amazing Internet offers. But consider, is your money safe with the previously unheard of company you are about to give your hard earned dollars to? Are they a bonded travel agent or a licensed operator, or a middleman with no ties to the industry and its codes of practice?
- Booking flights on line is easier today than ever. If it is one journey with just a connection or two, most people can manage it. However, some holidays involve multiple flights and connections. This is where a professional travel agent can save you money and time. Imagine missing a connection because you forgot to book it, or booked a connection that was ‘too tight’, with the result that you do not make your connection. These are common problems for the inexperienced and the costs associated with getting your travel plans back on track can dwarf the savings you felt you had made in the first place.

### CONSIDER THE PEOPLE AND CUSTOMS

We often tend to assume that our values are shared by others. In some countries, this can get you into trouble. In Bhutan, you are asked kindly to take off shoes at Zhongs. In Turkey, women are generally asked to cover their hair. ▶

*One of our trip highlights is to shoot local cultures. Done correctly, it can be visually productive as well as highly memorable. © Darran Leal*



Your guide should be able to help with these cultural protocols on tour, or you may be pre-advised by the travel company before departure. Respect the country you are visiting, and its people, and you will have a better experience.

### SAFETY AND SECURITY

Often you are highly obvious as a traveller due to your different clothes and 'look'. Group travel generally offers better security, you are more vulnerable while travelling alone. Professional criminals target what they perceive as 'easy targets', and lone travellers fall into that category.

Cities and airports around the world are the most likely locations where your physical safety and the security of your personal items might be at risk. Like any major city, don't walk by yourself if possible, especially at night. Don't display your money in public! Never count cash in public. Carry cash, cards and passport with you at ALL times, in a well protected, secure location about your person. Finally, if you are asked to stay in the vehicle at game parks or in high-risk locations, do so. You would be surprised how many get out, in the most dangerous locations, with lions and other predators close. I suppose what I am saying here, is common sense is the order of the day.

### TEN TOP PHOTO TRAVEL TIPS

1. Firm up your interests, research potential locations and set yourself photo and travel goals.
2. Determine in advance what is the best season to visit.
3. By all means budget – but leave scope for a few extras to maximise the adventure. Sometimes, for a minimal add on cost you could add a new adventure for a few days. Consider that you might never get back to that location and it could end up being the holiday highlight.
4. Work out a great itinerary, or check that the itinerary offered meets all your needs.

5. Research connections by checking flights – but not booking these – until you're certain that these match the in-country logistics. Once the land details are sorted, you can take the next step.
6. Book your flights. We suggest that our customers arrive at least 24 hours before our tour departure date. You might face delayed flights, or want a little time to get over jet lag. Also, book connecting flights with at least a two hour time allowance between each sector. Again, this will help if the earlier flight is delayed.
7. Check for visa requirements. When possible, I will always organise a visa at home in Australia, not on arrival in a foreign country. Some arrival locations end up with huge lineups and visa requirement complications. Anticipation and planning are key.
8. Check your camera equipment. Make sure you have everything ready for the destination, including fully charged spare batteries, filters, tripod and so on. But do not take too much. Remember, whatever you take, you will need to carry.
9. Many people buy new items of camera gear with a trip in mind. Always buy well in advance of travel in order to be able to fully test the gear, learn how it works and seek a replacement if defective. This will minimise potential disappointments.
10. Finally, enjoy the process of research and planning, get excited and start saving now!

### BAGS AND PACKING

This is a topic in itself, but the most important point is – don't pack too much! I travel to most overseas locations with one main soft suitcase that is just under 20kg fully packed. This contains all of my clothing and personal effects, device chargers, and even my Manfrotto tripod. I then have one camera bag and a laptop bag. Ensure that your carry on camera bag or backpack



*Take your time when you are at any location. Make sure that you get to the right spot at the right time. Here, it was important for that beautiful early light. © Darran Leal*

meets airline size restrictions and remember that some airlines are enforcing weight restrictions on carry on as well as checked luggage. In fact, I am packing right now for tours to Iceland and the Arctic, followed by two Alaska tours. I will be travelling over 2 months with this lightweight, user friendly combination.

The positive effects of travelling light? I fly nearly 100 flights each year and I am only asked 3-4 times about my carry-on bags. I have never had a problem getting them on board – in over 30 years of flying. To help you further, check out our 'How to Pack' series of videos on our website.

Whether you travel to a nearby suburb, or to the opposite end of the world, photography can

open up magical experiences, provide life long stories, deliver new friends, or offer a unique moment in time that can never be captured again. These are the rewards of combining photography and travel.

Don't say 'one day' – make it happen. ■

### Darran Leal

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www.worldphotoadventures.com.au

Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.



### 2014 PSNZ National Convention satisfied photographers' thirst for knowledge and networking.

Conferences, workshops, conventions – call them what you like – are usually recognised as a good place to network with like-minded people and bring yourself up to speed in the latest trends of the particular subject matter.

The PSNZ national conventions have long been touted in the photography community as an event not to be missed and this year's event, the Colours of Marlborough is being claimed by some 'die-hard' attendees, as 'the best they have ever been to!'

The lineup of speakers was impressive and included Peter Eastway G. M. Photog., Hon. FAIPP, Hon. FNZIPP, FAIPP from Australia; New Zealand's own Tony Bridge FPSNZ; Sally Mason FPSNZ; Simon Woolf FPSNZ, AIPP; John Boyd Hon FPSNZ Hon PSNZ APSNZ; Senior Constable and Forensic Police Photographer Christopher Gladstone, and PSNZ Honorary Life Member Don Pittham FPSNZ, ANPSNZ to name a few.

While there was no set theme for the convention it was interesting to hear a common thread emerge from the presentations made by Peter, Tony and Sally.

A key point each touched on was the importance of being 'creative' in making our images. Equally so was ensuring we find the right location, waiting for the right light and weather, choosing the camera angle and integrity in our post-production.

Honesty and authenticity came into the mix in how we make our images suggested Tony Bridge.

He had much more to say about why we make images and how it is really all about a 'conversation between the photographer and the subject.'

For Sally Mason, photography is all about thinking harmony, peace, and tranquility especially for her approach to photography, which she refers to as Wabi Sabi – or a fleeting moment between being and not being; a whole way of seeing. It's about images of the inconspicuous and overlooked aspects of nature, about the fleeting skeletal remains of life, in muted tones rather than images that SHOUT at you.

Every presentation contained emotional and thought provoking aspects but none more so that what we heard and witnessed from Senior Constable and Forensic Police Photographer Christopher Gladstone, based in Nelson.

The Honours banquet was hosted by industry icon of 80 years C R Kennedy and included the presentation of PSNZ Honours and Service Awards plus the induction of incoming President Murry Cave.

Organising such an event would not be possible without the valuable commitment and support by industry sponsors and this year PSNZ acknowledges Canon, C R Kennedy, Fujifilm and onOne Software for their valuable contribution towards making the convention the outstanding success it was.

Thinking ahead, mark your calendars now for Tauranga next year: 29 April to 3 May 2015.

**Moira Blincoe LPSNZ**  
**PSNZ Councillor for Publicity**

**BUT WAIT –  
THERE'S MORE...**



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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.

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

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

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Enjoy.

## 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:

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## A robotic future?

I was visiting my brother in Pleasant Point – a farming area in South Canterbury, New Zealand. He said, ‘tomorrow morning I’ll show you over the new cow shed.’

I’ve seen a few cow sheds, as for a few years I shot primary industry stock photos.

I was familiar with most types – such as the common herringbone and rotary units found throughout the country.

A pasture fed, 100% robotic factory milking shed was an eye opener. A dairy farmer friend had studied a few in Europe only a few years ago and was emphatic that they would not come here.

They’re here now.

They are mind boggling clever, efficient and expensive – but bring big advantages too.

So far only three are in New Zealand and this is the biggest. They will be closely watched by an industry constantly evaluating the next big thing.

Many years ago I worked as a roustabout on a drill ship – the DS Navigator, north of Darwin in the Timor Sea. We were drilling for gas at a

remote and deep location that at that point in time was not feasible to recover.

It is now.

Only a couple of years ago, Ultra High Definition 4K video was demonstrated to NAB audiences and others to acclaim, and general commentary that said ‘nice but no practical applications ....’ Detractors said that prospects were limited by capture, processing power and distribution – therefore assuming prohibitively high costs right through the chain towards the home television.

Wow, famous last words. This year the two semi finals and final of the World Cup in Rio will certainly be captured by Sony and broadcast in 4K – even though the stadiums in which these events will be held are not quite ready.

Netflix has already begun streaming House of Cards and later, Breaking Bad in 4K. It has moved very fast beyond the first tentative demonstrations to becoming the new mainstream.

4K? It’s here now.

Remember when people began shooting 1080 HD to ‘future proof’ their content?

Now future proofing will be minimum 4K, or even 8K or higher.

Still photographers have been able to tag along and reap the collateral rewards as these resolution dreams became the new normal. Now as their monitors gain pixels, their printers gain dots and their computers gain cleverer and faster arithmetic, the race to compete begins to become more acutely focused.

Other collateral rewards, and challenges, are also looming. The same incredible brains and processing capabilities that created complex (and ultimately disastrous) financial instruments almost a decade ago, could be put to work on photography’s next big thing.

Imagine a camera that has an emulation mode. You tell it the picture style you want ... an Ansel Adams landscape, a David Hockney portrait, a Lucian Freud nude; and the camera does it.

Or perhaps, not a sweep of the lens to create a panorama as most do now – but a scan to make a 3D likeness that then gets plugged into a 3D printer to create a sculpture – or is perhaps projected as a 3D holographic image sitting amongst the luxury books on your coffee table.

Possible? More likely probable as these are extensions and applications of existing knowledge, existing technologies.

We grasp these as opportunities or threats, whatever happens they require a change of behavior. They require a lowering of our defense barriers to new things. They require a change in our thought processes from negative to positive.

If you don’t, someone who is not encumbered by the baggage of customary practice will change that practice – and terminate yours.

Remember that with the next big thing your client or marketplace may adapt faster than you will. ■

**MS**

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**Two keys to success as a photographer**

By Brian Katzen

Talking to an established photographer at a recent event I attended, we remarked that there seems to be little correlation between one's talent and financial success. Why is it, he pondered, that so many brilliant photographers struggle to make ends meet whilst photographers making the fortune are often not the top ones?

The full answer to that conundrum is too complex to discuss in detail here.

Success is just another expression of our basic survival instinct, so it's natural that we all want it in some way or another. The problem is that about 20% of us are naturally better at it than others. That doesn't mean the 80% group are doomed to fail; they just need to try harder and be smarter!

Here are two keys to success that will help you succeed regardless of which group you're in.

Key Number One – Define your version of success as a photographer. What's your dream and what does achieving it really mean to you? Defining your success is relatively easy – it may be a financial goal, peer recognition or winning a major client. It's the 'What does this mean to me?' part that requires serious soul searching!

For example, a little-known fact about John F Kennedy is that he grew up as a neglected child in the shadow of his elder brother Joseph. Their parents were so obsessed with grooming Joseph to become the future US president, that they

totally ignored JFK. It was only when Joseph, an air force pilot, was killed in action, that the parents turned their attention to John. So JFK's goal to become the US President was driven by his deep burning passion to prove to his parents (and himself) that he too was worthy.

Unless you can identify the passion to succeed as a photographer that burns deeply inside you, you will struggle to achieve.

Key Number Two – Put pen to paper. What is your definition of success, what's the burning passion that will drive it, and what is your plan for achieving it? Write it down, this will head you in the right direction. Then discuss it with a friend, mentor or business consultant, and seek their cooperation in periodically monitoring your progress.

There's definite science behind that. Professor Gail Matthews of Dominican University conducted a study on goal setting and achievement and found a strong correlation between the two.

She found that top achievers all committed their plans to writing, and also sent periodical progress reports to friends or colleagues.

At the ACMP we are committed to helping our members achieve success. Knowing your true passion and having proper planning and direction will get you there!

**Brian Katzen is the CEO of the Association of Commercial & Media Photographers (ACMP)**



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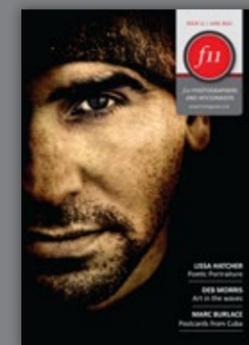
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This AIPP page sponsored by f11 Magazine.



## Some thoughts on pro photographers and their marketing...

- According to numerous business books and articles I've read, in order to promote business growth you need to spend at least 10% of your annual revenue on marketing (whereas to maintain your current market share you only need to spend 5%).
  - Therefore, assuming that most of us want to grow our photography businesses (i.e. attract better clients and make more profit) we should be spending at least 10% of our annual revenue on marketing.
  - However, I would estimate that the vast majority of pro photographers (90%+) don't spend 5% of their annual revenue on marketing, yet still expect to maintain or improve their market share, year after year. This is obviously an unrealistic expectation.
  - Most pro photographers I know are quite happy to spend \$5,000-10,000 on photography gear every year, but they're not willing to spend even a third of that amount of that amount on marketing. Buying a fancy new camera or lens won't attract new clients. Spending money on a strategic marketing campaign will attract new clients. Which is the smarter financial investment?
  - The aim with marketing is to be 'front of mind' when potential clients are about to start looking for photographers. A well-considered and cleverly implemented marketing campaign will achieve this.
- Sending out an occasional email promo or postcard once in a blue moon does not qualify as a 'campaign' and is unlikely to be effective.
  - To stand out in a crowded marketplace don't try and be better than everyone else (that's impossible because being 'better' is subjective), try to be different instead.
  - That being said, don't just be different for the sake of being different (i.e. don't be weird), be different in a way that your clients will value.
  - A targeted marketing plan will always produce better results for less expense, so unless you have loads of money to burn you should probably focus your marketing efforts on the people who matter.
  - Research your chosen market sector thoroughly so you know which companies actually pay well for photography (and treat their independent contractors fairly). Then find out who the decision makers are within those companies and send them original, engaging and relevant marketing material.
  - Check out the "No Plastic Sleeves" blog for some excellent examples of unique photography promos here.

**Aaron K**  
**Executive Director**  
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## EPSON/NZIPP IRIS PROFESSIONAL PHOTOGRAPHY PRINT AWARDS & INFOCUS CONFERENCE ROTORUA 2014

Many of you will already be aware that the location for the 2014 Epson/NZIPP Iris Professional Photography Print Awards and Infocus Conference has been changed from Wellington to Rotorua. Unfortunately the proposed venue in Wellington is no longer available due to a delay in the repair of earthquake damage.

As a result we are now holding both of these events at the Rotorua Energy Events Centre. The dates for the event remain the same, with the Epson/NZIPP Iris Professional Photography Print Awards running from Thursday 31 July through to Saturday 2 August and the Infocus Conference from the 3rd to the 4th of August. With the Gala dinner on the evening of Monday the 4th of August.

The Epson/NZIPP Iris Professional Photography Print Awards have been in existence for over 30 years, celebrating the excellence of New Zealand professional photography across a wide range of genres. This event is open to all professional photographers to enter and the judging is also open to the public to view, offering the

opportunity to see the top photographic judges in Australasia articulate their opinions on the best creative photographic spirits in the country.

The Infocus Conference is the premier professional photography conference in the country, with two exciting days of international and local speakers, including the world renowned landscape photographer Michael Kenna and the very creative Australian wedding photographer Dan O'Day. As well as the many high quality presentations to attend, there will also be the photographic industry exhibition, practical workshops, Iris Awards gallery, social functions, master-classes and the ever popular gala awards dinner.

We apologise to anyone who has already made arrangements for Wellington, but unfortunately this was out of our control. Rotorua itself is easy to access for all of those in the North Island and is a fantastic venue in which to hold our events.

Registrations for Infocus are open, so start your preparation now and make this a great celebration of professional photography.

**MIKE LANGFORD**  
**President New Zealand Institute of Professional Photography**



### Epson/NZIPP Iris Professional Photography Awards

31 JULY – 02 AUGUST

The annual Iris Awards celebrate the creative excellence of professional photographers in New Zealand. This is your best opportunity in 2014 to gain wide spread exposure by becoming an award-winning photographer. Entry is open to all professional photographers, with judging held in an open forum over three days.

### Infocus Conference

03 – 04 AUGUST

The premier professional photography conference, which includes two days of international and local speakers, industry exhibition, practical workshops, Iris Awards gallery, social functions, masterclasses and gala awards dinner.

### Public Open Afternoon

1.00 - 5.00PM SATURDAY 02 AUGUST



# Making an exhibition of myself

Not just another rant on personal work

Yes I've waxed lyrical on these very pages about the importance of devoting time to personal work in the past but this time I really put the pressure on myself to come up with something from the heart and bare it to the world. (Sounds messy – ED)

A week out from the exhibition (at the time of writing) it seems like so long ago that I responded in the positive to a suggestion that I join a couple of close friends and some brand new friends in a group show that is one of the many, many shows that make up the 2014 Auckland Festival of Photography.

I remember thinking I've got plenty of time to get my work sorted for this and even put progress dates in the diary to keep me on track. Of course paid work and life in general got in the way as they do and while the wheels didn't quite fall off that particular wagon they somehow managed to work themselves pretty darned

loose! Leaving me with the usual tight deadline to get my act together.

There are people who work well under pressure, and those who don't, and to this day I don't know which one I am. Depending on the type of pressure I can be either it seems...

After putting on my curator hat I realised all I had to do was decide how many images to offer up, the size, the media and the colour – or lack of it. Since that's probably about three things too many for me to cope with all at once I elected to take a step by step approach.

I decided the first step would be to make up a shortlist of images and subject them to the 'fridge test'.

For those of you who haven't come across this, it's pretty simple and was shared with me by an old boss and mentor (you know who you are) to help with the selection of images for my



© Gary Baidon

portfolio and the industry print awards. You simply attach 10 x 8's of the contenders to the front of the fridge, or the back of the restroom door, and leave them there for a month. You've probably guessed how it works by now, the favoured images manage to stay for the whole month while the ones that fail to impress when viewed several times daily are replaced with others. At the end of the month, you have a final selection that you're reasonably proud of, and confident to go into battle with.

I'd narrowed the list down to a final eight by this time – so eight it would be – hanging on the wall. A visit to the gallery to view 'my' wall and record it's dimensions then determined the print size as it had to look just right when hung, not cluttered but not too sparse either. Of course I won't be 100% sure I've got it right until it's too late, but surely that's part of the excitement isn't it?

So now my exhibition is locked down in every last detail.

Do I feel the need to make any last minute changes? No, not really – I've done everything to the best of my ability but I'm sure there's something still to do...

Of yeah, I've got to actually make the prints. No really, that's the only thing left to do, and I've got a whole week, but I've got quite a bit on this week, and the upcoming weekend's a long one...

Bugger, I've got to go! ■

## Buzz

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▶▶ Continued from page 134...

It is the unregulated nature of the web that lends itself to errors of interpretation, bias, mistruth, skullduggery and even humorous provocation at the expense of the unwittingly innocent questioner.

The manner in which a question is posed is often of paramount importance. Ask what is essentially the same question in three ways and observe the considerable variation in the resulting answers. Continuing this line of question rephrasing leads to ever decreasing circles into the whirlpool of confusion on offer by the abyss.

My method of interrogating the WWW is to look for the credentials of the source being consulted, (Wikipedia requires at least a second similar opinion) or by going to a source whose opinion I know and trust. It is like having a mentor to consult, or access to peers within the industry, who can be relied upon to give clear honest answers.

Arguably the web has been one of the great information access points in the twenty-first century, but that ease of accessibility is also one of its weak points for the unwary. Being photographically untrained, but computer literate, does not a photographer make.

Instead of Google, a much safer scenario might be to seek the wisdom of one of your own kind, in person, perhaps a seasoned campaigner able to interpret the question 'how to price a photography job' before responding, and far less likely to offer 445 million results (or 26 million videos) as potential answers – most of them spurious. ■

**Ian Poole**

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## I found it on the web

As an aging baby boomer, I have strong and clear memories of thumbing through the family set of the *Arthur Mee Encyclopædia* – we were far too poor to own the much more prestigious *Encyclopædia Britannica*! My parents had struggled to provide my brothers and I with access to an amazing resource to answer all the questions of inquiring young minds.

So it is with some dismay that I see naive photographers seeking complex answers to technical or business problems, by randomly tossing their question into that maelstrom more commonly called the World Wide Web.

Now, I have no difficulty with seeking answers from the web, nor do I hesitate to use this facility again and again to my absolute advantage. My problem stems from the often sensed, complete and utter lack of veracity or provenance contained in random answers given to equally random questions. A case in point – a question posed in the last hour on an online photographers' group I'm researching asked whether charging a client for a commercial job would employ the same fee structure as that used when supplying photographs for a portrait assignment.

The naiveté of the question (and the questioner) gives me great heartache – *another subject, another issue, another rant – another day.*

No, my current concern is that the questioner appears not to understand the complexity of their question and furthermore is unaware that the variety of answers that magically appeared in response came from unknown, unverified and seemingly unqualified sources. The original question contained so many issues that needed clarification; such as the country and city where the studio was located, the quality and skill level of the practitioner, the level of competence demanded by client, the intended usage, the list is endless.

It is a case of not knowing what you do not know, and working from that starting point with no formal photographic training, is a tough position in which to be. This is a state of unconscious ignorance. What made my early childhood forays into information seeking worthwhile and productive was the underlying assumption that the encyclopædia that I was consulting had an academic and international reputation, which had stood up to some level of scrutiny prior to publication, and for some years before.

Random answers from unknown sources are fraught with problems – whatever the source.

◀◀ **Continued on page 133...**



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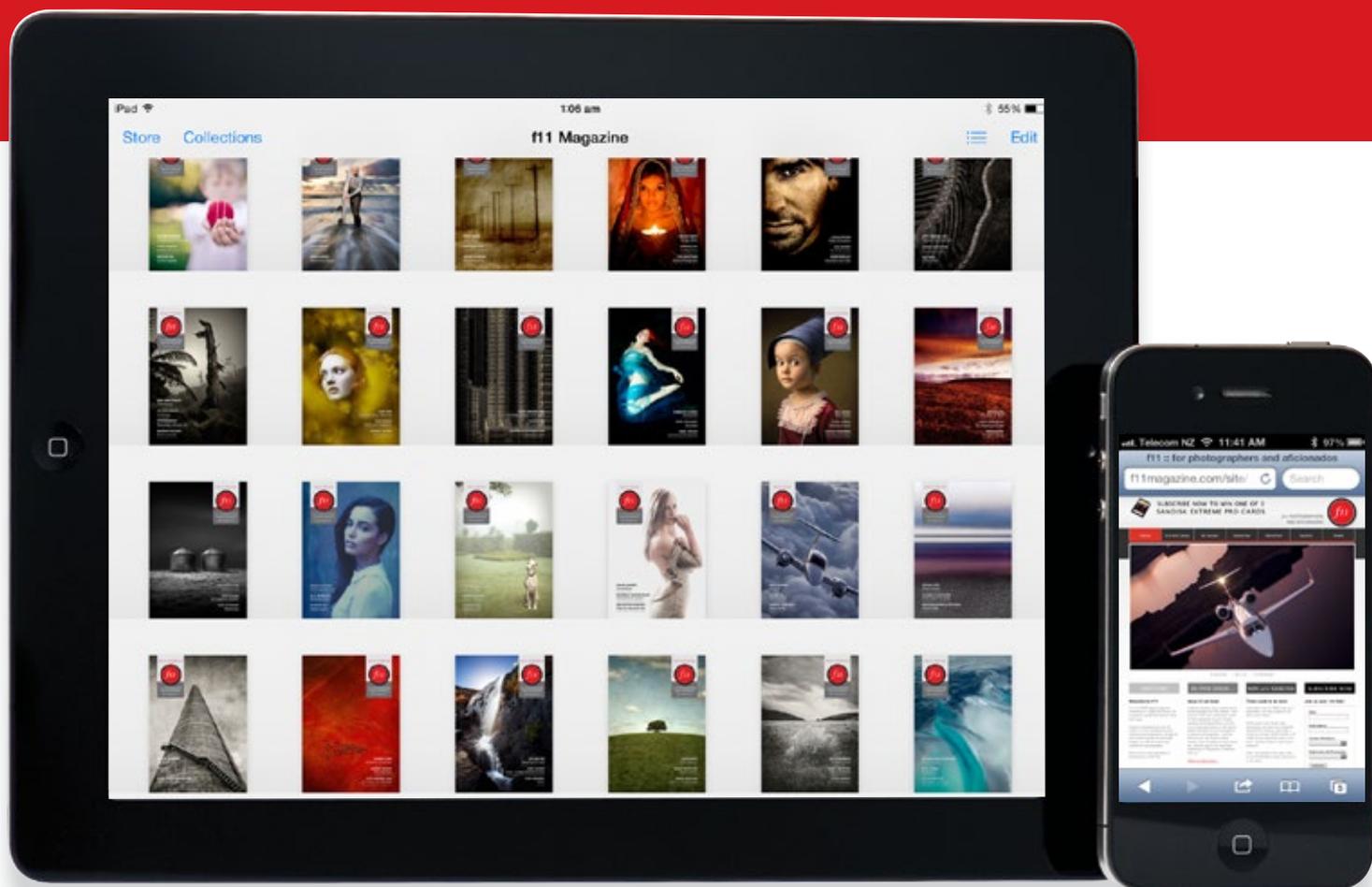
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