

ISSUE 34 | JULY 2014



for PHOTOGRAPHERS
AND AFICIONADOS

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ANDRIS APSE
Infinite patience

ALESSANDRA FAVETTO
One to one

UDAY TADPHALE
Mumbai taxiwalla

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Welcome to *f11* Magazine

Thanks for joining us as we enter our fourth year in production.

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

New Zealander Andris Apse shot the image on our cover and is a celebrated landscape photographer with over 25 books to his credit. Latvian by birth, Andris and his mother fled wartime Europe for a life in the antipodes and his career in photography is now measured in decades rather than years. Something of a legend in New Zealand, he is recognised for his infinite patience while in search of the three most elusive components of landscape photography: light, atmosphere and weather.

Italian born photographer Alessandra Favetto now calls Spain home. Her endless fascination with self-portraiture has resulted in quite a body of work, and we're proud and delighted to share some of this fine creative collection with you. Alessandra is a champion of the square format image, one of this publisher's great loves, hence our calling her portfolio 'One to one', an homage to the format and a recognition of the idea that Alessandra turns inward to capture herself in many moods.

Uday Tadhale is an advertising art director based in Mumbai. Armed only with a modest DSLR camera and a standard lens, he has created an enviable photo essay set at night and focused on the cab drivers of India's most populous city, once called Bombay and now home to around 15 million people. It's a triumph of execution and technique rather than the latest and greatest in low light equipment and we've enjoyed creating a virtual home for Uday's work right here.

In a sense much of this issue may just be a tribute to the standard lens, the 50mm, as for both Alessandra and Uday this is the go-to focal length for their work.

Finally, we welcome well over 1500 members of the Australian Photographic Society (APS) to the magazine. APS joins the other professional and enthusiast organisations on our pages and we'll feature a round up of their events and activities in each issue.

We hope you enjoy this issue... ■

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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.



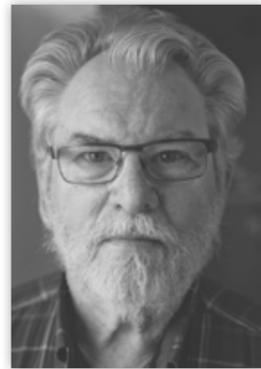
TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather 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 one of *f11* Magazine's ambassadors in Australia.



MALCOLM SOMERVILLE spent far too much of his working life within the evil empire that once was the largest multi-national manufacturer in the photo industry. His resulting knowledge of photographic and chemical processes is so deep that he is still deemed to be a security risk. A past president of the NZIPP, Malcolm is the ultimate fixer, a go to guy for anyone wanting to know anything about professional photography and photographers. Malcolm has been a writer and industry commentator for many years and has the innate ability to spot a crock of the proverbial at 500 paces.



TIM STEELE is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and always for the terminally unappreciative. A brilliant escape from the last of these gulags left a tunnel for other prisoners and led him to consultancy in strategy, advertising and marketing. Always impressed by the Bohemian lifestyles, devil-may-care attitudes, cruel wit and sheer bravado of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, great images to share with *f11* readers.



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 121** of this issue.



Alessandra FAVETTO

One to one

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© Alessandra Favetto



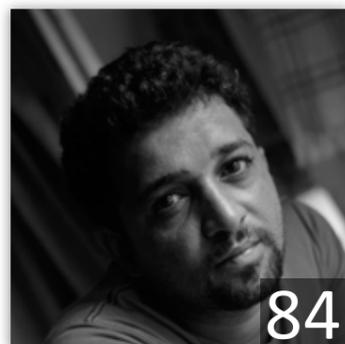
Andris APSE

Infinite patience

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© Andris Apse



Uday TADPHALE

Mumbai taxiwalla

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© Uday Tadphale

'When you approach something to photograph it, first be still with yourself until the object of your attention affirms your presence. Then don't leave until you have captured its essence.' — Minor White



Helicopter sightseeing at sunset. Fiordland National Park, New Zealand. Canon EOS with 24mm lens bolted to the tail of the helicopter. Long cable release taped underneath tail boom to where I am sitting in the back seat. © Andris Apse



COVER IMAGE © Andris Apse
<http://www.andrisapse.com>

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DEAR KITTEN – NOT JUST FOR CAT LOVERS...

Working with advertiser Friskies, BuzzFeed created this ode to kittenhood, narrated by the publisher's executive VP of video, Ze Frank. It's told from the point of view of an older cat delivering teaching moments to a younger cat that, he ruefully notes, may be his replacement. Closing on six million views, the result is a viral branding monster.

Source: studiodaily via YouTube

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



BENTLEY'S NEW AD FOR THE MULSANNE

One of the world's most expensive auto brands just shot an ad entirely on iPhones (the 5S model) – and edited it from the backseat using an iPad Air. Making-of footage is included and starts around the 3:15 mark.

Source: ADWEEK via YouTube

Read the whole story [HERE](#).

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



BERN – HYPERLAPSED – A FILM BY STUDIO-PUNCTUM.CH

Bern Hyperlapsed is a short portrait of the Old City of Bern, Switzerland. It merges a view of the traditional sights with the novel visual impression allowed by hyperlapse photography. The film consists of around 3500 single pictures, mainly taken between December 2013 and March 2014, some from a moving tram.

Source: VIMEO

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Times of loss

We live in unprecedented times where we have never been a part of such an incredibly connected humanity. If a sparrow falls many time zones away on the other side of our wee blue world we're only a tweet or a post or a blog away from sharing someone else's

angst at its flightlessness – even if that someone else is a complete stranger.

Amidst this connection, this barrage of information – good, bad, tragic or indifferent, horrible beyond words or delightful beyond measure – we are sometimes overwhelmed by input, overtaken by the sheer volume of the stream, needing to seek some refuge from the constancy and immediacy of data, images, ideas, news.

This is not a uniquely first world problem, connectivity brings the same stream albeit in relative miniature, to the third world and to the developing world as well.

Yet as connected as we seemingly are, we live our separate lives often largely unaware of the highs and lows taking place in those of the people around us. Sometimes these people are separated by mere minutes or miles - rather than degrees of either latitude or longitude.

I was given pause to consider this when I learned of a series of events and scenarios currently challenging several people amongst our own global community. Most people are intensely private and don't broadcast the difficulties they are facing, particularly when these are momentous, instead choosing to stoically battle through on their own. While avoiding any details,

what I can say is that these experiences, although entirely different and unconnected, share a common theme.

They are all about the process of loss.

Loss comes to us in many forms, immediately tangible or heavily disguised. The loss of a loved one, or of love itself; the loss of a dream, an aspiration, a desire – or, perhaps worst of all, a loss of self, of identity, confidence or purpose.

The immediate physical reaction to this realisation is a heart-in-the-mouth pause for breath, a breath that seems absent. Then a period of palpable anguish, a form of grief that inevitably follow. Shallow breathing, a body in shock, a slow and difficult exhalation and then, the search for a new and steadier breath that will allow us to move on, to transit beyond the now.

That breath will come. Fear not, you are not alone, and you will prevail.

You know who you are.

This too shall pass. ■

TS

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"For my studio animal portraiture, I exclusively use the SP AF 24-70mm f2.8 VC USD lens and have found it to be fast and sharp, enabling me to capture split second moments with clarity.

For wildlife photography I choose the SP 70-200mm F/2.8 Di VC lens. It is fast, easy to use and a decent weight to still enable hand holding.

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



Chasing your subconscious

A traveller's tale



All three images © Tony Bridge

The gifted photographer and teacher, Freeman Patterson, with whom I taught for a number of years, always tells his classes that 'your subconscious is leading you by 3-5 years'. Usually that brings a number of blank stares or puzzled frowns to the faces of the people in the room at the time.

However he is right, and I think I understand what he is trying to say.

He usually goes on to show images he has made of texture, explaining that, while he was drawn to texture and photographing it continually, he took quite some time to understand why.

Most of us feel that our mind is the policeman at the intersection directing traffic, and that the conscious mind is in control. I think, therefore I am, and therefore I do.

However any number of wise and great men, including Carl Jung, will point out that in reality it is the subconscious that is in charge. In a sense we are icebergs adrift floating on a vast ocean.

The small percentage above the waterline is being directed by the greater mass below the surface.

Things are not what they seem, or what we would like them to be.

Our photographs, the photographs we make, are directed by our subconscious, over which our mind has little influence. If our images appear to look like everybody else's, then that may be because unconsciously, we really do not want to stand out from the herd, preferring to do what we need to do to gain the group's approval and be allowed to keep our place.

Remember that it is a whole lot safer to be a sheep in the middle of the flock, a member of a tribe. It also means that passing wolves are less likely to go for a sheep in the middle, preferring to pick off one on the outside. How many of us really do have the courage to leave the flock and wander away on our own? That takes enormous courage – some might say stupidity.

All of our photographs, every image we have ever made or will ever make is a conversation we are having with ourselves, which our self (our subconscious) is having, or trying to have, with us.

If we have the courage, we can then enter into a conversation with them. There will be images you have made which resonate with you and somehow draw your attention. You like them but cannot explain why. Make a print, place it somewhere you see it all the time, perhaps on the fridge or in your office, and talk to it. What are you trying to tell me? The answer may take quite some time to come. But come it will.

I made the image of the Lindis Pass in North Otago, New Zealand, as part of an assignment I was working on. At the time, it was job done, now move on to the next one on my list. As there was no pressure to meet a tight deadline, it lay for some months before I resolved it. Its import was yet to come.

However, as I began to interrogate it, two other images with the same message suddenly came

into view. One I made some years ago, at Ratana Pa in The North Island, just before my life changed irrevocably. The other, also made at Ratana early this year, bore a terrible similarity. All three are saying the same thing.

I have often thought that we fall into one of two categories. Most of us are Villagers, happy to conform to a group ethos. It is neither good nor bad, it simply is. The remainder of us are Travellers, self-destined to move from town to town, to rest for a while, and then self-impelled to move on.

The road beckons. ■

TB

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Alessandra FAVETTO

One to one

Italian photographer Alessandra Favetto hails from Turin and is fascinated equally by two things, the art of the self-portrait and the delights offered by the square format as the frame for her vision. A prolific producer, she creates concepts and works them hard, seeking to explore eclectic visions that embrace the realms of nature and the depth of human emotions and feelings. She has lived and worked in Seville, Spain, since 2005.

Her passion for photography began with the gift of a DSLR camera in 2012, it was a birthday present from her husband. She claims it was 'love at first sight' and we're pretty sure that she's talking about the camera. She did a one year photography course in Seville, which was followed by a two week abstinence from photography where she questioned exactly what she was trying to achieve, create or say with the camera. This led her to the process of self portraiture, and the delights of Photoshop as an integral part of that process. ▶

'Self-portrait' from the 'Creatively' series. Nikon D600 with 50mm lens. © Alessandra Favetto



Alessandra talks about her work:

‘The camera is my time machine and it allows me to draw an imaginary world full of different tones and vibrations: sometimes I jump into a surreal world where animals, plants and objects speak through allegories and metaphors, some other times I dive into the darkness of the soul and translate its thousands of facets into concepts.

Every image is a story that leaves the door open to imagination and to each person’s thoughts, perceptions and personal experiences.

Always follow your heart, it will never deceive you.

I use self portraiture to create characters that are a representation of a surreal, dreamy, ironic and passionate world, one which I would love to live in.

Through my images I transport myself outside the conflicts of human personality, the ironic ambiguity between the wisdom of adults and the innocence of children and animals.

By favoring a square frame, I encourage the viewer’s eye to move in a circle allowing him or her to feel a well balanced perception of the scene.

Each image starts with an idea, and often with a draft of the story on paper. The camera follows, and the editing tools to bring to life what’s in my mind: a fantasy dream world hanging within the limits of surrealism and the supernatural. ▶

‘Fall’ from the ‘Creatively’ series. Celebrating how time passes and how every age, like the seasons, has its beauty. As Albert Camus said, ‘Autumn is a second spring when every leaf is a flower.’ Nikon D600 with 50mm lens. © Alessandra Favetto



My inspiration comes from the observation of life and nature around me, from my inner thoughts and feelings, from looking behind and beyond everyday life as it appears to us, and searching for answers to the usual existential questions. My works are symbolic representations of my views, and reflections of what I see and perceive; translations of emotions, dreams, fears and feelings.

I also get inspired from common objects and things that surround me, a painting, a song, a dream. Everything can be inspiring if you're open to receive it.'

Alessandra claims many influences, including Man Ray, Rodney Smith and Chema Madoz. In addition, digital artists such as Jennifer Hudson, Miss Aniela, Tommy Ingberg and Brooke Shaden have all been sources of inspiration.

'I followed Brooke Shaden's three day course on CreativeLive and I really enjoyed the exercises about finding inspiration and being creative. Now I stop paying attention to objects that instinctively attract me and focus on what's their use, what symbolism can be found behind, what do they mean to me.'

She works with a Nikon D600 camera and two lenses, the 50mm f1.8 and the 24-70mm f2.8. Naturally, a tripod and a remote control are also involved in her process. ▶

*'Spread your wings and fly' from the 'Creatively' series.
Nikon D600 with 50mm lens. © Alessandra Favetto*



Alessandra elaborates:

'I consider myself as a self-taught photo artist. The camera is a tool that allows me to enter different worlds; I need it to catch what I see in my mind.

I'm an eclectic person. I like to study, I like to improve my knowledge, I'm curious about everything and need a day of 48 hours to have enough time to do all that I love. This is reflected a lot in my work. Although there's a style that ties my images together, I periodically start a new project or set. I need to try different editing processes and styles otherwise I get bored and start lacking interest.

Creation is driven by a fire, it's a need, like eating and sleeping. The pleasure is in the process itself, my pleasure is in creating, shooting, editing. Once the artwork is finished and I'm satisfied with the result, I immediately feel the urge to start a new work, as if the previous one couldn't feed my soul enough. So the fire keeps burning and I'm ready to start a new adventure all over again.

I use metaphors, symbols, allegories; I love to interpret the unseen, 'conceptual' photography as they define it, although I'm not so keen on giving my art a tag, neither do I enjoy explaining what I want to transmit. I prefer to let my images stand or fall by themselves, art is so subjective.'

Alessandra's work has been widely seen online, she has won a number of awards in Spain, and her images have featured in two group exhibitions, both in Seville, the first in 2013 and then again in this year, 2014.

f11: Ciao Alessandra, or should that be Hola?

AF: Well, both! Ciao and hola :-))

f11: Is Spain a big part of your creative experience, or do you think the same journey might have taken place in your native Italy?

AF: As a self portraiture artist I think living in Spain has influenced me a lot. I live in the

countryside (45 minutes drive from Seville) with my 13 dogs and about 30 chickens, surrounded by olive and orange trees and endless fields. I think being in such close contact with nature and so far from the crowd and noise of the city has influenced my creativity; there's a lot of space for imagination here.

f11: Your love of the square format, the 'one to one' aspect ratio – where do you think that first came from?

AF: When I first saw Brooke Shaden's images I was impressed by the square format. I then investigated and found out how this format could really enhance specific subjects; I tried it out, and I fell in love with it. I feel it's more intimate.

f11: Do you ever wish that your DSLR's viewfinder showed you images in that format, or are you happy pre-visualising this and simply cropping later on the computer?

AF: I'm happy pre-visualising in the standard rectangular viewfinder format because I can then choose whether to crop the image, or expand the frame, which I do most of the time. It also gives me more 'space' to compose the image.

f11: Are you content with your DSLR or do you ever wish for medium format digital capture?

AF: I'm happy with my DSLR right now.

f11: Do you use a Mac or a PC? And why?

AF: I used to work on a PC (and still have one) but when I started with photography I immediately switched to a Mac. It's great, powerful and perfectly suits a photographer's needs. Plus, with the whole family of Apple iOS machines – iPhone, iPad and iPod – it's easy to share images and have them always available when needed.

f11: I see that you sell some of your images as fine art prints in limited editions, do you make the prints yourself?

AF: No I don't, I have them printed for me, although I would love to be able to print myself. Maybe one day :-)

f11: Are there times when you feel lacking in inspiration, and what do you do to overcome this feeling?

AF: Yes, I do have times like these. Most of the time I try to stand in front of the camera and 'speak to myself' while shooting; other times I switch to other photo interests (like taking photos of my dogs) so I can relax because sometimes it's frustrating to lack inspiration. My problem is that I always want to try new things so when I finish a series I feel the urge to start something new and this requires time and thought for the new ideas to take shape. Going out for a walk in the fields, staying alone and emptying my mind letting my inner feelings come out are also useful steps to find inspiration.

f11: Do you spend time with other photographers, or prefer to work in isolation from other creative people?

AF: I work by myself but I share a lot on the internet: I'm in groups on Facebook, Flickr and LinkedIn and join forums and conversations. It's really interesting and helps a lot. There are some issues that you can only share with other photographers because they can understand your point of view or your doubts; people not involved in photography and art rarely can understand what your feelings are.

f11: A notebook is an important part of your creative process, do you ever use your smartphone's camera for the same purpose?

AF: I do sometimes because I never know when and where an idea can catch me so my phone or my tablet can help as digital notebooks. But I still prefer using pencil and paper, although I'm really bad at drawing.

f11: You've exhibited a couple of times with others, I'm wondering why you've never had a solo show? You certainly have plenty of work to hang!

AF: Thank you! Yes, I do have plenty of work and hopefully one day I will have my solo show. I guess it's because I'm not very good at selling myself, although I'm aware I have to go knock on doors to have my work displayed. It's on my to do list though!

I'll be having a duo exhibition in summer so I'm getting there slowly.

f11: If you were setting your work to music, what would be the soundtrack?

AF: Difficult to say, there's no one specific piece of music for all my works but probably I would chose something like the Gladiator soundtrack. Instrumental music that goes from a slow, romantic and dreamy mood to a dramatic, powerful and dark atmosphere.

f11: What is your most ambitious plan, or crazy idea, that you would like to express photographically?

AF: I would like to make a set of self-portrait photos with my dogs, where it shows the bond between the person and her best friend. In an original, and artistic, way of course.

f11: Thanks Alessandra, it's been a pleasure having you here.

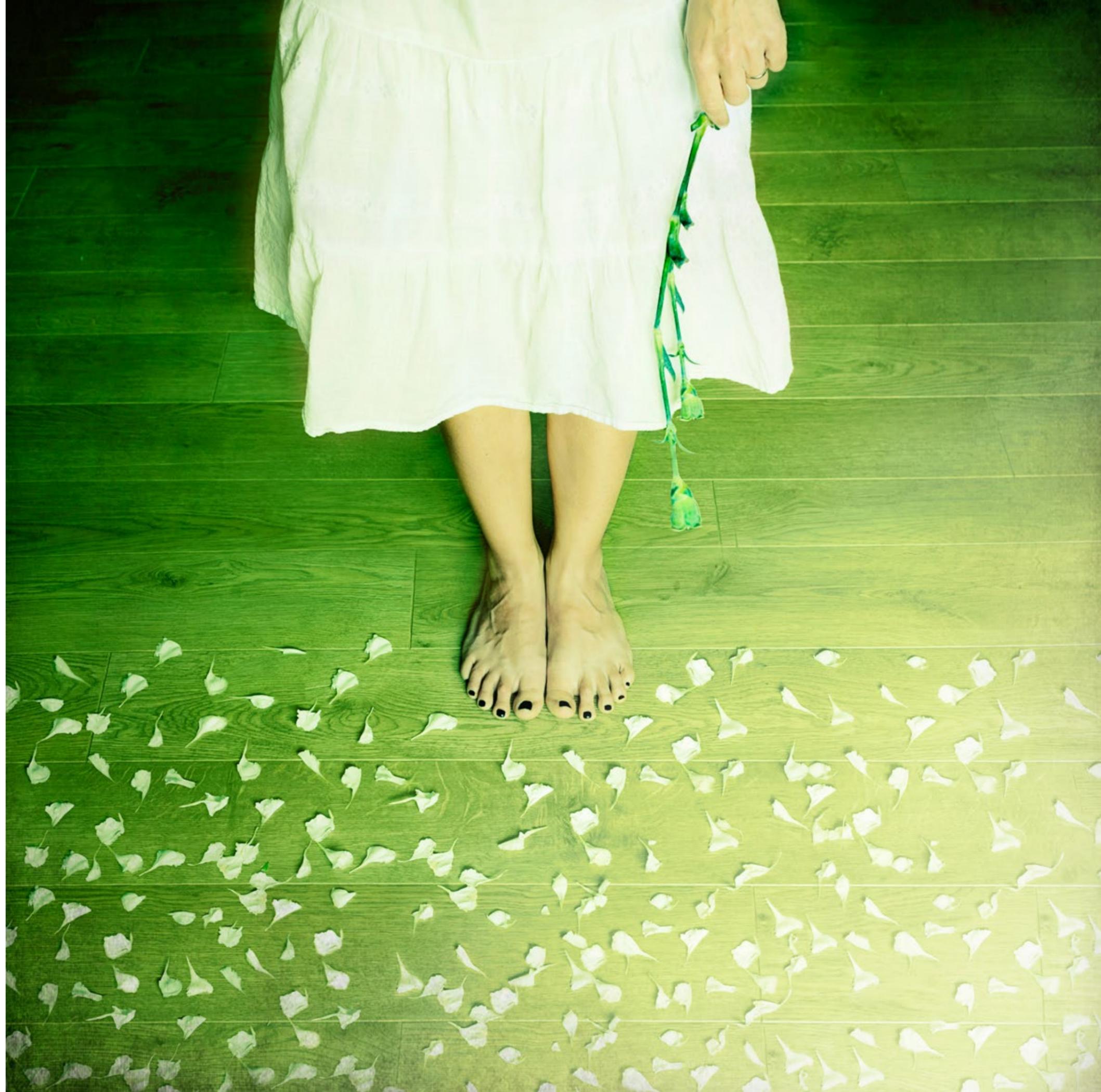
AF: Thank you very much for the interview and the lovely extended feature! It was my pleasure to spend some time with f11 Magazine :-))) Ciao ciao, Hasta luego. ■

TS

<http://www.alessandrafavetto.com>

*'Loves me, loves me not' from the 'Creatively' series.
Nikon D600 with 50mm lens. © Alessandra Favetto*

'Creatively is a set of mixed works, photos that capture a moment, a fantasy, a representation of a lived reality. The square format is always present in my work as well as conceptualism and photo manipulation.'



*'I'm not perfect. I make mistakes,
I take wrong decisions, I have
some flaws, I'm human after
all. But I accept it 'cause I know
that if I don't forgive and accept
myself who will? Love yourself so
others can love you; acceptance
is the key to grow, to learn and
to move forward. Can you see
the heart?'*



'Don't let me fall' from the 'Creatively' series. It's curious how sometimes you are bonded to something or someone and even though you feel tied you are afraid to let go. This image represents this ambiguity. Nikon D600 with 50mm lens. © Alessandra Favetto



*'Censored' from the 'Emotions and feelings' series.
Nikon D600 with 50mm lens. © Alessandra Favetto*

'What attracted me to pursue this photographic interpretation of emotions and feelings was that everyone, regardless of race, gender and culture, could read my images as they had a common and recognisable language. Jealousy, fear, anguish, pain, are the same in all corners of the world and all have experienced, at least once, these sensations.'



*'Shame and desolation' from the 'Emotions and feelings' series. Nikon D600 with 50mm lens.
© Alessandra Favetto*

'I took several shots before reaching the right emotion I wanted to express here. I really like to 'feel' on my own skin what I want to shoot, that's why I don't plan the photo, I just grab the camera when I get in the mood I want to transmit. Sometimes it takes only a few shots, other times, like in this photo, I had to try different positions before ending up with the one I truly felt comfortable with.'



*'The positive way' from the 'Emotions and feelings' series. Nikon D600 with 50mm lens.
© Alessandra Favetto*

'I love to live life in a positive way, always seeing the glass half full rather than half empty. Being optimistic and having positive thoughts and feelings attracts happy and positive events to happen. That's the law of attraction in which I believe, like attracts like. So what's your first impression when seeing this picture, am I falling or am I lifting up? I planned it and shot it in the positive way, being lifted up, 'cause life can be so light and beautiful that it can make you fly.'



*'Confused' from the 'Emotions and feelings' series.
Nikon D600 with 50mm lens. © Alessandra Favetto*

'I have days when so many ideas and thoughts and plans and things I want to do come across my mind that I get stuck in my own vortex of head work. It's quite paralysing 'cause everything is so messed up in my mind that I only feel confused rather than feeling energised by all these ideas. So...that's how I came to shoot this weird self portrait.'



*'Hanging' from the 'Emotions and feelings' series.
Nikon D600 with 50mm lens. © Alessandra Favetto*

'That morning I was jumping from doing one thing to another without a real focus on anything and felt a bit overwhelmed. When I opened the wardrobe I was immediately attracted by the hanger 'cause it perfectly symbolised how I was feeling in that moment... hanging nowhere!'



'Relief' from the 'Emotions and feelings' series. Nikon D600 with 50mm lens. © Alessandra Favetto

'Arising from the wall and reaching for light. This was the action shot for this image, finding relief by detaching from the wall and getting direct light in my face. In post I chose a blue dominant color because it reminded me of water and I thought it would match perfectly this emotion. I just had some hard time blending my hands into the wall.... still not having full control over Photoshop.'



'In Carnation' from the 'Bloomed' series. Nikon D600 with 50mm lens. © Alessandra Favetto

'This series metaphorically celebrates my artistic trajectory. Totally absorbed by the themes of flower textures, twirls and ornaments; a place where woman and nature merge in a unique figure. I loved the idea of being part of the scene, dressed by the elements and integrated in its patterns. Artistically I thought of 'Bloomed' as a way to celebrate my first year of fine art works and as flowers, plants and nature are recurrent in my photos I thought I could praise this event by being myself a product of that nature.'



*'Protect me' from the 'Bloomed' series. Nikon D600
with 50mm lens. © Alessandra Favetto*



'Summer mood' from the 'Bloomed' series. Nikon D600 with 50mm lens. © Alessandra Favetto

'I use self-portraiture to create characters that are a representation of a surreal, dreamy, ironic and passionate world, one which I would love to live in.'



*'Think' from the 'Bloomed' series. Nikon D600 with
50mm lens. © Alessandra Favetto*

*'Always follow your heart, it will
never deceive you.'*





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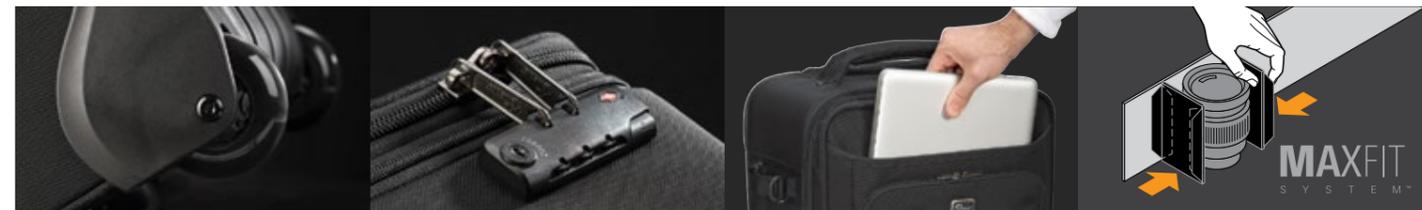
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Andris APSE

Infinite patience

'Andris Apse needs no introduction to photographers in this country. In pursuit of the ultimate landscape image he is the past master, infinitely patient, the driven man, the photographer's photographer.'

I wrote those words in 2009 in a review of Andy's book, *New Zealand Landscapes*, one of the more than 25 publications which bear his name. Ours has been a long but sadly distant association, as I've silently borne witness to his rise to prominence as one of New Zealand's most iconic photographers.

Who better then, to headline this, the first issue of our fourth year in production of this magazine as one of our featured photographers?

Andris Apse was born in 1943, in Latvia, in the Baltic region of Northern Europe, a country bordered by Lithuania, Estonia, Belarus and what was then know as Russia. The Second World War raged around him, and Andris spent the first handful of years of his life in a refugee camp in Germany. His mother emigrated to New Zealand in 1949, moving around before eventually settling in the Bay of Islands in the Northland region of the North Island.

His calling came early, at the age of 21 he made the decision to become a landscape ▶



Sunset over Dusky Sound. Fiordland National Park, South Island, New Zealand. Linhof Technorama 6x12cm camera with 58mm Schneider Super Angulon lens. © Andris Apse

'Love is the correct word. My love of landscape is undiminished even after 25 years.'

photographer. The decision was driven by the experiences of his first journeys into New Zealand's natural wilderness, undertaken as an employee of the New Zealand Forest Service.

His brief transition from aspirant to professional photographer took place in 1969 when he purchased a commercial studio in Rangiora, North Canterbury, in the country's South Island. This placed Andy smack bang in the middle of two things, some of the most beautiful landscapes in the world, and a photography business conducting wedding, portrait and industrial work. He set out to combine these disciplines with his great love, landscape photography.

By the 1980s, he was completely dedicated to landscape work and had established a photo library to market his imagery. As his reputation grew he was increasingly commissioned to illustrate magazines, books, promotional material for the tourism industry and corporate profiles, here and abroad. He has undertaken photographic assignments in the USA, Singapore, Great Britain, Japan, Canada, Thailand, Australia and Tahiti – and worked freelance in Chile, Russia, India, the Sub-Antarctic Islands, Italy, Tonga, Antarctica, Alaska and his native Latvia.

Andy is a Member of the New Zealand Order of Merit, an honorary fellow of the AIPP and the NZIPP and the winner of countless international photography awards. He has twice been awarded a Bronze Axis award by the Advertising Institute of New Zealand and his images have been featured in countless international magazines including Geo (France and Germany), National Geographic Explorer (USA), Newsweek and the New York Times.

Myths and legends surround this man, his contemporaries all have an Andy Apse story to tell. No two are identical, but all are delivered in reverent tones, often sounding like this:

'...Andy will tramp for days into the teeth of a southerly storm, in search of carefully researched but hard to reach locations, burdened more by

the weight of professional equipment and less by any comforts or necessities requisite for survival. On arrival he will search with a sniper's patience for the sweet spot, before huddling for days and nights under canvas waiting for the perfect collision of light, sky, landscape and weather. Sometimes a few photographs are made, sometimes only one, on occasion not a single frame is exposed.'

These stories abound, and unlike the more commonplace urban legends, these survive retelling, reinterpretation and further reflection. If there is a zen master at work here, a legend, this man is it. We do not use the word legend lightly.

Today, Andy lives with his partner Lynne in Okarito, South Westland, and he has three children, Julian, Tristin and Megan. Julian has followed his father into the profession, he is an accomplished location advertising photographer based in Queenstown.

In our typical fashion, here follows our long distance interview with Andy:

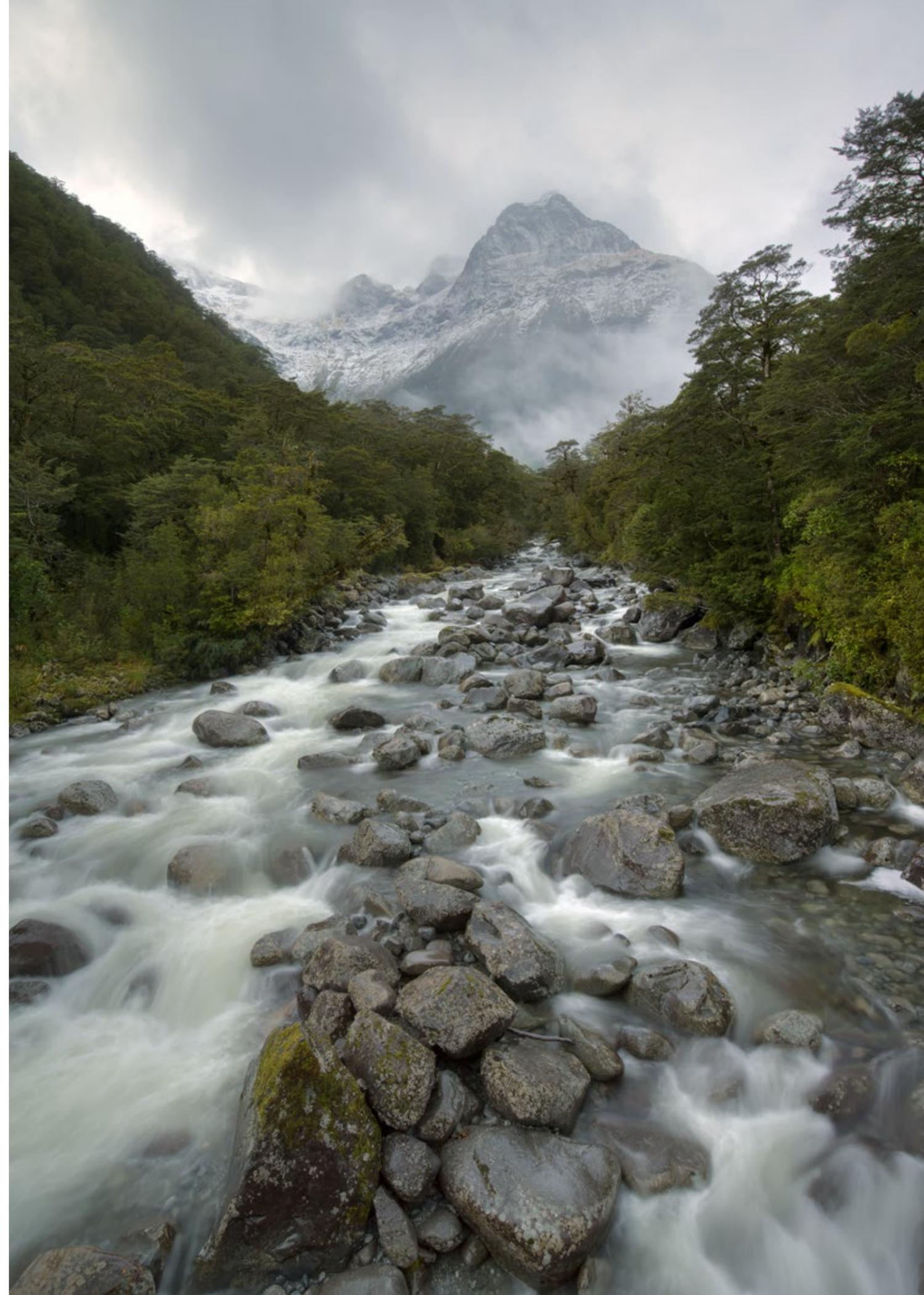
f11: Welcome to f11 Andy, thanks for headlining issue 34!

AA: Thanks Tim. I have followed f11 Magazine for the past three years and watched it progress with interesting articles and photo essays. Congratulations.

f11: You've been shooting the landscape for 25 years, that's some love affair. How do you sustain that sort of longevity?

AA: Love is the correct word. My love of landscape is undiminished even after 25 years. ▶

Fiordland National Park, Tutoko River, South Island, NZ. Phase One camera with IQ 180 digital back and Phase One 28mm lens. © Andris Apse



I still get excited when I am exploring and my greatest joy is to 'discover' a new location. Quite often these locations are small hidden pockets that I have overlooked in the past and even now, so many years on, I still feel so emotional when I stumble on a particularly spectacular scene.

f11: Do you have a bucket list location, one that so far eludes you but tantalises you from afar?

AA: Every so often I see a landscape photograph that makes me so excited that I want to drop everything and go there – right now! But over the years I have come to realise that a really exciting photograph does not require a distant exotic location, it can happen in your own back yard. Having said that, I still have an intermittent ache to revisit Torres del Paine in Chile, Lake Baikal in Siberia and the higher altitude Juniper forests in Oman. I have previsualised images in those locations that nag at me.

f11: You're an influence for so many photographers, here and abroad, but which photographers have influenced your work?

AA: There are many photographers whose work I admire but I shy away from suggesting that they have influenced my work. I have made a conscious effort to develop my own style in order to avoid my work being pigeon-holed as any particular style of photography other than my own. I very well remember in my commercial portrait days how I was influenced by some of the better-known American photographers who held workshops in New Zealand. For months afterwards my photographs looked so much like my tutor's that I resolved then and there that I did not want any other photographers influencing my work.

f11: Tell us about your approach and technique?

AA: I am not of the shotgun variety of photographer, where I shoot first and ask questions later. My main pleasure in landscape photography is in searching, planning, pre-

visualisation and anticipation. Taking the photograph is an anticlimax, one or two frames and the search begins again. In these times of low price stock sites and the sheer abundance of photographers trying to make a living from the trade, I have found that the only way I can maintain my price structure is to find images that are difficult for other photographers to reproduce. If I have a unique image, I can charge a unique price. When searching for images, I spend weeks scouring inaccessible beaches, forests and mountains. This may involve searches by boat, helicopter, 4 wheel drive bike or on foot. It might take me weeks to find a location that I think is worthy of attention. I then determine the exact point I want to photograph from and load that in to my GPS. I then decide which direction I want the light to come from and consult the GPS to determine when that is likely to happen. Then it is the choice of weather, do I want sunlight, fog, rain or cloud. Then the waiting begins. Sometimes things fall into place relatively quickly but at other times I have to wait for weeks or months until all my little ducks are neatly in a row. Many times it never happens, but when it does it is an exhilarating experience.

f11: Do you always shoot in isolation, or occasionally seek out a travelling companion?

AA: I am embarrassed to take a companion on a serious photographic mission. Most people walk to get from one specific location to another. I walk to search for images and I may find a location of interest within the first hour or not find anything for hours or days. But when that happens, I want to stop and camp to explore the possibilities. When I have someone with me I am influenced by their need to keep moving. On the other hand, if I am on an extended trip in a place such as Fiordland, Lynne or friends are welcome to camp with me at the base camp. I am still free to explore and photograph knowing that the others are happy pottering around camp or exploring at their own pace. ▶



The Andris Apse Gallery at Oasis Hotel, Franz Josef, South Island, NZ. © Andris Apse



The Andris Apse Gallery at Okarito, South Island, NZ. © Andris Apse

f11: Our readers will want to know about equipment, what are your current choices?

AA: I am now totally digital, I use a Phase One Camera with an IQ 180 back, and these optics: Phase One 28mm f4.5 Aspheric, Schneider 55mm f2.8 LS, Schneider 80mm f2.8 LS, Schneider 150mm f3.5 LS and the Schneider 240mm f4.5 LS. For something a little smaller, I use a Canon EOS 5D MkII with these Canon lenses: the TS-E 17mm f4 L, TS-E 24mm f3.5 L, EF 135mm f2 L, EF 200mm f2.8 L, and the EF 300mm f4 L. I also use a Leica Vario-Elmarit-R 28-90mm aspheric lens on the 5D MkII.

f11: Are you happy with this collection, or do you have a burning desire to add something to it?

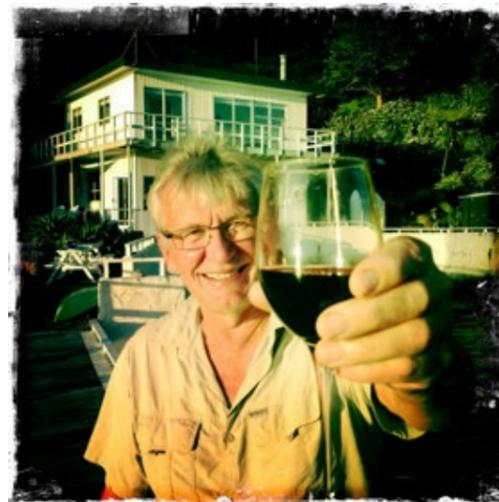
AA: For the first time in my photographic career I am happy with my collection of cameras and lenses. Over the years, I have probably bought and sold every brand of professional camera made. In the early years I thought newer and better equipment was the secret to better photographs. Now I believe Yousuf Karsh. More later...

f11: Is there any aspect of film photography that you miss, or is your transition to digital complete and irreversible?

AA: I do not miss film at all now that I have a medium format digital camera. The quality of my digital files is outstanding. I now have better dynamic range, higher sharpness and a more predictable colour range. I have always been annoyed by the limitations of film. We were dictated to by the scientists in Rochester and Tokyo. The manufacturers dictated colour balance, contrast, ISO, quite tight specifications that we had to work within. High quality digital recording has blown film away. Look at the advantages, frame by frame ISO variation, extended dynamic range, exposure certainty and an unprecedented ability to adjust colour range, contrast and the like by working with RAW files. ▶



Lake Pukaki and Mount Cook, South Island, NZ. Canon EOS 5D MkII camera with Leica 28-90mm Vario-Elmarit-R aspheric lens. A stitched image. © Andris Apse



Portrait of Andris Apse at rest © John Crawford

‘My main pleasure in landscape photography is in searching, planning, previsualisation and anticipation. Taking the photograph is an anticlimax, one or two frames and the search begins again.’



Westland, the headwater of Arawata Valley, South Island, NZ. Canon EOS 5D MkII camera with Leica 28-90mm Vario-Elmarit-R aspheric lens. © Andris Apse

f11: Did you keep any film cameras for sentimental reasons, or have a good clear out? I ask this question because I can't bear to part with mine!

AA: I have kept only one film camera with its lenses. In the film days I was also dissatisfied with commercially available camera systems. The V series Hasselblad was a precision camera system with superb optics, but I was not a fan of the square format. Not being able to find a camera system that suited me, I bought a range of Schneider and Rodenstock Apo lenses ranging from 47mm, through 80mm, 150mm, 180mm, 240mm, and 300mm. Then I had a camera system manufactured for me by Bill Davies, an engineer in Melbourne, to utilise these lenses. That camera system is the best I have owned. It is a precision engineered 6x9cm format camera and has through the lens viewing and metering and a Polaroid back.

f11: What would your advice be to aspiring photographers?

AA: The harshest critic of your work should be yourself. We all produce images that in the heat of the moment we think are fantastic. To maintain a high standard, re-appraise your images – time and time again. Do not release them until you are sure. Do not keep or show anything other than your absolute best work. Every now and then I come across some of my images that should have been buried in a deep hole rather than shared. These are guiding principles:

- Work at developing your own distinctive style.
- Don't get hung up on the rules of composition.
- Seek simplicity and pre-visualisation.
- Think before you take that photograph.
- Isolate that mood and simplify your composition. ▶



Tussock and clouds on the Rock and Pillar Range, Otago Region, South Island, NZ. Linhof Technorama 6x12cm camera with 58mm Schneider Super Angulon lens. © Andris Apse

'I do not miss film at all now that I have a medium format digital camera. The quality of my digital files is outstanding. I now have better dynamic range, higher sharpness and a more predictable colour range.'

f11: Any favourite quotes that serve you well?

AA: Three spring immediately to mind:

‘Look and think before opening the shutter. The heart and mind are the true lens of the camera.’

– Yousuf Karsh

‘Consulting the rules of composition before taking a photograph is like consulting the laws of gravity before going for a walk.’

– Edward Weston

‘Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away.’ – Antoine de saint Exupery

f11: You have your own galleries in order to represent your own work, tell us a bit about these operations?

AA: We tested the feasibility, and pricing of prints, over several years by touring exhibitions at various venues through the South Island. The results encouraged us to build our own galley in Okarito, which has been successful in the summer months, but very quiet in winter. The owners of the Oasis Hotel approached us a year ago and asked us to put together a gallery at their hotel complex near Franz Josef. This is on the main West Coast highway and enjoys a tremendous amount of tourist traffic so we thought it a logical extension of our smaller and more remote Okarito Gallery. The Franz Josef Gallery is open and staffed full time and displays 26 large framed prints as well the full range of my books. By comparison, the Okarito Gallery only has room to display 14 large framed prints.

f11: That represents quite an investment on your part, do you think that the public has come to appreciate photography as an art form worthy of their investment? Or is the investment more likely to come from institutions or visiting tourists as collectors?

AA: I think many photographers under value their work. There is a growing market for prints produced using archival materials and ▶



Aerial photograph of the Cascade River in the South Westland Region, South Island, NZ. Image taken from a helicopter utilising a Kenyon Gyroscopic Stabiliser. Canon EOS 5D MkII Camera with Leica 28-90mm Vario-Elmarit-R aspheric lens. © Andris Apse

▶▶ *Following double page spread: Aerial of ridges of Mount Adams, Westland, South Island, NZ. Phase One camera with IQ 180 digital back and Schneider LS 150mm lens. © Andris Apse*



presented in a professional environment. Interestingly, we began by selling open edition and limited edition prints. Within a couple of years we discovered that 80% of our sales were of the limited editions, which have a starting price twice that of the open edition. We now sell only limited editions. Most of our gallery customers are New Zealanders, some of whom are a little concerned about price, but I think that is healthy, I learned long ago that unless you have 20% of customers complaining that the price is too high, then your price is too low. Our minimum price for an unframed print is \$2,500. Overseas buyers are not that concerned, many of them say that our prices are reasonable. We have had no institutional buyers, just home and business decor customers with one or two private art collectors, which is always flattering.

f11: Are you the printmaker as well as the photographer – or do entrust that part of the process to someone else?

AA: I originally had my prints produced by a lab, but so often there were relatively minor faults in density or colour. I felt embarrassed sending them back for such minor problems and eventually I decided that I would have to produce my own prints. I use an Epson Stylus Pro 7800 printer and print on Moab Entrada 300gsm flat matt paper. Now I can print an image 10 times, if I have to, in order to get the exact result I want.

f11: Are you represented by a stock library, or do you manage your own library and image sales?

AA: For many years I was represented by international stock agencies, during the heyday of stock that was a very profitable way to work. Then agencies began to sub-license, prices started to drop and a photographer's percentage of revenue also plummeted. I have spent the last 10 years trying to retrieve my images from various stock firms, most have been returned but there are some that I am still fighting to get back. With only two exceptions, my experience with stock agencies has not been a happy one. ▶



Fishing boat off Breaksea Island, Fiordland National Park, South Island, NZ. This is a stitch of 2 consecutive frames – one for the background action, the other for the boat climbing the wave. Taken from an helicopter. Mamiya 7 II camera with 80mm lens using a Kenyon Gyroscopic Stabiliser. © Andris Apse

In many cases they have not declared sales of my images. My solution is to ALWAYS retain full rights to all my images. So the answer Tim, is that we sell our own stock through two web sites and try to maintain a dignified pricing structure.

f11: Your son Julian has followed you into the profession, would you have advised that course of action if he sought your advice first – or recommended against it?

AA: Whenever I am asked by young photographers about a possible career in the craft, I always encourage them. There will always be room for good photographers. But I qualify that advice with the warning that to succeed they will have to become exceptionally good photographers and they will need to work as they have never worked before to claw their way into the market. Julian has done just that, he has battled his way through the minefield, at times he was close to throwing in the towel, but I am very proud of the way he fought his way back. He has maintained a high standard of work and is not frightened to charge a fair price for his work and that is very important. Many young photographers work themselves out of a career because the fees they charge do not even cover their living expenses.

f11: What's your position on HDR photography, a blessing or a curse to imaging?

AA: Every advance in photography is a blessing. It is up to photographers to turn that blessing into a curse. Used subtly, HDR is capable of producing wonderful results. In my early days of playing with HDR I did produce some images that I am not particularly proud of but I use it often, and hopefully subtly. In fact I have produced two books. Pounamu-The Jade of New Zealand and Pounamu Treasures where all of the more than 300 photographs of Jade are HDR. Yet I defy anyone to pick that. ▶



Upper Fox Glacier, Westland National Park, South Island, NZ. Linhof Technorama 6x17cm camera with 90mm Schneider Super Angulon lens. © Andris Apse



Dry Valleys, Lake Brownworth, Antarctica. Canon EOS 1 DS MkII camera with Leica 28-90mm Vario-Elmarit-R aspheric lens. A stitched image. © Andris Apse



f11: Do you ever take photographs on a smartphone?

AA: I play with my iPhone but I don't have that creative flair that someone like John Crawford has for iPhone photography. He is producing some really outstanding work, some of which you have already featured in this magazine.

f11: What major project are you working on at present?

AA: I have a new South Island book being published in November. It will feature quite a bit of new and unpublished work.

f11: As we collaborate on this article you're about to take flight, assuming it's a photographic assignment, where are you off to?

AA: Aitutaki, one of the Cook Islands north of Rarotonga in the South Pacific Ocean. Ten days relaxing on a golden beach and swimming in warm water. A holiday essentially, but not entirely. Having been there last year I decided to return as I have in mind some of those pre-visualised images to create!

f11: Andy, it's an absolute pleasure to finally have you here, thanks for allowing us to showcase your work. We hope you'll come back soon.

AA: Thank you Tim, for your interest in my work. ■

TS

<http://www.AndrisApse.photoshelter.com>

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

<http://www.AndrisApse.com>



Kawhia Harbour, Waikato region, North Island, NZ. Canon EOS 5D MkII with Canon 300mm f4 lens. © Andris Apse

◀◀ Previous double page spread: Torres del Paine National Park, Southern Chile. Canon EOS camera with Canon 300mm f 2.8 lens. © Andris Apse

▶▶ Following double page spread: Marlborough Sounds, Queen Charlotte Sound on left, upper South Island, NZ. Taken from an helicopter. Custom made 6x9cm camera with 150mm Schneider Apo-Symmar lens utilising a Kenyon Gyroscopic Stabiliser. © Andris Apse







Ahuriri Valley, Otago, South Island, NZ. Linhof Technorama 6x17cm camera with Schneider 90mm Super Angulon lens. © Andris Apse

'I think many photographers under value their work. There is a growing market for prints produced using archival materials and presented in a professional environment.'

◀◀ *Previous double page spread: Moon setting over the Craigieburn Mountain Range as observed from Castle Hill Station, Canterbury, South Island, NZ. Phase One camera with IQ 180 digital back and Schneider LS 150mm lens © Andris Apse*

▶▶ *Following double page spread: Sunrise, Wahiba Sands, Oman. Canon EOS 1 DS MkII with Leica 28-90mm Vario-Elmarit-R aspheric lens. © Andris Apse*





*South Westland Forest at dawn, South Island, NZ. Canon EOS 5D MkII with Leica 28-90mm Vario-Elmarit-R aspheric lens.
© Andris Apse*

▶▶ *Following double page spread: Near the Auckland Islands, Southern Ocean at sunset. Canon EOS 5D MkII Camera with Leica 28-90mm Vario-Elmarit-R aspheric lens. © Andris Apse*



Uday TADPHALE

Mumbai taxiwalla

Uday Tadphale is an Indian photographer whose birthplace is a small village called Mahad, on the Konkan side of Mumbai-Goa National Highway 17. His fascination for the colours in landscapes fed his love for painting at an early age. This interest led to his graduation in applied art from Abhinav Kala Mahavidyalaya, Pune.

His first tryst with a camera was when a friend gifted him a camera phone. The phone was used more for its utility as a camera than as a phone. But he wasn't satisfied with the results. So he saved money and finally bought himself a DSLR.

Since then, there has been no turning back. Uday's work has been featured in a variety of magazines such as Camera Pixo, Cameraraw, Natgeo Editor's selection, Daily Dozen, Editor's choice, Shot Magazine, Photo One magazine, and in a photo exhibition in Finland.

Today his discerning eye loves to wander non-descript lanes and roads, searching for candid moments that life presents. With only a camera for company, he sets out whenever his heart feels like it, to his studio – the bustling city of Mumbai. The fifteen million people who live here – industrialists, film-stars, artists, skilled ▶



Mumbai, India. Nikon D5100 with 50mm f1.8 lens. © Uday Tadphale

and unskilled workers, teachers, clerks – all living cheek-by-jowl in soaring skyscrapers and sprawling slums add colour, flavour and texture that never fails to grab his attention with newfound excitement.

An art director by profession, Uday is happiest behind the lens of his camera and we're featuring a collection of his images, focusing on the taxi drivers of Mumbai.

f11: Welcome to f11 Uday, thanks for submitting your work to the magazine and congratulations on being selected!

UT: It's my pleasure to be featured!

f11: How did you first discover the magazine?

UT: I keep searching for new photography websites and magazines on the net and suddenly I discovered *f11* Magazine there. I found it very interesting.

f11: We took a look at some of your design work, very nice stuff. Tell us about some of the work you do, and does your love of photography make you a better art director?

UT: I work in advertising and design is my passion. And I think photography gives me ideas and new subjects to design.

f11: Do you think that your briefs to the photographers you work with, or assign to jobs, are more detailed or more comprehensive than they might be were it not for your love of photography?

UT: Being an art director, it helps to know about photography. You constantly have to work with photographers and get the best out of them. ▶



Mumbai, India. Nikon D5100 with 50mm f1.8 lens. © Uday Tadphale

Knowing the details and processes of photography certainly helps to express your thoughts when talking to photographers and helps to get the work done efficiently.

f11: Do your commissioned photographers think you're a control freak?

UT: Thankfully, I have worked with photographers who have always been open to suggestions, so hopefully, no.

f11: Looks like you undertake a lot of art direction and design for print, what are your favourite magazines, the ones you find inspirational for your work?

UT: I mostly keep looking on the internet at all sorts of different types of art for inspiration but a few of my favourite design sites are Behance, designboom, and FFFFOUND.

f11: As an art director, do you work as an independent, or as part of a team within a large agency?

UT: Right now I am working independently.

f11: On balance, as an observer, do you think the standard of commercial photography in India is high? Any trends you see developing, or areas for improvement?

UT: Yes, there are many talented photographers in India who have done some great and well known work as well. Street photography is picking up a lot in India.

f11: Which photographers do you look to for influence, ideas or as mentors?

UT: There is no one photographer in particular, I am looking to develop my own style. But I really like Steve McCurry's work. ▶



Mumbai, India. Nikon D5100 with 50mm f1.8 lens. © Uday Tadphale

f11: Do you self assign photo themes and projects, or simply go out on to the street in search of images?

UT: I like to go out and then look for themes as it always gives fresh inspiration.

f11: We curated this series of images Mumbai taxiwalla as we could see the theme well executed, was this a conscious process on your part, or were you surprised to see the collection we had assembled?

UT: I already have a page on behance dedicated to Mumbai taxiwallas. But I really like the effort that *f11* Magazine has taken to accumulate and curate my night shots into a collection together. I think the night shots are really looking nice as a sequence. Thanks for showcasing my work like this, it's looking even better than I expected.

f11: Have you always used Nikon cameras?

UT: Yes.

f11: What's on your wish list, the one piece of camera gear you'd most like to have right now, and why?

UT: I would like to have either the Nikon Df or a D4S because to me these are the kings of low light cameras.

f11: Do you engage with other photographers around you, or belong to any creative clubs or associations?

UT: No.

f11: Do you print your own images, or for the most part enjoy these on screen?

UT: I mostly print my favourite images. ▶



Mumbai, India. Nikon D5100 with 50mm f1.8 lens. © Uday Tadphale

f11: If you have the opportunity to travel, which part of the world would you most like to visit with camera in hand?

UT: I would like to capture more of my own country, India. In particular, the streets of Banaras, Varanasi and the Ajanta Ellora Caves.

f11: Are you still shooting with your smartphone?

UT: No, not now that I have the Nikon D5100, but I would like to experiment with the smart phone camera as well.

f11: You're a big user of social media, tell us which of these channels you find most useful for your photography, and why?

UT: I like Facebook and 500px because these allow me to easily showcase my work.

f11: Thanks Uday, great to have you here.

UT: Thanks a lot, it was a pleasure to be on the pages of *f11* Magazine. ■

TS

www.udaytadphale.com

<http://agencyreckorner.blogspot.in/>

<http://500px.com/UdayTadphale>



Mumbai, India. Nikon D5100 with 50mm f1.8 lens. © Uday Tadphale











Mumbai, India. Nikon D5100 with 50mm f1.8 lens.
© Uday Tadphale



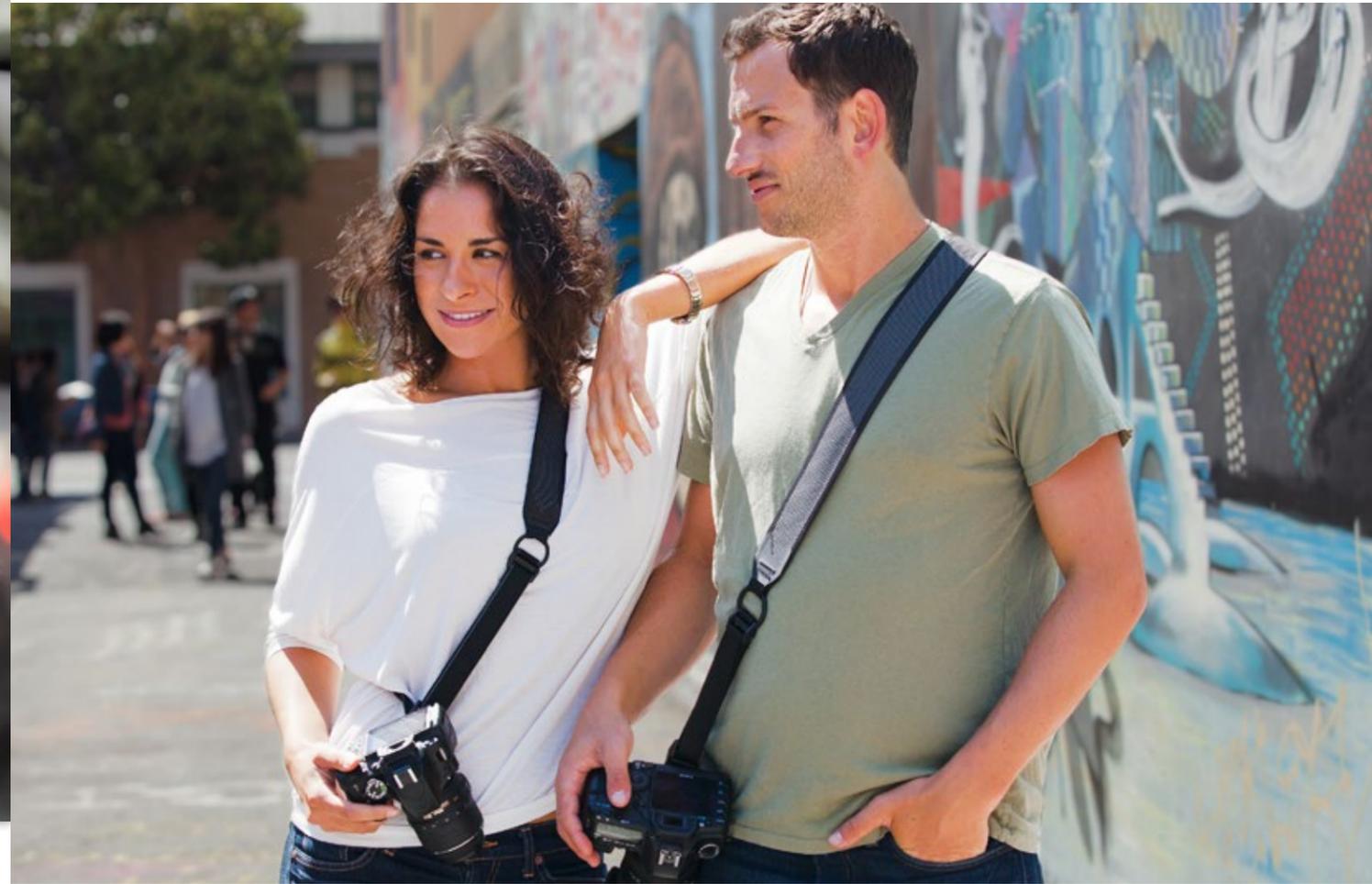








Mumbai, India. Nikon D5100 with 50mm f1.8 lens.
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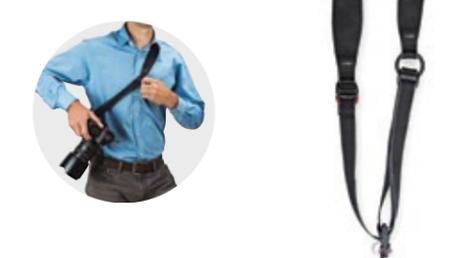
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Orchids are found in all sorts of shapes and colours in Ecuador. I used an LED torch as the light source for this image. 105mm macro lens, Aperture Priority, f13 at 1/750 sec at 800 ISO. © Darran Leal

On location

ECUADOR AND THE AMAZON

Ecuador is more popular than most people realise as a location to visit, photograph and explore. This is mainly due to the fame and allure of the Galapagos Islands. After several visits to the islands, I finally had the chance, a couple of years ago, to explore the mainland. Wow, it is outstanding!

Like all South American countries, Ecuador has its own charm, unique history and fantastic photographic locations. The cities are ancient and very interesting. The Inca Empire came all the way this far north.

However, it is the forests, mountains and nature of Ecuador that will most strongly attract photographers. Most visitors start in the capital, Quito, which is situated 2,800m above sea level. Quito is the highest official capital city in the world. For some, this altitude can result in mild headaches and loss of sleep. For most, the effects of altitude simply mean that you reduce your pace and 'go a bit slower'. Quito is very central to stunning misty mountains, deep valleys and volcanoes, both dormant and active.

Our loop trip took in a lot of these beautiful scenes and surprised us all with so much more. Papallacta, San Isidro, Mindo and then back to Quito. Now for those who do not live in Ecuador, these names mean little. For keen photographers, they all represent great locations to target.

Apart from the forests and their plant life, Ecuador is famous for its birds and in particular, hummingbirds. Here it is possible to see Choco endemic species like the Empress Brilliant and the Velvet Purple Coronet, the Golden-headed Quetzal, Pale-Mandibled Aracari, Choco Toucan, many tanagers, flycatchers, foliage gleaners and... believe me, the list is too long.

The lodges often have set bird feeders. These attract the hummingbirds. Easy you say? Well that is where easy stops, and the challenge of some of the fastest and smallest birds on the planet begins. My favourite combination was using the Sigma 50-500mm lens and auto TTL flash with a setting of 400ISO and either Manual Mode, set to slightly underexpose the ambient light, or Program Mode. I let the 21st century ▶



technology do the technical work for me. Both worked fine, depending on the conditions and what I was trying to achieve.

I even went a step further and combined using torch light on everything from flowers to birds. We were not allowed to use flash on a rare bird. But the authorities were fine with the use of a torch. Go figure... After a lifetime of shooting birds using flash, I can only say that these authorities (whoever they are...) made up the scenario that 'rare birds and flashes do not get on'.

The region is also famous for its butterflies. Again, a challenge. Simplest technique – Program Mode, with flash and if required, I either used EV minus 0.5 on the flash to slightly subdue the flash intensity, or I added minus 0.5 of a stop on the camera EV. The results were beautiful!

A standard camera kit will do well on the Ecuadorian mainland. Even the hummingbirds, can at times, be shot with a 100mm focal length lens. But of course to shoot unique and more creative results, more specialised gear will help. Fast lenses are handy for general shooting as they will allow you to shoot more diverse techniques in the often lower light of the mountains. Why low light? This relates to regular heavy cloud cover. With our modern sensors, in particular the 35mm sensor performing so well in low light, it was not unusual for me to be shooting at 800 or 1600ISO at f4, or even f2.8.

My main bird lens was the Sigma 50-500mm lens. It performed beautifully and allowed for hand held shooting. I found this an edge in order to capture the intricate movements of the hummingbirds.

My trusty Manfrotto tripod was still important, especially for water shoots and when at times, I simply wanted to slow down the picture taking process. I also used my tripod on a fixed focus point, with a remote release to shoot hummingbirds.

And as mentioned, a torch proved invaluable. I use the LED Lenser P7. This small torch offers fantastic light for everything from spotting night birds, to being the main light source for mushroom, flower and back lit leaf shoots.

The weather is seasonal, so check (Google) before you arrive. We found it mild during the day and cool at night. Rain can fall at anytime, as most of the region is a rainforest. In fact, a few showers will boost your results, so do not be shy to target early or late wet season periods.

Of course the Amazon is just a hop-step-and-jump away from this location. Several of its tributaries originate in the Ecuadorian Andes and flow thousands of kilometres to the Brazilian coast. In the low river sections it is possible to visit 'long lost tribes' and to shoot another amazing range of new birds and creatures.

For me, I have only just scratched the surface of Ecuador's many adventures. I look forward to returning in the near future with a long list of new targets to photograph and an open mind to explore everything from its people to culture and ever fascinating nature.

Enjoy shooting ... ■

Darran Leal

darran@f11magazine.com
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.



The rainforest is thick in many places. Clouds are not uncommon due to humidity and altitude. Three shot stitched panorama, Manual mode, 400 ISO 1/90 sec at f5.6, Sigma 50-500mm lens. © Darran Leal



Macaw parrots, hummingbirds and so many more species are found from the high peaks into the lowlands of the Amazon. Aperture Priority, 400 ISO, 1/90 sec at f5.6, 100-400mm lens. © Darran Leal



The Australian Photographic Society (APS) is a national organisation formed in 1962, which aims to promote, share and enjoy photography as a recreational pursuit and as an art-form among its members. It aims to encourage the pursuit of photography at all levels, regardless of particular photographic interests and styles.

The APS has a relationship with the Camera Club federations in each State and Territory of Australia, with each of those independent bodies holding complimentary organisation membership of APS. It is also Australia's national member body within the International Federation of Photographic Art (FIAP) and has particular relationships with the national photographic societies of America, New Zealand, South Africa and Canada.

The Society has two part-time employees and a part-time contract book-keeper. Otherwise, all services to members are provided by a Management Committee, elected every two years, and a large number of other volunteers.

APS members are primarily enthusiastic amateurs with a wide range of interests and expertise. They are mostly Australian residents, but there is also a percentage from other countries: the Russian Federation, New Zealand, Germany, United Kingdom, Uganda, Malaysia, Singapore, Indonesia, United Arab Emirates, Hong Kong, South Africa, Fiji, USA, Bangladesh, India and Switzerland.

Members are encouraged to join one or more of six specialist Divisions which form the active heart of the Society: Print, Nature, Contemporary, Audio-Visual, Digital and Movies. Each Division provides a range of services to its members.

The Society has its own well-developed website with much information about itself and what it does, an online membership facility, details of national and international competitions and much more. The Society enables members to participate in on-line Web-based portfolios and to set up their own Web-based portfolios with direct links via the APS Website.

The APS also makes use of social networking, with a Facebook page, a Twitter account, and a Google+ Community for interested members.

APS provides its members with its own magazine, Image, every two months and an electronic newsletter, E-News, each month which enables timely dissemination of Society news and information. Members also receive regular emails about a range of things – such as notifications that other newsletters published by various individual Divisions have been posted to the Website for viewing or downloading, notifications that various competitions have opened for entries, promotional literature for workshops or tours being offered by sponsors, special offers to members from sponsors, paid advertising material, etc.

The Society has a photographic skill honours program through which members can achieve recognition for different levels of photographic achievement. There is also a separate service awards program that recognises outstanding work for the Society and the broader photography movement.

Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS
Immediate Past President
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Queenstown Centre for Creative Photography



New Zealand Photographic Workshop Specialists – 2014

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Jackie Ranken Canon Master, Grand Master NZIPP, NZ Landscape Photographer of the Year 2013, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.

Join us for hands-on, practical workshops, where you can use our CANON EOS 700D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future. We always run small groups with two tutors.

Our 2014 event schedule:

- | | |
|---------------|-----------------------------------|
| June 12 - 19 | Bali-Ubud Travel Photography |
| July 17-21 | Winter Landscape Mount Cook, NZ |
| August 3 -5 | NZIPP Awards Wellington, NZ |
| August 22-25 | Winter Landscape Mount Cook, NZ |
| Sept 25-29 | Landscape West Coast, NZ |
| October 16-20 | Landscape Fiordland, NZ |
| December 3-10 | Luminous-Landscape Queenstown, NZ |



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One on one tuition: NZ\$260 for 2 hours.
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PSNZ embraces social media

A while ago in my role as PSNZ president I attended the Nature Photography Society's (NPSNZ) 20th Anniversary Dinner. It was the center-piece of a weekend of celebrations which included a full day workshop with well-known Auckland impressionist photographer Eva Polak, an exhibition at Canterbury Museum and fieldtrips.

It was an extremely good evening – lots of fun, convivial and well attended. There were a variety of brief talks by key people and one in particular, by NPSNZ leading light and founder Peter Harper probably summed it up best. He spoke on the Nature Photography Society's focus on talks and field trips as well as the absence of competitions as being the key to its success.

He talked about the family of photographers that the avoidance of competitions lead to; with meetings focused more on sharing ideas and images in a non-competitive way. It obviously works as the Society is a large, friendly and pretty cohesive unit. Having been on several NPSNZ field trips and attended several meetings, you can really see that the society is a family of friends.

These thoughts made me think about how we in New Zealand generally operate our Photographic Societies and professional photographic bodies. I try to attend as many different club nights as I can, given the vagaries of 'real work', and being based 80% of the time on the West Coast. I also look at what photographers do via social media such as

Facebook and I have found many photography friends via the Photographic Society's Facebook group.

We set up the Group to keep our members informed of what's going on within the society and more generally in the world of photography. But it has become more than that. It's a place where you can genuinely become friends with, and learn from far more photographers than you ever have time to engage with at club meetings, fieldtrips or conventions. It's a place where the barriers to communication fade away.

So by now about one third of PSNZ members belong to the Facebook group and we'd like to see that number grow. We have members of affiliated clubs who want to join and that is an issue that the PSNZ Council still has to wrestle with.

There are now several New Zealand photography Facebook groups and some clubs also have their own groups. PSNZ now has a new Club in Hamilton that grew out of a local photography Facebook group.

So the world is changing and we have to adapt to this, or we die. The Society is governed by a Council and supported by many volunteers. I am keen to get them to embrace Facebook and regularly engage directly with our members via social media.

It's a brave new world. Collectively, let's embrace it!

**Murry Cave APSNZ ANPSNZ
President, PSNZ**

**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN *f11* MAGAZINE

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

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

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

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

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

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

HOW TO USE THE LINKS

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

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

If you're reading our **PDF** on your computer, Acrobat/Adobe Reader will open the link in your browser while holding the *f11* page open for you to return to.

If you're reading our **PDF** on your iPad, iBooks will ask you if you wish to leave to open the link. Once you've viewed the link contents in Safari, simply return to iBooks where you'll find *f11* remains open on the page you were last reading.

Enjoy.

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hurunui Experience tours:

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

Bridge on his photography workshops:

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

Bridge on mentoring photographers:

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

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

www.thistonybridge.com

tony@thistonybridge.com

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Are we there yet?

The impending doom of newspaper photography as we know it, is nigh. Or should that be – almost nigh?

The harbingers of doom are all around us – in our midst in fact. The evidence of doom is exposed on an almost daily basis. Like the predictions of atheists and agnostics there is a confusion of denials and speculation of the ‘after-life’ at the end of newspapers.

Perhaps we are already in the after-life?

Perhaps it’s already as good – and as bad – as it gets?

For many it’s been a pretty rough time. Press photographers are rightfully indignant: virtually cast out and compelled to find new outlets for their talents, maybe retrain, maybe retire.

But this process runs deeper than that and has been going on longer than we fully realise.

A whole industry has gone before them with the demise of many writers, sub-editors, plate makers, typesetters, layout designers, sales teams, administrators, printers, papermakers, ink makers and newspaper distributors. All

hurting as well, some roles disappearing several decades ago as hot type left the building.

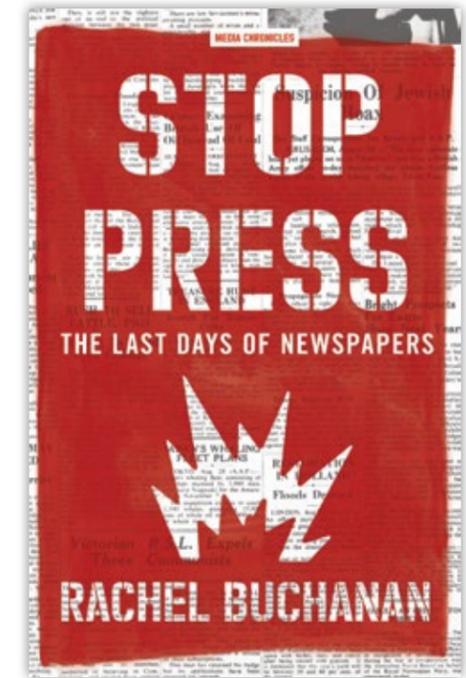
Much of this is well expressed in ‘*STOP PRESS – The last days of newspapers*’, a recent book by Rachel Buchanan that is a detailed catalogue of events and consequences for all the players in a mostly Australian and New Zealand context. However, read it as a world wide trend as despite some unique regional activity in parts of Asia the boat has been well and truly pushed out into the storm. Rachel’s story is from an involved, passionate observer and researcher who mixes the nostalgia of things past with the ‘meanness’ of the present, and speculation of the future.

For many of those who are involved in the sad demise there were a few simple indicators that signalled the rough seas. Although circulation and readership are the rough cut indicators of what happened, more devastating to many were the reductions in size. The drop in page numbers, the drop in dimensions, the drop in editions, frequency; that’s less paper, less ink, fewer plates, reduced transportation costs, less leadtime.

The process enabled consolidation of printed titles to single sites, the ‘contracting out’ of

STOP PRESS – THE LAST DAYS OF NEWSPAPERS.

Rachel Buchanan
Scribe Publications
ISBN (13): 9781922070579



administration and sales. It opened the door to regional and cross regional subediting and expanded agency arrangements including contracted photo agencies.

The mastheads continue but are busy adding on-line presence – even though these are mostly yet to provide real income despite experiments with subscriptions, paywalls and continuing exploration of news through aggregators to a lot of the new technologies, new media.

Much of that is guesswork that nonetheless requires a change of habitual behavior at every level, including the reader – or is that increasingly, the viewer?

Access and control are other aspects as newspaper media groups are now in the playground already inhabited by television and radio broadcasters, and location owners – anywhere where people access media, or where they congregate.

Controlling rights in distributed digital content becomes a risk.

The risk too is that reader power moves from the news-media owner to the consumer, they

have their own tools, their own agendas of what they want to see, when they want to see it and how they want to see it.

Speculation describes consumer cocoons of individualised, customised, specialised news that addresses interest in politics, culture, sport, business or technology – all overlaid by moral tone, political persuasion, language and anything else that is specific to that one individual.

Of course there has to be content and that’s video, images and words, these are a given.

The transition we’re experiencing is all about channels of distribution. Channels of distribution that may, or may not, eventually spell the end of thoughts, ideas and images distributed on paper.

What you are involved in now as a reader of *f11* Magazine is but one example.

The end is not nigh, or nearly nigh; the ending may just be different to what was anticipated.

We are not there yet. ■

MS
malcolm@f11magazine.com

Profit strategies for photographers

By Brian Katzen

In these tough times I'm hearing from many photographers that they can no longer afford to be specialists, so they are food photographers during the week and wedding photographers over the weekend.

This sounds like an ideal approach to getting some cash in the till when business is slow, but is it good for your long-term profitability? Apparently not! How can photographers earn superior profits on a consistent basis?

According to research conducted by Professor Michael Porter, there are three generic strategies that apply to businesses of all sizes: cost leadership, differentiation, and niche, and you need to choose one of them and stick to it to succeed long term.

What this means to photographers is that if we try to be all things to all people, we waste valuable resources as we continually change gears – we buy specialised equipment and acquire know-how we hardly use. Importantly, customers go where they know. When we present them with a very blurred image of what we are, we drive them elsewhere and we lose business.

So that's the rationale behind the need to adopt one of these generic strategies.

To achieve superior profits consistently with a cost leadership strategy, we need to always be the cheapest. Our 'We'll beat any wedding

photographer's price' marketing slogan will attract a stream of price-sensitive customers who will earn us good profits through sheer volume.

A niche strategy is the complete opposite. Here it's our very exclusivity that attracts high-end customers who are prepared to pay our price regardless. Either we are the only one in town with the skill required, or we provide them with social status. Annie Leibowitz and Yousuf Karsh photographed world famous people like rock stars and political leaders. Being photographed by one of them was a stamp of social status, enabling them to command premium prices.

The differentiation strategy is a hybrid of these two. Here you succeed as a photographer by pinpointing a highly valued customer need for which they are prepared to pay a modest premium, and developing a range of photographic services around it. The secret of success here is being able to manage the cost of the premium value you provide.

If our photographic business does not fall into one of these three categories, it will eventually go broke. We will either end up cheating our customers by charging for value we don't provide, or charging too little to cover the cost of the value we do provide.

At the ACMP we are committed to helping our members achieve success. Having a strategy that works for you will get you there!

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



Experienced long-term exhibitor, or nervously waiting to hang your very first show?

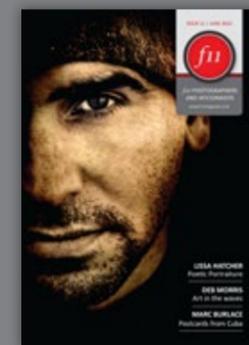
Brisbane's **Gallery Frenzy** is a photographer run space with passionate and dedicated people who can help with your exhibition.

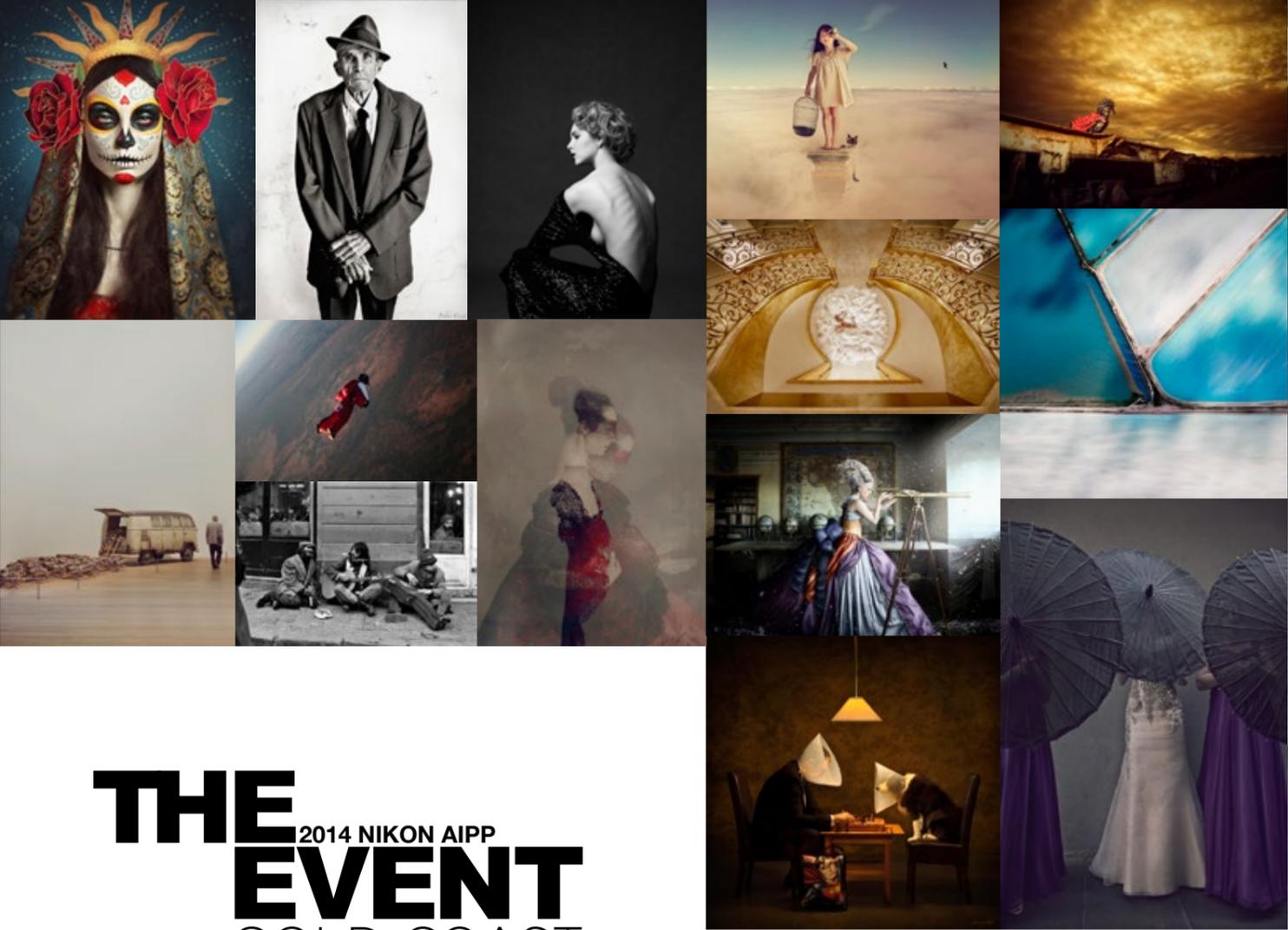
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THE 2014 NIKON AIPP EVENT GOLD COAST

THE 2014 AIPP NIKON EVENT RAISES \$60,000 FOR MAKE A WISH FOUNDATION

Turning Ordinary Into The Extraordinary

On Tuesday 10th June, the Australian Institute of Professional Photography (AIPP) through its annual charity print auction raised almost \$60,000 for the "Make A Wish Foundation" taking the total raised in the last three years to over \$125,000, benefiting breast cancer research and the prostate cancer foundation as previous charity recipients.

This annual auction takes place at end of the AIPP national conference, The Nikon AIPP Event, and was the brainwave of a number of members who 3 years ago simply decided they could combine their image making talent with their generosity of spirit to raise money for worthy charities...

This year, the 2014 AIPP Nikon Event was held at the RACV Royal Pines Resort in the Gold Coast. This 3-day professional photography conference from the 8th – 10th June included amongst its delegates, AIPP members, photography students, and members of the public interested in improving their photography knowledge.

Peter Myers, the AIPP Executive Officer said "This year, the theme of our conference was **"Turning the ordinary into the extraordinary"**, something that professional photographers do every working day. Professional photographers love their work and they enjoy seeing the pleasure their work brings to their clients. But equally, they also

understand, even in difficult financial times, the need to give back and support the community at large. Each year we choose a charity to be the beneficiary of this fund raising effort, and each year we try to raise even more money".

The prints for the auction were donated by the speakers and presenters at the event, including this year, Jerry and Melissa Ghionis, Heather Swan, Julia Kuzmenko, Alexia Sinclair, William Long, and the current Australian Professional Photographer of the Year, Tony Hewitt to name just a few.

The AIPP together with its major partner Nikon, are already planning and looking forward to The Nikon AIPP Event 2015, and raising even more money. The 2015 event will be in Perth from 29th June – 1st July.

FOR MORE INFO GO TO

www.aipp.com.au and <http://www.aipptheevent.com.au>

Address: G.03 171 Union Road,
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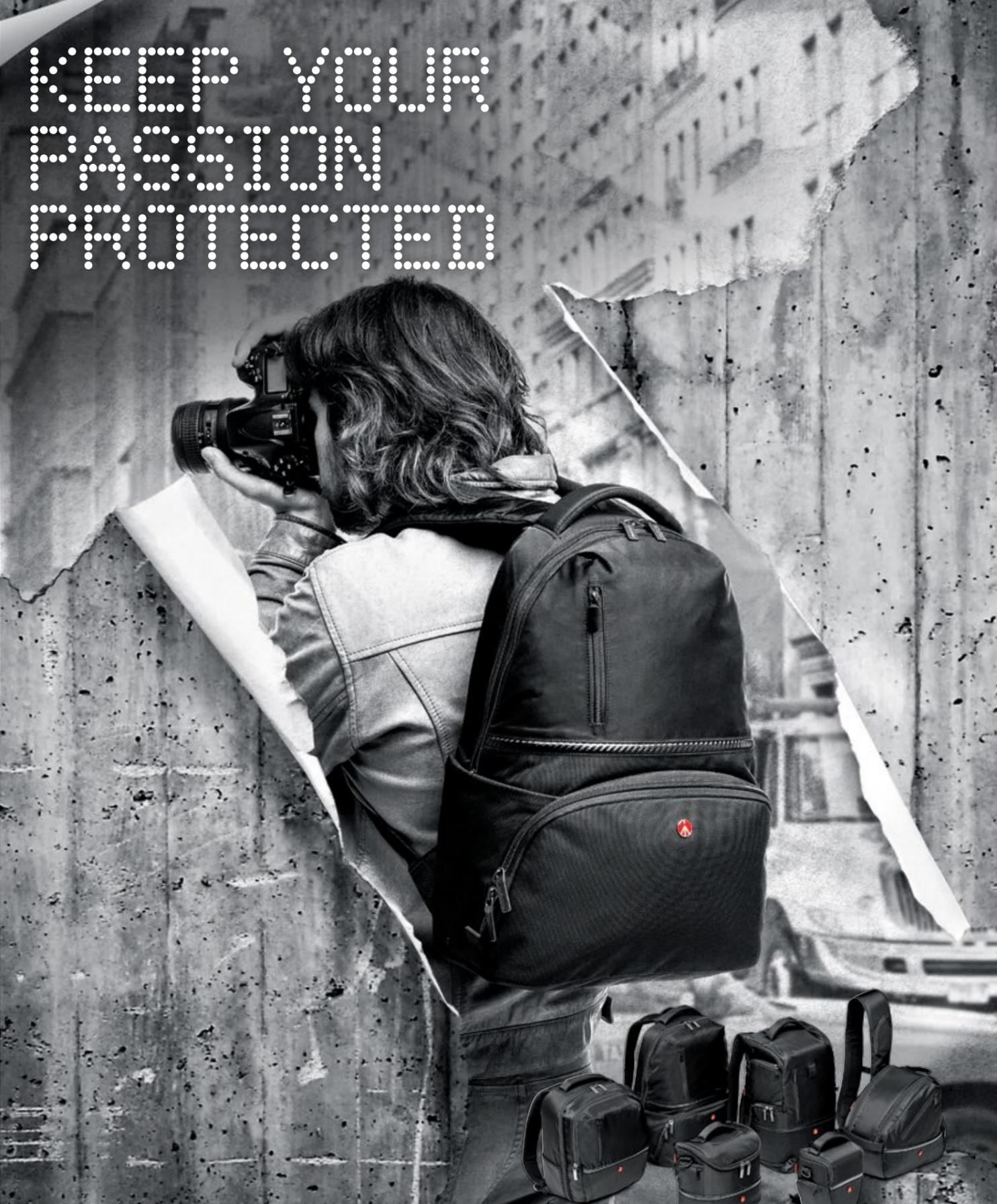
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© Images from top left: Julia Kuzmenko, Peter Rossi, Peter Coulson, Kelly Tunney, Heather Swan, William Long, Esther Bunning, Kelly Brown, Jerry Ghionis, Alexia Sinclair, Charmaine Heyer, Serena Hodson, Tony Hewitt and Yervant Zanzanian



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"I've been a member of the AIPA since my early days as an assistant, and although I haven't always been an active participant, I knew that I belonged to an organisation of like-minded individuals that held the same passion for photography that I do."

Whether you're looking for a strong sense of community, exclusive business resources and promotional opportunities, or just the reassurance of knowing that you have the support of your peers if you're ever in a bind – joining the AIPA is a no-brainer if you want to make a living as a commercial photographer in New Zealand."

Tony Drayton
www.tonydrayton.com

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Amy Scott to speak at InFocus 2014

As a professional photographer you work with people from all walks of life, and the success of your business relies heavily on your ability to build relationships with all of them. Whether it's in your dealings with clients, suppliers, colleagues, family or friends, effective communication is vital in developing successful relationships, and in turn, a successful business.

At Infocus 2014 we are excited to be offering a rare opportunity to expand your communication horizons by introducing Amy Scott. Amy is a high calibre speaker who is passionate about improving communication skills for people, families, businesses, organisations, teams, workplaces and communities everywhere.

Following a career as a practising lawyer, Amy changed direction, and has since had over 8 years experience as a communication consultant and a training consultant in the information technology and services industry.

Amy is an accredited 'Get Dotted!' facilitator and she takes great joy in her work throughout New Zealand and Australia – engaging and energising with her down to earth style.

Internationally recognised for her dynamic delivery on communication, planning and motivation, Amy Scott is one of Australasia's most sought after professional speakers.

In her presentation, Amy will introduce 'dots' and discuss the power of effective communication.

Discover why people feel, think and act the way they do and understand how 'dots' has transformed the lives of people who apply it.

This is a fun and interactive session with real life application – experience an effective and proven New Zealand made communication tool that has immediate impact.

In this keynote you will:

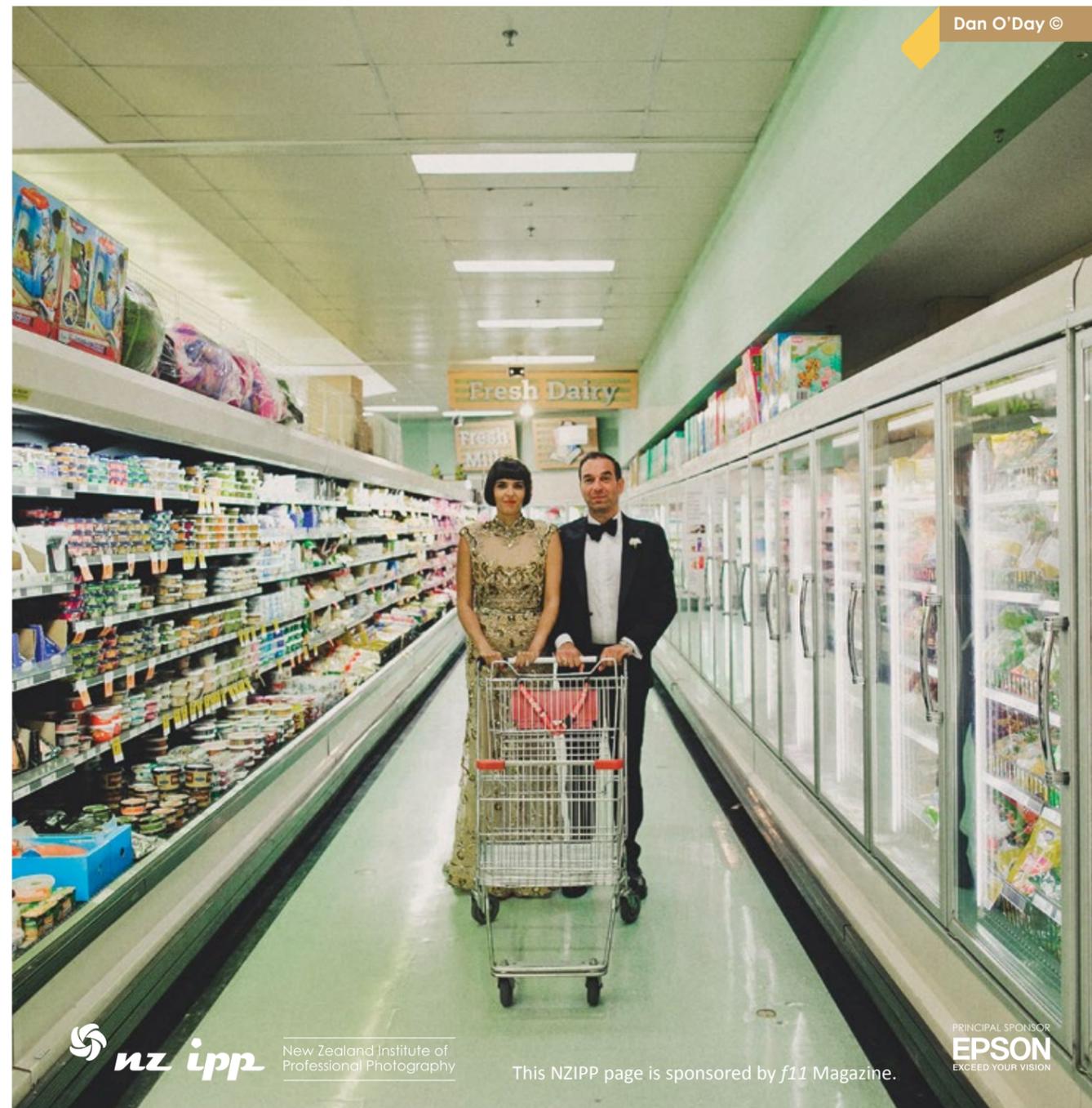
- Discover why some people can't help but rub you up the wrong way
- Gain an understanding of your dominant 'dot' (communication style)
- Get a taste of what 'dot' your workmates, clients and family members are
- Obtain an understanding of the four different communication styles
- Learn about some of your natural strengths
- Take away some excellent tips to assist in more effective communication

Developing your communications skills can help in all aspects of your life, from work to family, and everything in between. So let Amy excite and delight you, and have a fantastic time learning how to use this incredible communication tool.

'It's not rocket science – it is simply learning how not to rub people up the wrong way!' – Amy Scott

If you think you, and your business, could benefit from 'A Taste of Dots' and some of Amy Scott's sparkle, then REGISTER HERE for Infocus 2014, Rotorua.

MIKE LANGFORD
President New Zealand Institute of Professional Photography



Dan O'Day ©

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
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Infocus Conference Registrations

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The long and the short of it...

This is an age-old question, one that quite possibly may be a complete nonsense or in fact, a life-changing revelation. Simply put, wideangular and telephotoid are terms I use to describe those of us who favour either a wideangle or telephoto perspective when given a free hand to immortalise a person, object or scene in our own true style.

Think left or right handed, left or right wing, religious, agnostic or atheist, no matter how you look at it you have to have a position on it – accidental or considered – don't you?

The more left-brained amongst you will now be asserting that the long and short of it is totally dependent on the subject – who on earth would shoot a portrait with a wide angle lens or, on the other hand, what fool would take a telephoto to a sprawling landscape? (Me – guilty on both counts, where is this going? – ED)

By now, commercial shooters must be chiming in with 'surely it's up to the art director?'

That's all well and good but I'm trying to dig out something much deeper and possibly darker

here, something that might be traced back to an incident during childhood or the result of a fumbled teenage experiment. Something that has shaped the way you see the world and that you have no control over.

Some of you by now will be feeling inadequate because at this point you can't honestly say for certain that you know which way you are leaning. This is quite normal and doesn't mean you are in any way inferior. I'm going to equip you with the tools you need to make that discovery for yourself and find a new level of happiness that you didn't know existed. If you follow the instructions below hopefully you will no longer be in the dark. (This is beginning to sound like an infomercial – get on with it! – ED)

To begin with take a look through your back catalogue and see if any kind of pattern emerges... then ask yourself honestly which of the images in your collection are your real, true honest-to-goodness favourites. Try and ignore outside forces (meditation or sensory deprivation may be necessary here to really get in the zone) and look at them from your own point of view,



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not how you think others might judge or perceive them. How did that go? Are we clear now? All sorted? Happy? No? OK, on to the next step...

Ask yourself this question: If you were able to have only one lens affixed to your camera for the rest of your life, which would it be, wide or tele? This may be obvious to some of you and if so you are now sorted. Simple wasn't it?

So how about the poor tortured souls who are still wailing and gnashing their teeth out of indecision? Those who, through no fault of their own, sometimes favour both perspectives depending on their mood (or which of their personalities is in charge at that particular moment) and are now feeling like the 1% that society has forgotten.

Don't despair; we're not quite finished yet. There is one more tool in the toolbox, but it's not for the faint hearted.

If you are a commercial shooter this will have to wait for a decent lull in the action, or a vacation. Take your widest lens, and if it's a zoom rack it right out as wide as possible, then

go and shoot anything and everything with that lens for a week, a whole week, never zooming in (not even a fraction) or reaching for something longer. How did that feel, like what you shot?

Well don't get too excited because now it's time to do the opposite. I won't suggest taking your longest lens here (in case you are a sports or nature photographer with some serious long stuff), just something longer than 50mm will do. Now shoot with that for a week and do the same analysis. How'd we do? Anything?

Maybe you're not wideangular or telephotoid, perhaps you're a 50mm standard?

There are conclusions to be made, once you've determined your natural view of the world, in terms of an optical perspective, you can begin work on something even more compelling. That's your very own carefully considered personal perspective on each and every subject that crosses your path. ■

Buzz

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▶▶ Continued from page 136...

There have been exceptions, including the efforts of Australia's Peter Adams and Heide Smith. Adam's monumental documentation of world photographers has received some, but not enough exposure. Smith has selectively recorded many key players in the Australian photography industry.

The New Zealand Institute of Professional Photography is in the process of finalising a comprehensive documentation of surviving members of that country's armed forces from World War II. Perhaps they should apply some of the same diligence, patience and care to documenting their own contemporaries as image makers?

Given that these great projects have taken place, I am arguing that it should also be taking place at a grass roots level. As photographic practitioners we are all important. Only history will tell if we are to be elevated to the stratospheric level of Che Guevara...

Maybe it is a case of documenting our opposition in small towns or communities; recording members of our photographic club; creating portraits of our institute's office bearers; making powerful images of our competition winners; or recording those who practice in the same style or genre as ourselves. The reason for taking the photograph is unimportant, beyond the simple, very human value of one photographer recording another.

The important part of this process is what happens after the immediate usage. Local or regional museums are constantly seeking portraits of inhabitants; most state, provincial or national galleries collect portraits and as photographers we should be promoting photography as a portrait medium on an artistic par with paintings or sculpture.

The challenge is ours, first to execute against and then to promote as a body of work to the art community.

As I sit in the hectic, chaotic, humid environment that is Cuba, bombarded on one side by World Cup images and commentary, and under the charismatic gaze of Che himself, I am moved to mourn the paucity of passion in our personal image creation. ■

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Portrait reflections in Cuba

Sitting contemplating the steamy atmosphere that is Latin American Cuba, one cannot but be struck by the visual importance of two of their cherished and beloved heroes, Fidel Castro and Che Guevara.

Photographs of both men litter the environment relentlessly to reinforce popular support for what is, in essence, a dictatorship. This monograph will not canvas the back story of the loss of copyright for the poor photographer of the iconic Guevara image that prompted my reflection, but therein lies a story for another day.

With the recent loss of my own mother I was further struck by the lack of a visual library of images of, or including, her. In my defence, she was a difficult subject, coming from that practical depression generation who regarded photography as something to be undertaken only within the social confines of an 'important' occasion. A wedding, a christening, a significant birthday – something requiring dressing up and presenting one's self in best light was the only time suitable for photography. My dear departed mum expressed her commonly held opinion for over thirty years that I was only indulging myself with a photographic hobby.

Over my photographic lifetime I have been fortunate to have been the subject of many portraits by some of the world's better photographers.

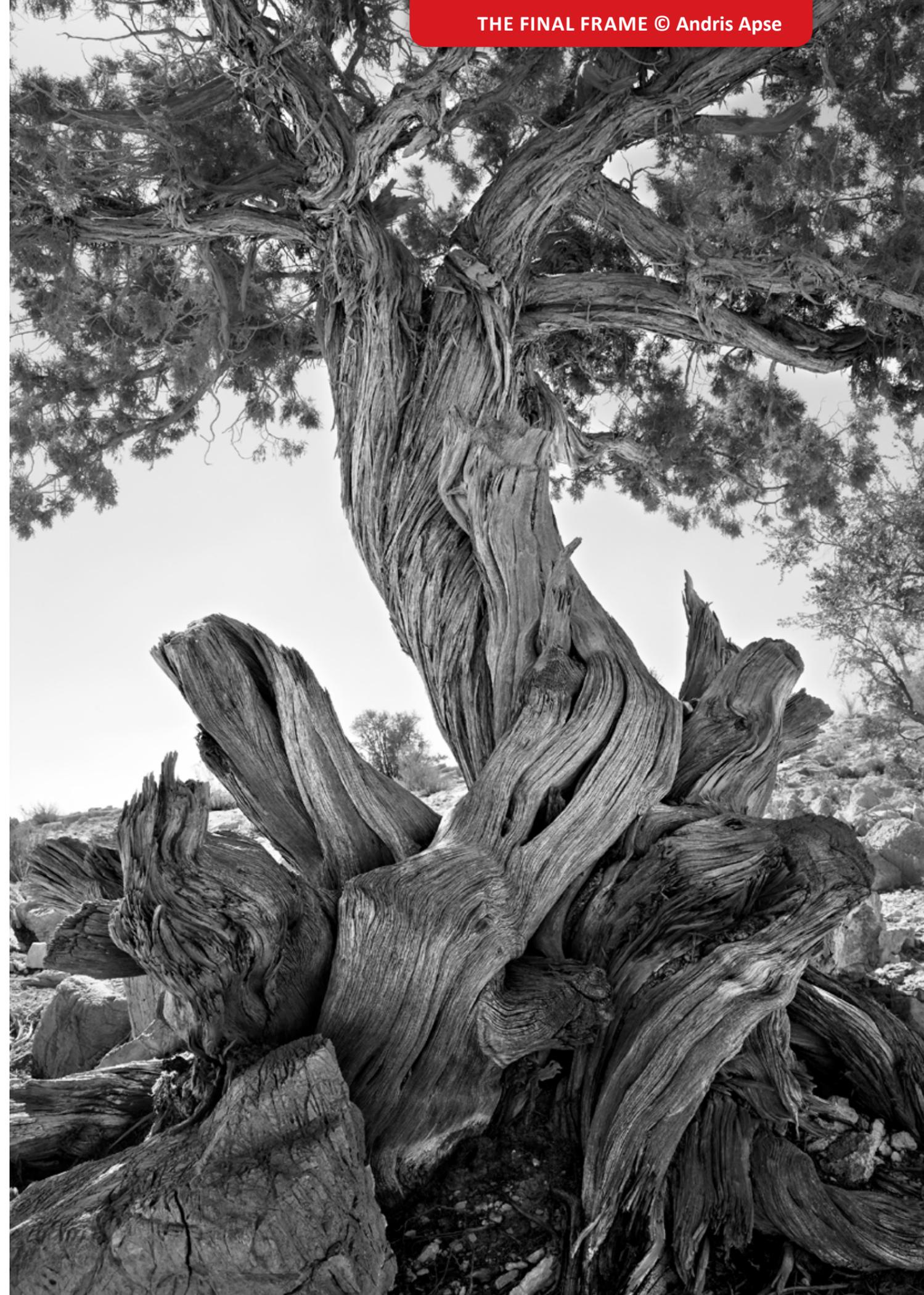
On occasions I sought the image, at other times it was offered; and I responded enthusiastically. I saw the process as part of my visual learning curve to discover how different artists perceived my less than attractive profile and to observe the techniques they used to record that difficult subject.

Sometimes passionately discussing the photographic process, at other times just sitting back and watching technique, style or lighting – it was all part of that process of learning.

But a more important procedure was taking place. On a micro level one photographic practitioner was being documented through his career – sometimes holding a camera – at other times just the person.

As practitioners within a visual industry we are often guilty of failing to record our own with the diligence that we should.

◀◀ **Continued on page 135...**



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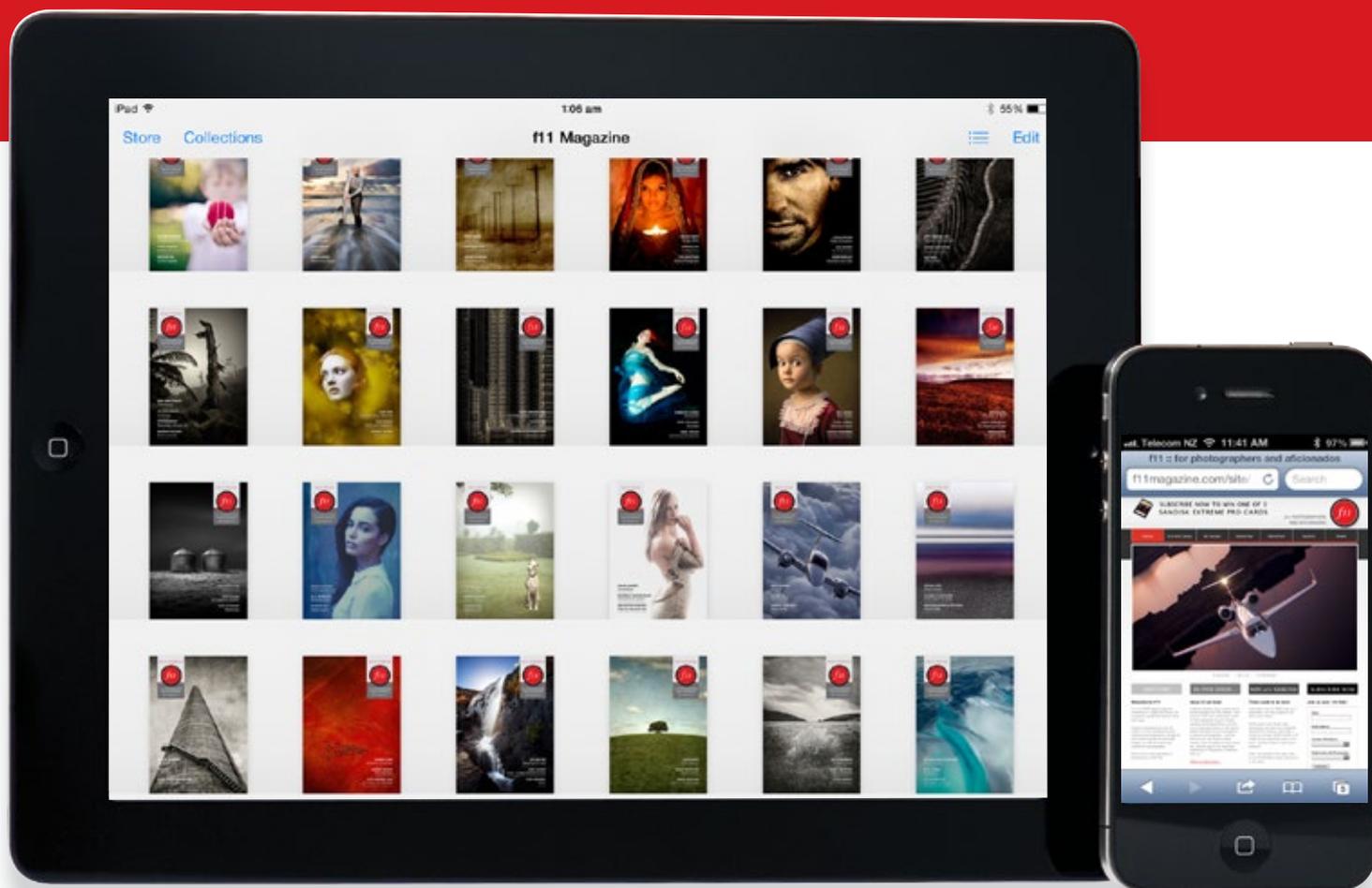
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