

ISSUE 37 | OCTOBER 2014



*for* PHOTOGRAPHERS  
AND AFICIONADOS

[www.f11magazine.com](http://www.f11magazine.com)

**JOSHUA HOLKO**  
Devoured by the desert

---

**AIPP APPA AWARDS 2014**  
The best from Australia

---

**JENNY JACOBSSON**  
Storyteller

---



The Ultimate  
Driving Machine



# UNCONFORM.

## THE FIRST-EVER BMW X4 SUV.

Unconventional. Unexpected. Unafraid. The first-ever BMW X4 is undeniably different yet highly enticing. Combining without compromise, the utility of an SUV with the styling and performance of a Coupé. Form truly meets function as its distinctive styling is backed up with formidable engine performance. Its high output bi-turbo diesel engine delivers an immense 630 Nm of torque and blistering acceleration of 0 to 100 km/h in just 5.2 seconds. The BMW X4 showcases the latest in in-car connectivity with BMW ConnectedDrive and xDrive, BMW's intelligent all-wheel-drive system. Making the BMW X4 the ultimate vehicle for the New Zealand active lifestyle. It's time to unconform.

**Priced from \$99,500 drive-away.**

FIND OUT MORE



**BMW ConnectedDrive**  
So connected, you're free.

Our antipodean awards season continues with the 2014 Canon AIPP APPA (Australian Professional Photography Awards) being conducted during September. We're showcasing the category winners, including the Australian Professional photographer of the Year, James Simmons. Congratulations James, chalk this up as a victory for wedding photographers in Australia – and everywhere else!

It's also a great opportunity for us to show a fine collection of award winning images from across the discipline. Our coverage starts on page 12 and runs across 42 consecutive pages, so take a big breath and dive on in. We can only scratch the surface here, you can see more at the AIPP website by taking the link in the feature.

In addition to this veritable orgy of imagery, this issue focuses the spotlight on two photographers working in very different areas.

Joshua Holko is a Melbourne based Australian photographer whose work featured in this magazine exactly three years ago – to the issue. In this return to our virtual pages, Joshua shares a carefully crafted photo essay on the deserted town of Kolmonskop in Namibia. It's half a world away from his usual work these days, as a specialist Polar photographer working in the Arctic and Antarctic regions.

Jenny Jacobsson is a Swedish photographer from the city of Gothenburg. Her mission is to create a narrative, using expressive and emotional imagery. From concept, through construction, capture and post production, her images hint at stories where the impossible really does become possible. It's a far cry from her previous work in neurobiology and the satisfying result of a decision to follow her heart and embrace her passion for creating conceptual imagery.

So, with images taken all over Australia, in the deepest Namib desert and the northern climes of Scandinavia, our content, as ever, reflects the global nature of this magazine, and the broad outlook of the artists we feature here.

Sit back, relax and enjoy this issue... ■

**Tim**

tim@f11magazine.com

### Issue 37 | October 2014

*f11* Magazine  
P O Box 37-233, Parnell  
Auckland 1151, New Zealand  
www.f11magazine.com

### Publisher/Creative Director:

Tim Steele  
tim@f11magazine.com

### Editorial:

editor@f11magazine.com

### Advertising Sales:

sales@f11magazine.com

### Design/Layout:

Donna Hoyle & Sara Lockett  
of Donna Hoyle Design

### Web Developer:

David MacLeod

### Contributors:

Gary Baildon :: Tony Bridge ::  
Darran Leal :: Ian Poole ::  
Malcolm Somerville

### Featured In This Issue:

AIPP APPA Awards 2014 ::  
Joshua Holko :: Jenny Jacobsson

Notice To Readers and Advertisers:  
The publishers of *f11* Magazine take every care in the production of each issue of this title but we are not liable for any editorial error, omission, mistake or typographical error. In the case of advertising material supplied, we as publishers, make no representation and provide no warranty as to the accuracy of descriptions or offers within. As publishers we accept no liability for any loss, which any person may incur while relying on the accuracy or description of any statement or photograph herein. The views expressed by all contributors are not necessarily those of the publisher. *f11* Magazine reserves the right to decline any advertising for any reason. Copyright *f11* Magazine 2014: All of the content published in this magazine is subject to copyright held either by the publisher in the whole or in part by the contributing photographers. Any infringement may incur legal action. No part of this magazine may be used in part or in full in any way without the express written permission of the publisher.

**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.



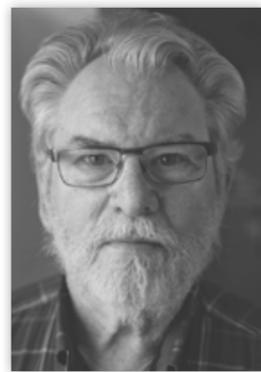
**TONY BRIDGE** is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search of new images and true meaning. Like any modern day guru, in Yoda fashion, he thinks way too much, constantly reinvents himself and often pontificates on one of his blogs, enriching us all in the process. Rather than joining the rest of the team in the cult of Mac, he insists 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 many years. Well known for his extensive work as an educator at both Queensland's Griffith University College of Art, and Queensland University of Technology, and with a background as an advertising/commercial photographer in Brisbane, Ian is now turning his hand to finely crafted black and white portraiture. He is a director of Foto Frenzy, which specialises in photographic education in Brisbane. Erudite, witty and urbane, or so he tells us, he's one of *f11* Magazine's ambassadors in Australia.



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



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



*'Collaboration, it turns out, is not a gift from the gods but a skill that requires effort and practice.'* – Douglas B. Reeves

**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 139** of this issue.



12

## 2014 APPA AWARDS

Canon AIPP Australian Professional Photography Awards



James Simmons, Canon AIPP Australian Professional Photographer of the Year © James Simmons



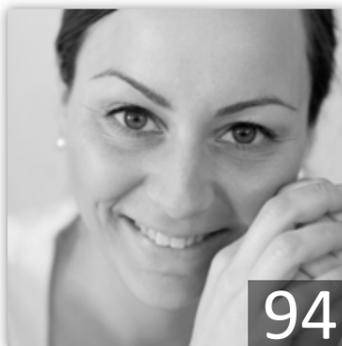
56

## Joshua HOLKO

Devoured by the desert



© Joshua Holko



94

## Jenny JACOBSSON

Storyteller



© Jenny Jacobsson



COVER IMAGE – Namib Desert © Joshua Holko <http://www.jholko.com>

## Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	122
APS	126
PSNZ	127
Malcolm Somerville	128
ACMP	130
AIPP	132
AIPA	133
NZIPP	134
Gary Baildon	136
The Deep End	
Ian Poole	140

*'I always thought of photography as a naughty thing to do – that was one of my favourite things about it, and when I first did it, I felt very perverse.'* – Diane Arbus

### CHRIS RAINIER: CULTURES ON THE EDGE

Considered one of the leading documentary photographers in the field today, Chris Rainier captures powerful and compelling images of indigenous cultures whose ways are under threat. Chris was the last of Ansel Adams' assistants, from 1980-1985.

Source: National Geographic Live! Via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



### FINDING THE ESSENCE...

Supermodel Helena Christensen and documentary photographer Mary Ellen Mark discuss their work, travels and inspirations with Mark Seliger. From Johnny Depp to the circus performers of India and from the villages of Peru to the celebrities of Hollywood, Christensen and Mark talk about the challenges of finding the essence of their subjects...

Source: Capture with Mark Seliger via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



### PURE BEAUTY: FRANK DE MULDER IN NAMIBIA

In a mixture of Helmut Newton and Peter Lindbergh, Frank De Mulder shoots provocative and pure beauty at the same time. (NSFW – contains nudity)

Source: YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



## LEICA M-P

Ready when you are.

NEW

The decisive moment is often unique and never to be seen again. To be ready to shoot it at a moment's notice, the new Leica M-P features a two-gigabyte buffer memory. So no matter how fast life happens, the new Leica M-P is ready and waiting to capture your view of the world – instantly.

Discover the pinnacle of M-Evolution at [www.m-p.leica-camera.com](http://www.m-p.leica-camera.com)

M60

60 YEARS OF LEICA M





**Too much of a good thing...**

I am in middle age. So I can remember a time when 35mm film photographers were treated as poor relations or even shut out by certain image libraries where the 'powers that were' insisted on seeing at least a medium format transparency on their light

boxes, if not their ideal, a lovely sheet of perfectly exposed 4x5 film.

'Easier to handle, easier to see, easier to sell...' was their mantra.

Faced at the time with hideous costs to replace their small cameras with medium format, and confident of the quality inherent in their diminutive little chips of Kodachrome 35mm, sprocket holes et al, their workaround was to carefully laboratory duplicate their images on to a larger format piece of film and submit that to the agency's photo editors. Nothing said, but job done – the image survived the transfer, the editors had their wishes met, and commerce around the sale or rental of imagery continued unabated.

Although, we had not even heard of the term at the time, this was an early case of 'upsampling' – making something quite small and stunning into an even larger and no less convincing version of itself. For a long time this worked a treat, buying the time photographers needed for stock agencies, editors and publishers to become cogniscent of, and at ease with the capabilities of smaller formats. One by one, the holdout agencies relaxed their previously strongly held prejudices and 35mm was accepted almost universally as viable. Quantum

improvements in film technology, yielding greater resolution and finer grain also played their part in the process of attitudinal change.

Fast forward to 2014 and not a single day goes by where I'm not exposed to an absolute reversal of the scenario described above. Now 'downsampling' has become the new norm as everyone from an iPhone user to a D810, Phase or Hasselblad owner must dramatically reduce the size of their native images for reasons of suitability, transmission, storage or application.

It's such a part of the routine, yet we continue to chase higher and higher resolution in spite of the fact that 'more' is not necessarily better for the majority of purposes to which we direct, or for which we supply, our images.

50, 36 or 22 megapixel images downsized for that client's website to 1200 pixels wide; full HD 1080P video reduced to 720P for broadcast; 4K capture reduced to HD for the most widespread exposure to audiences whose playback devices and available screen real estate can't, and perhaps won't ever, rise to the pixel demands of actual 4K display.

I'm not making a case for holding back the tides of progress, far from it, but instead of aggressively chasing more and more pixels perhaps we should consider changing the conversation towards the idea of making better use of the ones we have now, the ones we're downsampling daily?

How much is too much of a good thing, and will we know it when we see it? ■

**TS**

tim@f11magazine.com  
feedback@f11magazine.com





# SP

## SUPER PERFORMANCE

*Trusted by professionals around the world*

"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







# Sharpness

## Moving beyond the illusion

Things are not what they seem.

Moving forward on the path of photography is generally considered to be a process of learning, of developing new awareness and understanding, of mastering technique, composition and content.

As we build upon our learnings, as we add new books to the library of our photographic knowledge, so we believe our picture making will improve and what we are trying to communicate will become ever clearer.

However mastery is equally about unlearning, about recognising those things we take for granted, about picking them up, carefully examining them and then realising our own innate acceptance of things which aren't actually true.

Case in point: at many of my workshops, when discussing light, I will often take a sheet of white photocopier paper, hold it up in front of the class, and then asked them what colour it is. Usually this is done indoors, so the room is often lit by incandescent light bulbs, whose colour temperature is somewhere around 2500°K.

They know it is a trick question, but almost all of them will give the same answer: white. Of course the answer is that it is yellow, because the light reflected from the surface of the paper is yellow. What has happened, what trips us up so often, is that we have 'learned' to attach the label 'white' to that piece of paper. Our optic nerve transmits the yellow data to the brain, which uses a psychological filter (specifically, that all photocopier paper is white) and the mind, thus instructed, 'sees' it as white.

Becoming aware of this discrepancy some years ago, I opted to set my white balance to daylight for all situations, and then used the often-surprising results to recalibrate my mind.

Recently I spent a couple of days staying with a photographer friend. On the wall of his entrance hall is a beautiful image of some old cottages in a very picturesque village near here. As I'm often wont to do, I got up close and personal with it. It is a fine image, and one he is justifiably proud of. But to my mind it was too sharp, so sharp in fact that every texture was defined in acute relief. It had the quality of an



© Tony Bridge

engraving rather than a photograph, which of course was not my friend's intention.

I have begun to wonder if this over-sharpening is not a product of deterioration in the vision of its practitioners, that as we grow older and our visual acuity lessens, we subconsciously compensate.

Claude Monet, after having cataract surgery in the early 1900s, writes in his letters about how horrified he was by the saturation and intensity of the colour palette he had been using up until that time.

Sharpness and, more importantly, non-sharpness are two things our mind uses to judge distance. Atmospheric haze and distance soften outlines and our mind reads those as distance. Landscape photographers should be especially aware of this, if we are to create the illusion of distance in a grand landscape photograph.

It was the morning after the last supermoon for the year, when I got up and looked out my window. There was no wind, only a moderate frost and some light fog on the landscape. Wind and atmospheric haze had ruined my attempts

at shooting the moonrise the previous night, but the weather had settled overnight, and there was time to photograph as the moon set. I went to the top of a road just outside the small village where I live, where I could look across the valley and have the moon in the back of the shot. The photography was relatively straightforward, but there were some decisions to be made in post-production. One of the characteristics of this area is the great sense of distance, and over sharpening the Garibaldi range in the distance would have led to an argument between it and the long line of Barney's Lane leading towards it.

I opted, if anything, to borrow a trick from Rembrandt's paint box, to apply some softness to the hills in the background, and thereby increase the sense of scale and distance.

Absolute sharpness – often elusive, but not always necessary. ■

**TB**

tony@f11magazine.com  
www.thisonybridge.com  
www.hurunuiproject.com

# 2014 APPA

## 2014 Canon AIPP Australian Professional Photography Awards

Australia's finest professional photographers gathered in Sydney in September for the coveted Canon AIPP Australian Professional Photography Awards ('Canon AIPP APPAs').

James Simmons walked away with \$10,000 and the prestigious title of 2014 Canon AIPP Australian Professional Photographer of the Year for his stunning images in addition to winning the 2014 AIPP Australian Wedding Photographer of the Year award.

'I work really hard for what I do but I never dreamed this win was possible. I'm honoured to be positioned in the ranks of so many photographers that I've idolised,' says James Simmons. 'I'm a pretty adventurous person. I like to push people out of their comfort zones and give them the confidence to be photographed. I want to make people feel good in front of the camera and getting them to try something that is a bit different creates artwork they can be proud to hang on their walls.'

In their 38th year, the Canon AIPP APPAs offer a grand prize of \$10,000 and category prizes of \$1,000 cash.

'Photography has a unique power to make people stop, consider the world, and perhaps even think differently,' said Canon's manager of Professional Photography, Chris Macleod. 'At a time when there are more photos being taken than ever before, we're seeing the standard of professional photography continue to challenge us with new perspectives on storytelling through images.'

Conducted by some of Australia's most recognised photographers, judging for the awards took place over three days at the industry's annual Digital Show. Each of the thousands of images entered was critiqued in detail by the esteemed judging panel.

'The Canon AIPP APPAs are the forefront of creative photography and, in essence, they reset the boundaries of expression through images,' ▶



*2014 Canon AIPP Australian Professional Photographer of the Year, and Australian Wedding Photographer of the Year, James Simmons. This image was awarded a Gold Distinction in the Wedding category. © James Simmons <http://jamessimmonsphotography.com.au/>*

*Wedding category sponsor: Graphi Studio.*

says AIPP Executive Officer, Peter Myers. 'The competition is stronger than ever and saw more than 2,790 entries in total.'

This magazine is once again proud to play a small role in this event, providing support for the AIPP and this awards program, and congratulates all of the winners and participants. We also provide the institute with exposure in every issue of the magazine as part of a long term partnership commitment.

In this extended feature, we bring you the category winners, followed by a carefully collated collection of images which received awards and stood out for us.

A complete list of category winners follows at the end of this feature.

For further information, visit:  
[www.aippappa.com/appa-2014](http://www.aippappa.com/appa-2014) ■

**AIPP / TS**

*'I work really hard for what I do but I never dreamed this win was possible.'* – James Simmons, Canon AIPP Australian Professional Photographer of the Year



2014 AIPP Australian Professional Photographer of the Year, and Australian Wedding Photographer of the Year, James Simmons. This image was awarded a Silver in the Wedding category. © James Simmons <http://jamessimmonsphotography.com.au/>



2014 AIPP Australian Advertising Photographer of the Year, Matthew Everingham.

This image was awarded a Silver. © Matthew Everingham

<http://mattheweveringham.com/>

Advertising category sponsor: AIPP.

► 2014 AIPP Australian Commercial Photographer of the Year, Aran Anderson.

This image was awarded a Silver Distinction. © Aran Anderson

<http://www.arananderson.com.au/>

Commercial category sponsor: PPIB.





2014 AIPP Australian Creative Photographer of the Year, Kirsten Graham.  
This image was awarded a Gold in the Travel category. © Kirsten Graham  
<http://composephotography.com.au/>

Creative category sponsor: EIZO



This image by Kelly Gerdes was the Highest Scoring Image in the 2014 Canon AIPP Australian Professional Photography Awards. This image was awarded a Gold Distinction in the Illustrative category. © Kelly Gerdes  
<http://www.kellygerdesphotography.net/>

Highest Scoring Image category sponsor: Ilford.

***'The competition is stronger than ever and saw more than 2,790 entries...'*** – Peter Myers, AIPP Executive Officer



2014 AIPP Australian Documentary Photographer of the Year, Anthony McKee.  
This image was awarded a Gold in that category. © Anthony McKee  
<http://www.anthonymckee.com.au/>  
Documentary category sponsor: Eleven40.

◀ 2014 AIPP Australian Birth Photographer of the Year, Victoria Berekmeri.  
This image was awarded a Silver in that category. © Victoria Berekmeri  
<http://www.berekmeriphotography.com/>  
Birth category sponsor: Pixles.



2014 AIPP Australian Emerging Photographer of the Year, Adam Williams. This image was awarded a Silver Distinction in the Landscape category. © Adam Williams <http://www.australianphotographer.com/adam-williams.html>

Emerging Photographer category sponsor: AIPP.



2014 AIPP Australian Fashion Photographer of the Year, Peter Coulson. This image was awarded a Silver in that category. © Peter Coulson <http://www.koukei.com.au/>

Fashion category sponsor: Bowens ( CR Kennedy).



2014 AIPP International Photographer of the Year, Luke Edmonson. This image was awarded a Silver in the Wedding category. © Luke Edmonson <http://www.edmonsonweddings.com/>  
International category sponsor: Fotrel.



2014 AIPP Australian Illustrative Photographer of the Year, Keren Dobia. This image was awarded a Silver Distinction in that category. © Keren Dobia  
<http://kerendobia.com.au/>

Illustrative category sponsor: IPS.



2014 AIPP Australian Landscape Photographer of the Year, Ricardo Da Cunha.  
This image was awarded a Gold in that category. © Ricardo Da Cunha  
<http://www.ricardodacunha.com.au/>

Landscape category sponsor: L & P Photographics.

► 2014 AIPP Australian Science, Environment and Nature Photographer of the Year,  
Joshua Holko. This image was awarded a Silver in that category. © Joshua Holko  
<http://www.jholko.com/>  
Category sponsor: AIPP.





2014 AIPP Australian Portrait Photographer of the Year, Peter Rossi. This image was awarded a Silver Distinction in that category. © Peter Rossi <http://www.highlights.com.au/>

Portrait category sponsor: Kayell Australia.

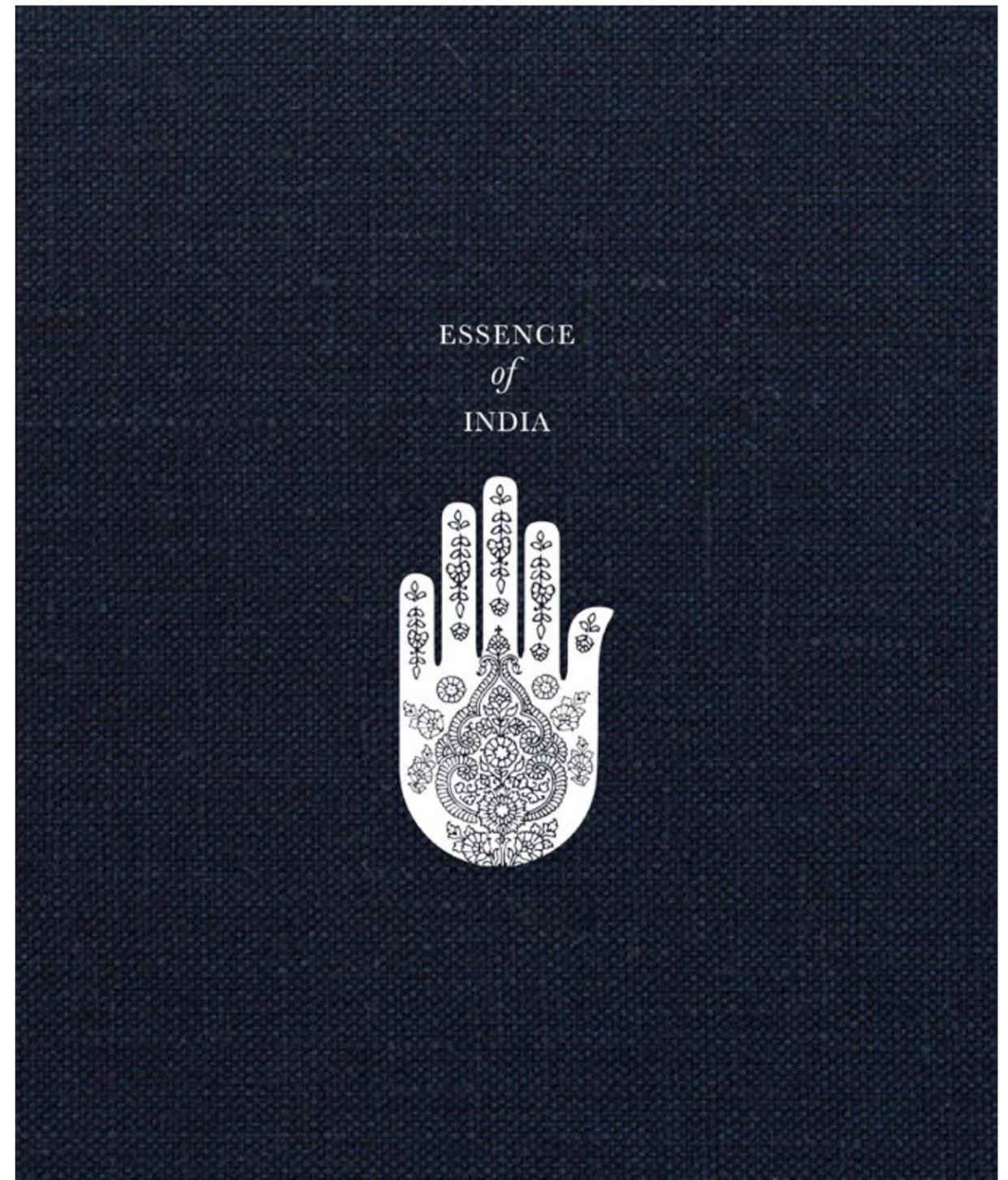


2014 AIPP Australian Sport Photographer of the Year, Matt Palmer. This image was awarded a Silver in that category. © Matt Palmer <http://recordmakers.photography/>  
Sport category sponsor: digiDIRECT.



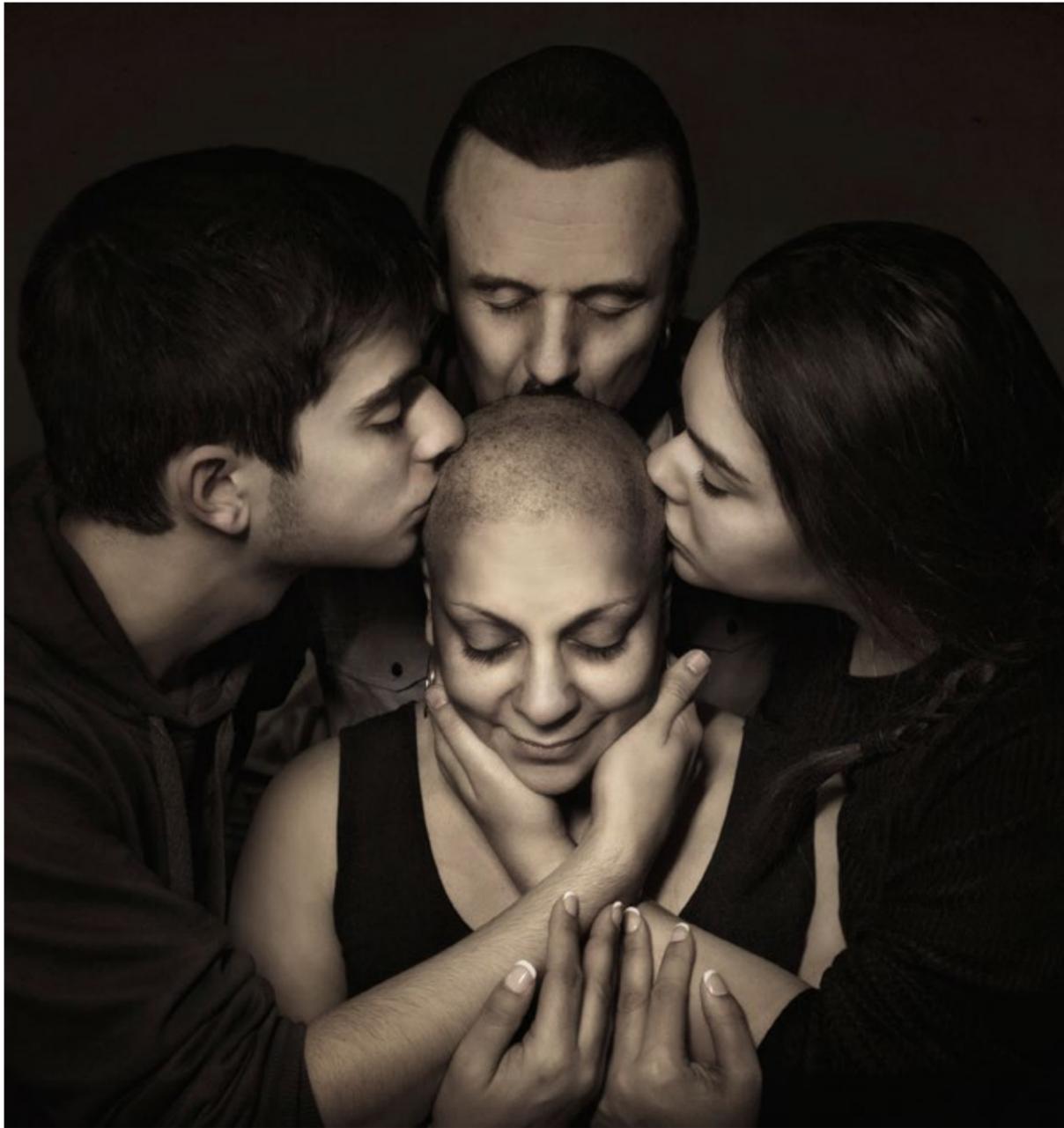
2014 AIPP Australian Photography Book Award, Peter Eastway. © Peter Eastway  
<http://www.petereastway.com/>

Book category sponsor: Memento Pro.



2014 AIPP Australian Album of the Year Award, Nadine Saacks. This album was awarded a Silver Distinction in that category. © Nadine Saacks  
<http://www.nadinesaacks.com/>

Album category sponsor: Asukabook and Wacom.

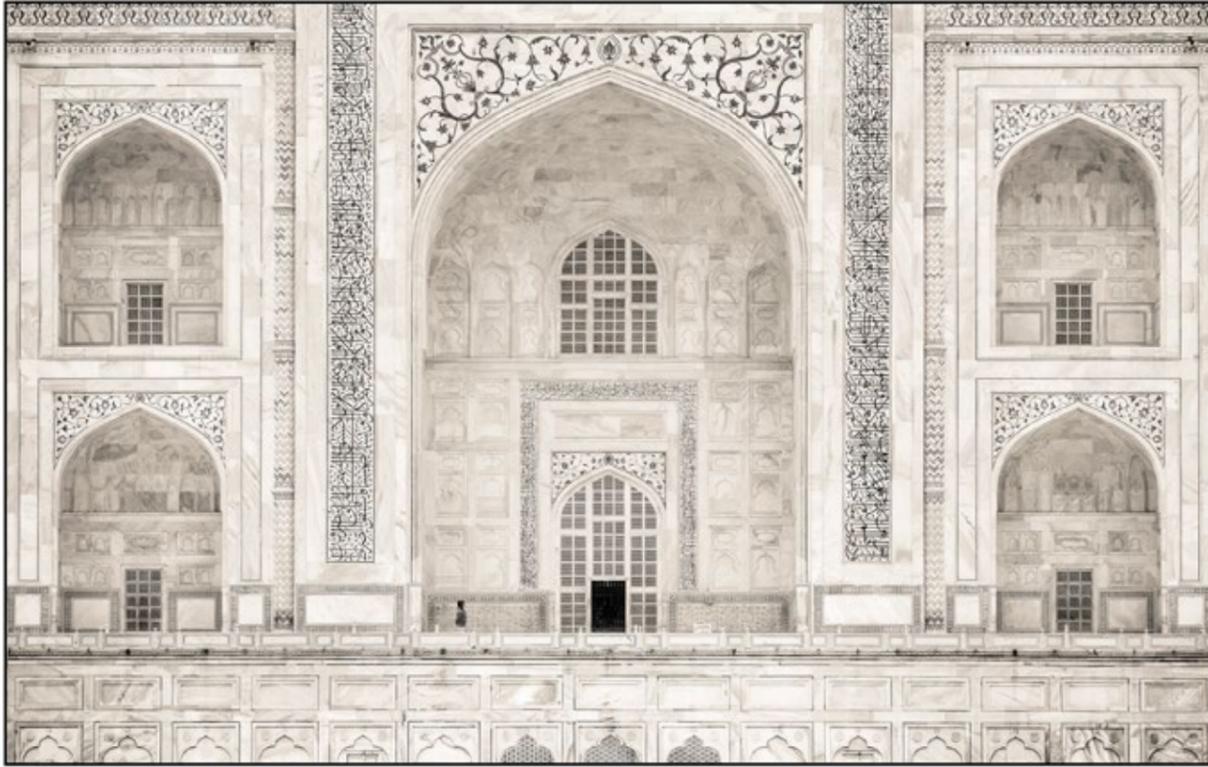


2014 AIPP Australian Student Photographer of the Year, Jacqui Hogan. © Jacqui Hogan  
<http://www.evokeimagery.com.au>

Student category sponsor: Kodak Alaris.



2014 AIPP Australian Family Photographer of the Year, Kelly Brown.  
This image was awarded a Silver in that category. © Kelly Brown  
<http://www.littlepiecesphotography.com.au/>  
Family category sponsor: Atkins Technicolour.



2014 AIPP Australian Travel Photographer of the Year, Nick Rains. This image was awarded a Gold Distinction in that category. © Nick Rains <https://www.nickrains.com/>

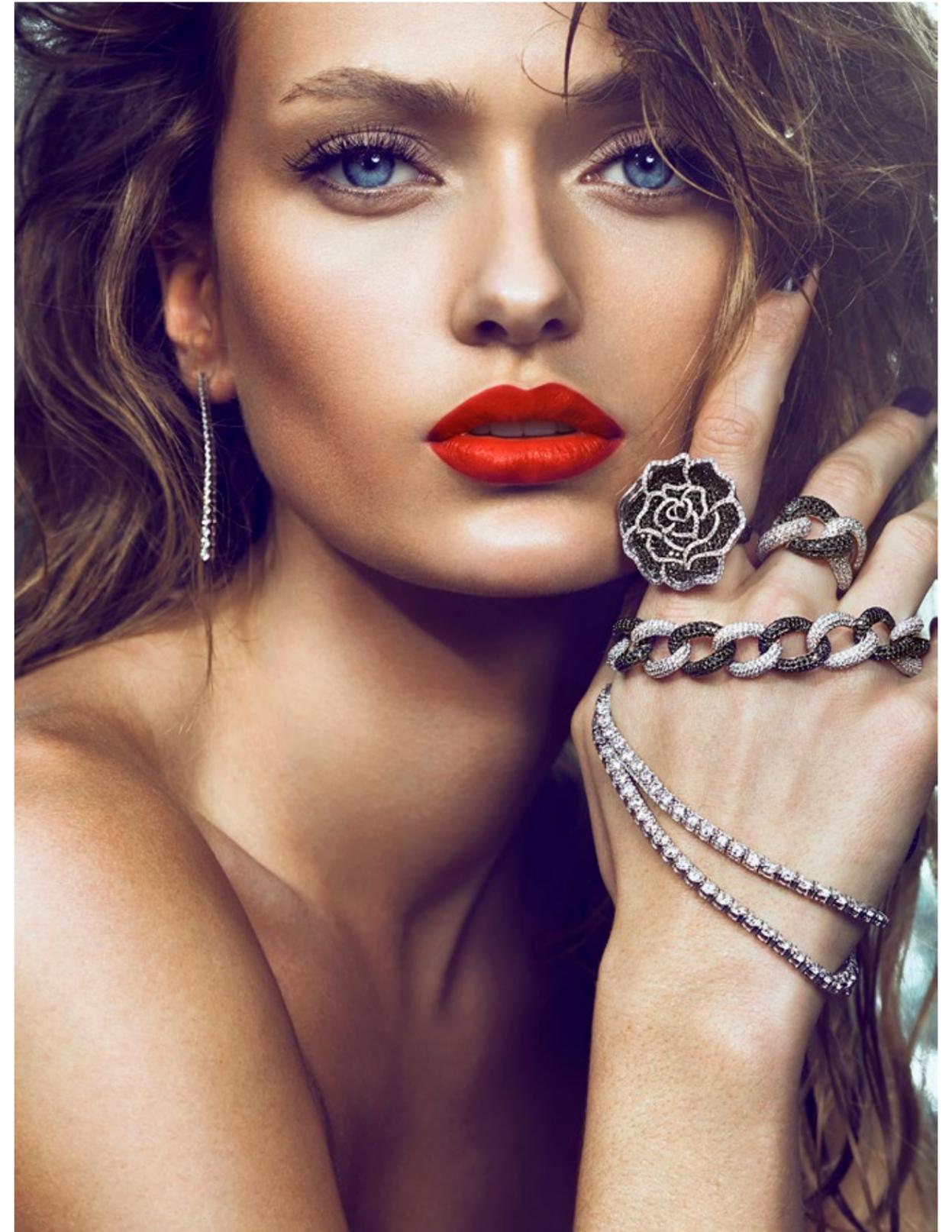
Travel category sponsor: LowePro.



Finalist for the 2014 AIPP Australian Family Photographer of the Year category, Luisa Dunn. This image was awarded a Silver in that category. © Luisa Dunn <http://www.photographers.com.au/luisadunn>



Finalist for the 2014 AIPP Australian Travel Photographer of the Year category, Steve Scalone. This image was awarded a Silver Distinction in that category. © Steve Scalone <http://www.stevescalone.com/>



Finalist for the 2014 AIPP Australian Fashion Photographer of the Year category, George Favios. © George Favios <http://www.georgefavios.com/>



Finalist for the 2014 AIPP Australian Wedding Photographer of the Year category, Ryan Schembri.  
This image was awarded a Silver Distinction in that category. © Ryan Schembri  
<http://ryanschembri.com/>



► Finalist for the 2014 AIPP Australian Portrait Photographer of the Year category, Vicky Papas. This image was awarded a Silver Distinction in that category. © Vicky Papas  
<http://vergara.com.au/>



*This image by David Sievers was awarded a Gold in the Commercial category.*

© David Sievers

<http://www.davidsievers.com/>



*This image by Gavin Jowitt was awarded a Silver in the Commercial category.*

© Gavin Jowitt

<http://www.gavinjowitt.com/>



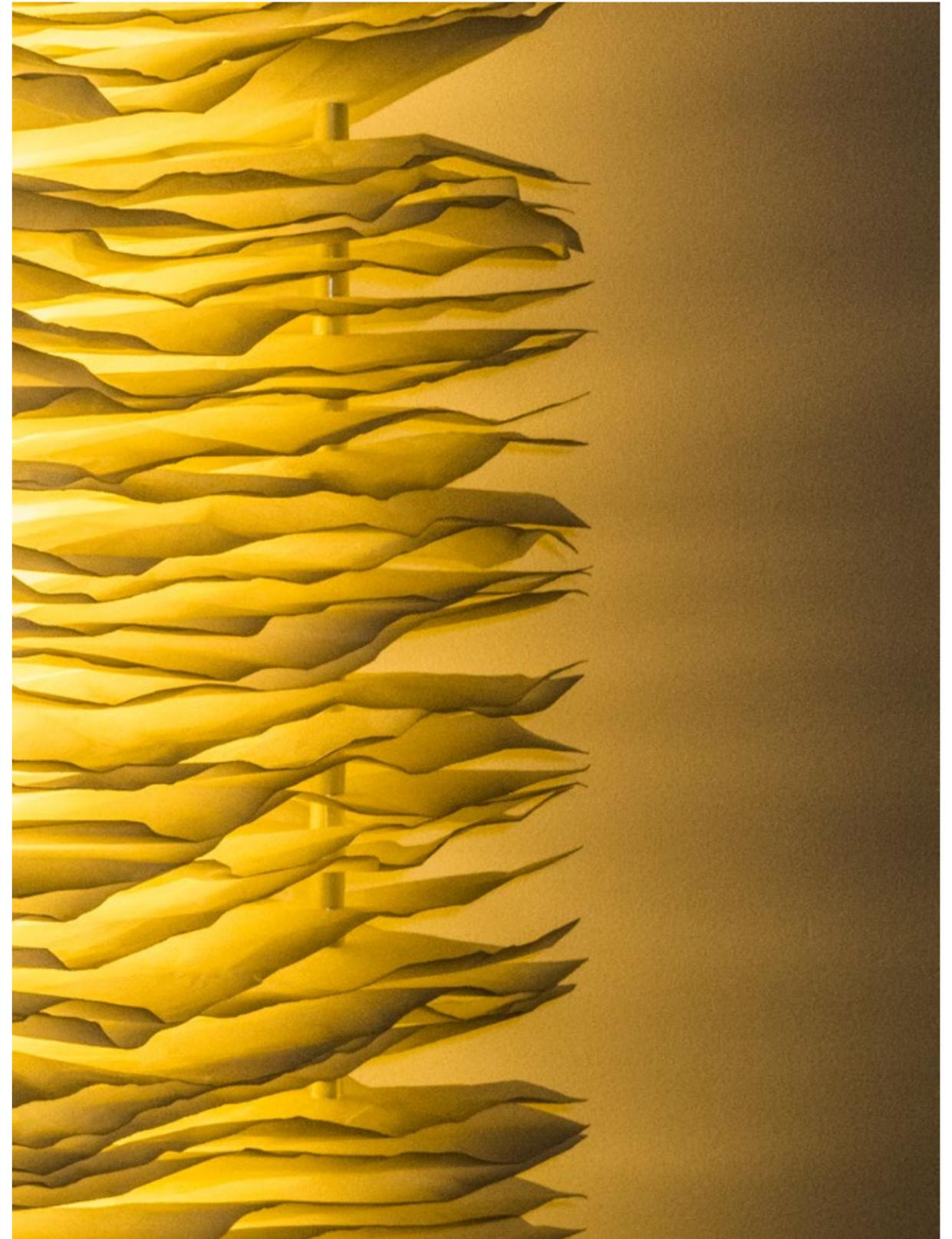
*This image by Sara Hannigan was awarded a Silver in the Family category.*  
© Sara Hannigan



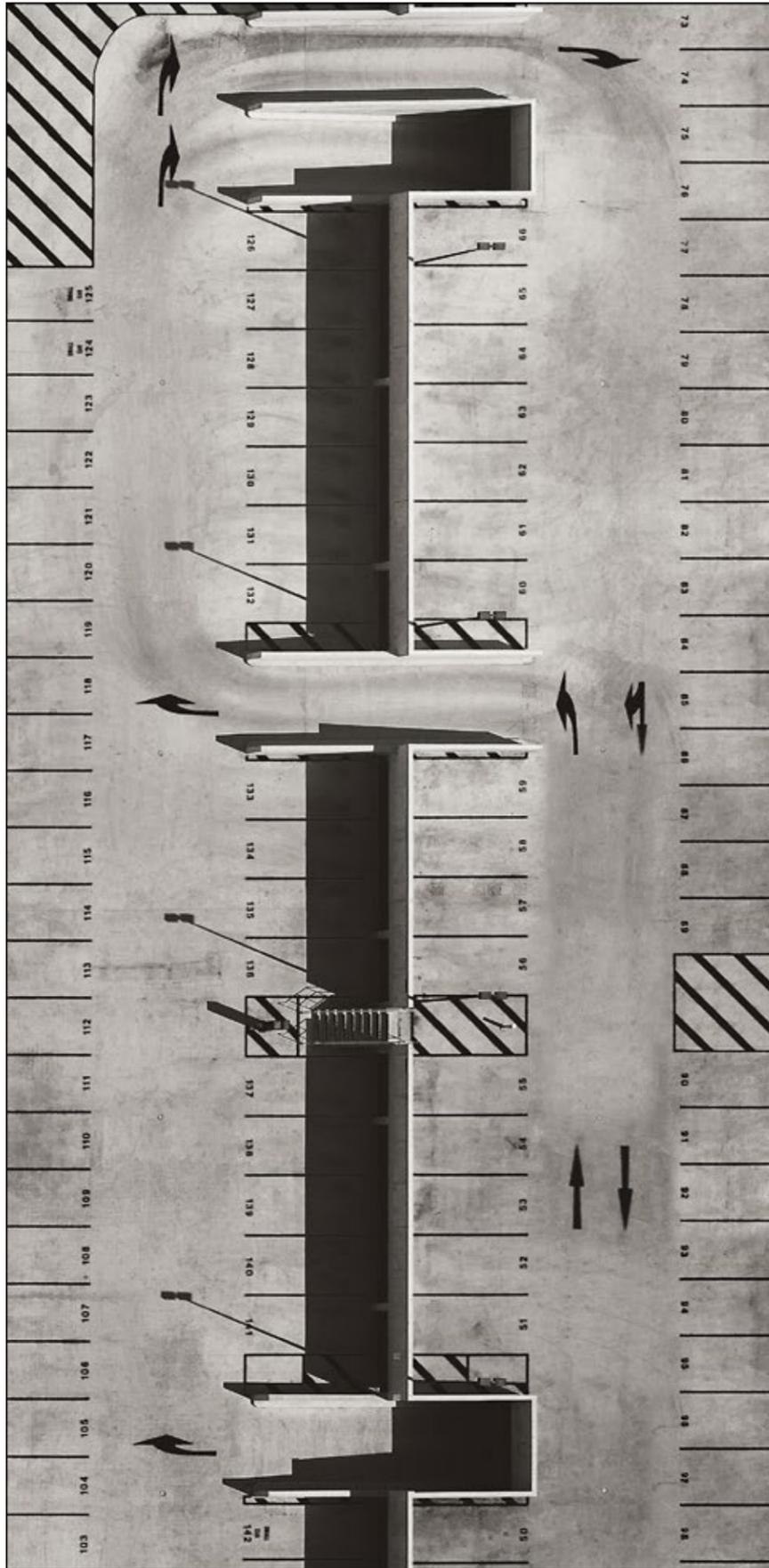
*This image by Charmaine Heyer was awarded a Gold in the Illustrative category.*  
© Charmaine Heyer  
<http://www.highlights.com.au/>



*This image by Brooke Orchard was awarded a Silver in the Illustrative category.*  
© Brooke Orchard  
<http://brookeorchardphotography.viewbook.com/>



*This image by Robyn Smith was awarded a Silver in the Illustrative category.*  
© Robyn Smith

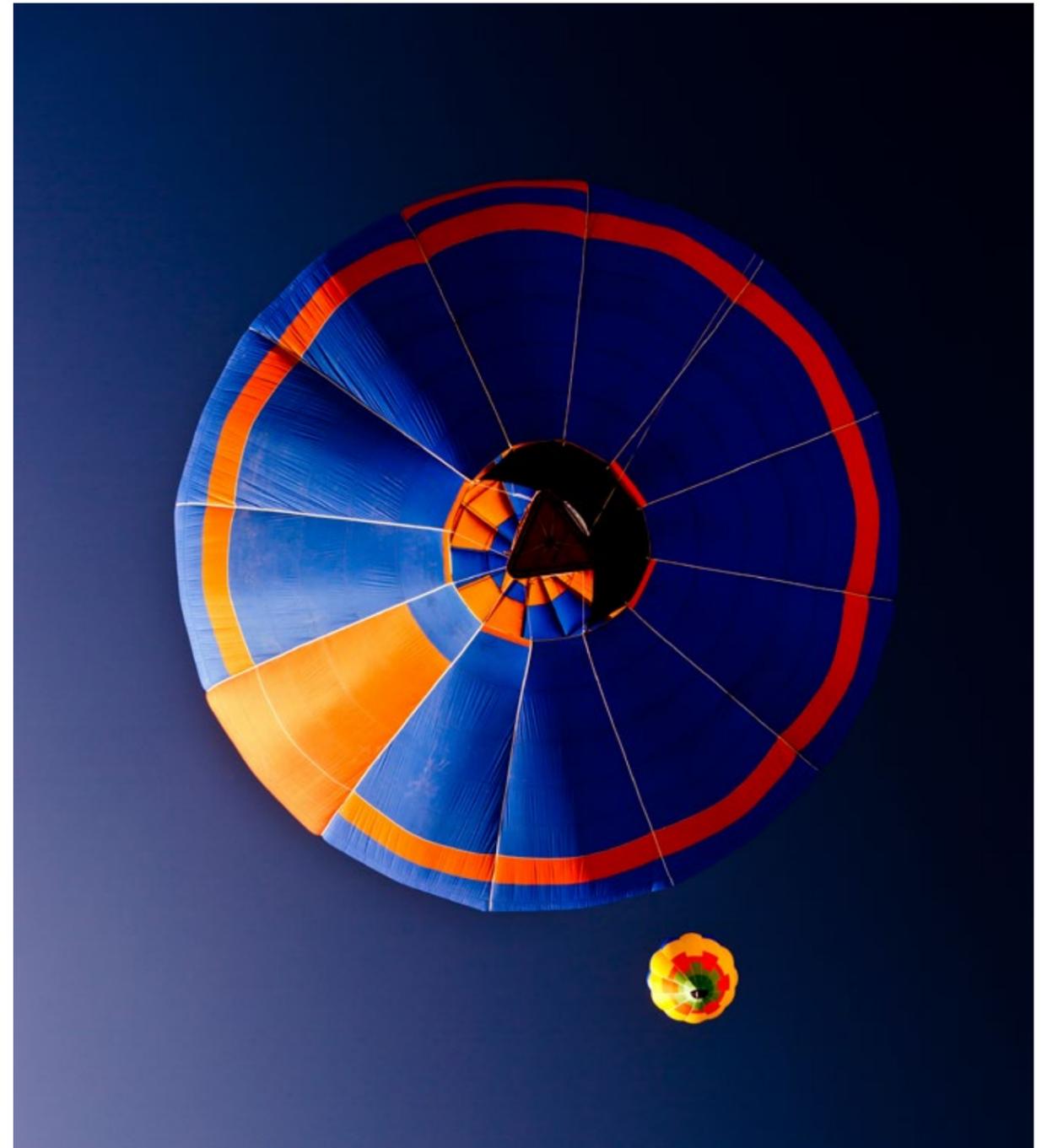


*This image by Michael Zervos was awarded a Silver in the Landscape category.  
© Michael Zervos*

◀ *This image by Geoff Comfort was awarded a Gold in the Landscape category. © Geoff Comfort  
<http://www.geoffcomfort.com/>*



*This image by Eugene Tan was awarded a Silver in the Sport category.*  
© Eugene Tan  
<http://www.aquabumps.com/>



*This image by Peter Blakeman was awarded a Silver Distinction in the Sport category.*  
© Peter Blakeman  
<http://www.photographers.com.au/peterblakeman-extremefilmphotographics>



*This image by Jules Buckland was awarded a Silver in the Travel category.*  
© Jules Buckland  
<https://www.facebook.com/TotemPhotographyPtyLtd>



*This image by Geoffrey Liau was awarded a Silver Distinction in the Illustrative category.* © Geoffrey Liau  
<http://www.geoffreyliauphotography.com/>



This image by Rebecca Johansson was awarded a Silver in the Illustrative category. © Rebecca Johansson  
<http://composephotography.com.au/>

**2014 AIPP HONOUR RECIPIENTS:**

- Honorary Fellow – Bruce Postle (The Age – retired)
- Honorary Fellow – John Lamb (The Age – retired)
- Honorary Life Member – Ryan Schembri
- Honorary Life Member – William Long

**Winners for the 2014 Canon AIPP Australian Professional Photography Awards are:**

**2014 CANON AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHER OF THE YEAR**

James Simmons

**2014 AIPP AUSTRALIAN ADVERTISING PHOTOGRAPHER OF THE YEAR**

Matthew Everingham

**2014 AIPP AUSTRALIAN BIRTH PHOTOGRAPHER OF THE YEAR**

Victoria Berekmeri

**2014 AIPP AUSTRALIAN FASHION PHOTOGRAPHER OF THE YEAR**

Peter Coulson

**2014 AIPP AUSTRALIAN COMMERCIAL PHOTOGRAPHER OF THE YEAR**

Aran Anderson

**2014 AIPP AUSTRALIAN SPORT PHOTOGRAPHER OF THE YEAR**

Matt Palmer

**2014 AIPP AUSTRALIAN TRAVEL PHOTOGRAPHER OF THE YEAR**

Nick Rains

**2014 AIPP AUSTRALIAN LANDSCAPE PHOTOGRAPHER OF THE YEAR**

Ricardo Da Cunha

**2014 AIPP AUSTRALIAN SCIENCE ENVIRONMENT & NATURE PHOTOGRAPHER OF THE YEAR**

Joshua Holko

**2014 AIPP AUSTRALIAN DOCUMENTARY PHOTOGRAPHER OF THE YEAR**

Anthony McKee

**2014 AIPP AUSTRALIAN ILLUSTRATIVE PHOTOGRAPHER OF THE YEAR**

Keren Dobia

**2014 AIPP AUSTRALIAN PORTRAIT PHOTOGRAPHER OF THE YEAR**

Peter Rossi

**2014 AIPP AUSTRALIAN FAMILY PHOTOGRAPHER OF THE YEAR**

Kelly Brown

**2014 AIPP AUSTRALIAN WEDDING PHOTOGRAPHER OF THE YEAR**

James Simmons

**2014 AIPP AUSTRALIAN CREATIVE PHOTOGRAPHER OF THE YEAR**

Kirsten Graham

**2014 AIPP AUSTRALIAN STUDENT PHOTOGRAPHER OF THE YEAR**

Jacqui Hogan

**2014 AIPP AUSTRALIAN EMERGING PHOTOGRAPHER OF THE YEAR**

Adam Williams

**2014 AIPP INTERNATIONAL PHOTOGRAPHER OF THE YEAR**

Luke Edmonson

**2014 AIPP AUSTRALIAN TERTIARY PHOTOGRAPHY INSTITUTION OF THE YEAR**

Photography Studies College – Melbourne

**2014 AUSTRALIAN HIGHEST SCORING IMAGE AWARD**

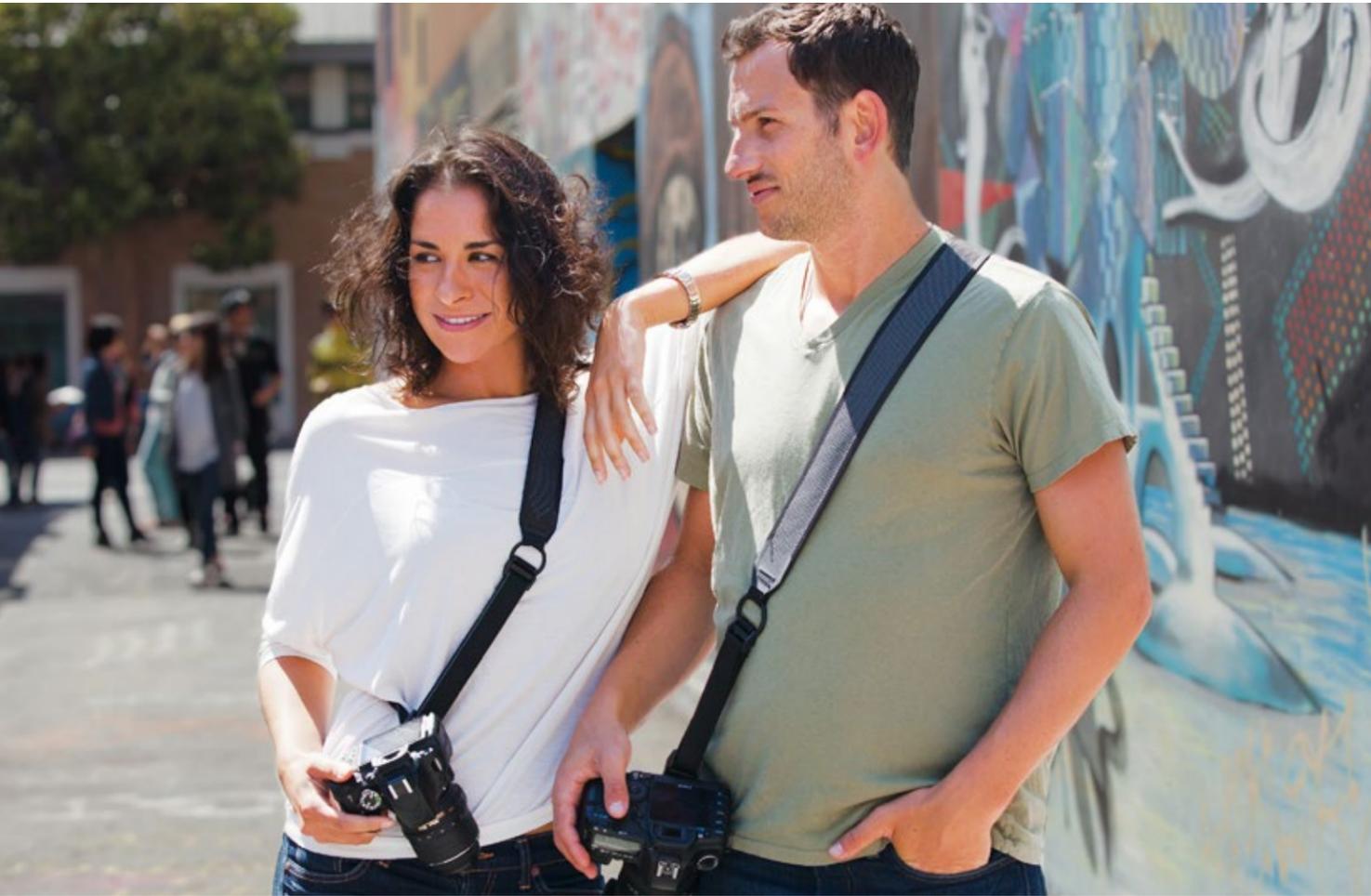
Kelly Gerdes

**2014 AIPP AUSTRALIAN ALBUM OF THE YEAR AWARD**

Nadine Saacks

**2014 AIPP AUSTRALIAN PHOTOGRAPHY BOOK AWARD**

Peter Eastway



## Increased comfort. Faster access. Less hassles

### UltraFit Hand Strap with UltraPlate™

Safety in a lightweight grip. Flexibility in an Arca-Swiss baseplate with two 1/4"-20 attachment points.

**Weight (WxDxL)**

58 g  
2.05 oz.

**Dimensions**

12.4 x 6.3 x 2 cm  
5.6 x 2.5 x 0.79 in.



### UltraFit Sling Strap™

This quick-draw strap offers a comfortable fit and hands-free camera security.

**Weight (WxDxL)**

Men's: 99 g  
3.5 oz.  
Women's: 88 g  
3.1 oz.

**Dimensions**

Men's:  
5 x .3 x 178 cm  
Women's:  
4 x .3 x 162 cm



### Pro Sling Strap™

More heavy duty quick-draw strap for pro DSLRs. Includes a Camera Tether for ultimate security.

**Weight (WxDxL)**

S-L: 110 g  
3.9 oz.  
L-XXL: 116 g  
4.1 oz.

**Dimensions**

S-L:  
6 x 0.8 x 176 cm  
L-XXL:  
6 x 0.8 x 192 cm



Be prepared for a high-performance pro pack that delivers on all fronts: accessibility, versatility, comfort and organization. You'll never miss a critical shot thanks to four access points, limitless set-up options and a harness built for targeted comfort.



# Joshua HOLKO

Devoured by the desert

*'The diamond is the gem of light. Its colour is that of ice and as the dew drop, or drop of water from a mountain stream sparkles in the light of the sun, as the icicle sparkles in winter, and as the stars on a cold winter night, so the diamond sparkles.'*

– George Frederik Kunz, mineralogist 1913

Born in Melbourne, Australia, Joshua Holko is a full-time professional landscape, nature and wilderness photographer. We first featured Joshua and his work in our fourth issue, published in October 2011.

A passionate photographer, teacher and adventurer he runs workshops and expeditions for other photographers and travellers to some of the world's wildest and remotest regions. Specialising in the Polar and sub-Polar regions of the globe, his work celebrates the extreme latitudes of these environments. As an ambassador for the Polar Regions he gave up the corporate world to pursue his true passion for photography. ▶



Namib Desert. Canon EOS 1DX with EF 70-200mm f2.8L IS II USM lens. ©  
Joshua Holko

The images we've absolutely fallen for, and selected for this feature were taken in a rather different but equally inhospitable environment, the Namib desert. We asked Joshua to set the scene:

'Deep in the southern Namib desert, a few kilometres inland from the remote town of Lüderitz lie the wind swept ruins and remnants of Kolmonskop. It was named after a transport driver called Johny Coleman who, during a standstill, abandoned his ox wagon on a small incline opposite the settlement.

In 1908 the worker Zacharias Lewala found a diamond while working in this area and showed it to his German supervisor. Realising the area was rich in diamonds, German miners began settlement. Driven by the enormous ensuing wealth the residents built the village of Kolmonskop in the architectural style of a German town, with institutions and amenities including a hospital, ballroom, theatre, casino and more.

The town declined after World War I as diamonds became harder to find and was finally abandoned in 1954. The geological forces of the desert subsequently took hold and the desert sands began reclaiming this once thriving town.

Now, more than fifty years on, the sands of time have overrun the buildings. Buildings lie in various dilapidated states of decay, their once bustling hallways and elegantly painted pastel coloured rooms are piled high with windswept sand and now devoid of life, save for the scorpion and the adder.

I first became aware of Kolmonskop about six years ago when I came across a series of photographs of its sand filled buildings. I was immediately intrigued by the subtle hint of blowing sand, shape light and soft pastel colour. Photographers are often drawn to images that exhibit the exquisite texture of peeling paint, soft light and intricate detail, and Kolmonskop seemed to have these in spades. It even had

the occasional 'rusty bit' thrown in for good measure. I knew even then as I viewed those images that this was a place I must visit with my camera one day. It wasn't until six years later however, that I would lead a photography workshop to this remarkable ghost town.

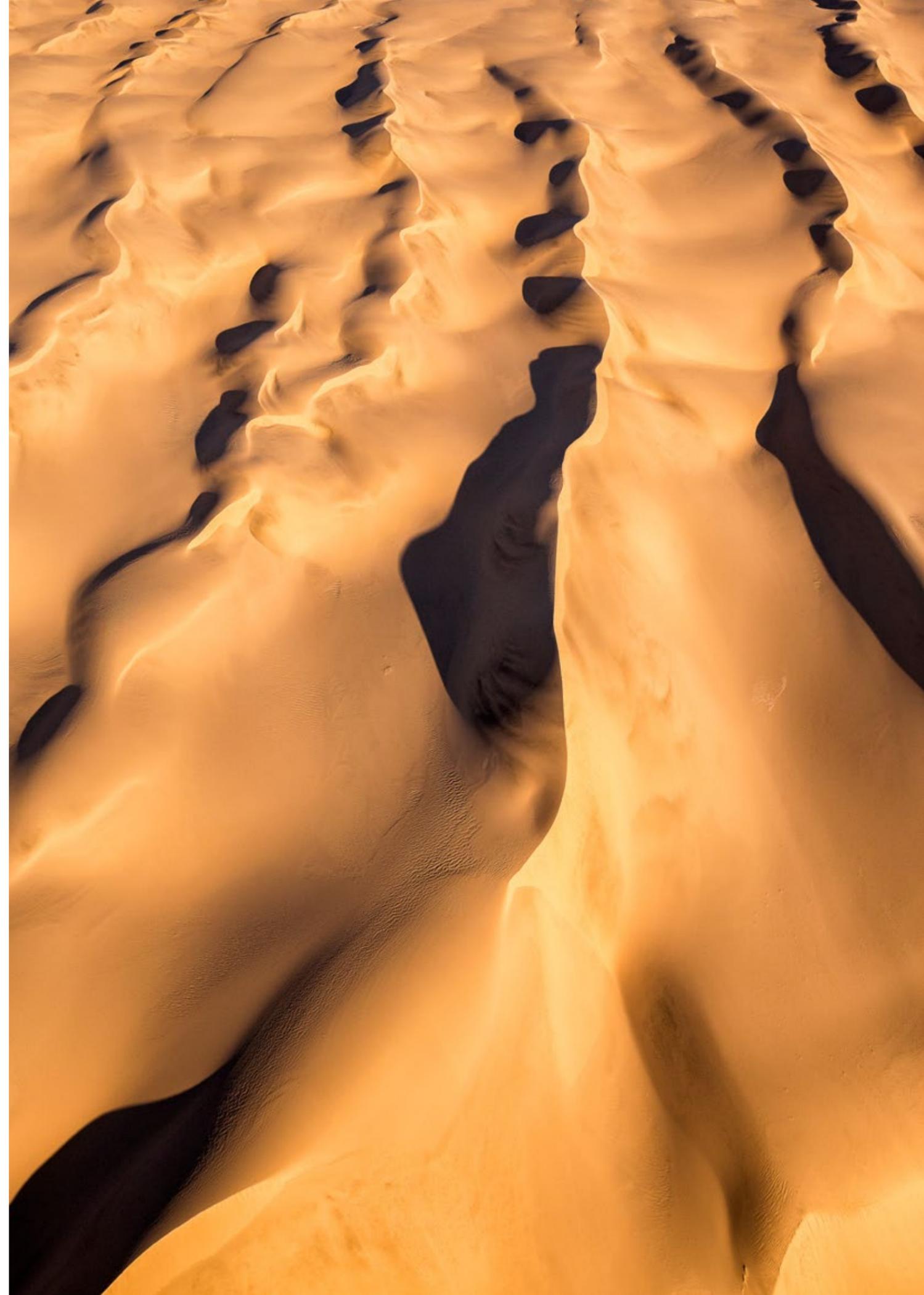
Wandering around, and exploring the buildings of Kolmonskop is a surreal experience. Each building has something unique and interesting to offer. Many rooms, once ornately painted with soft pastel colour and delicate edging, now lie half full of golden desert sand, their paint weathered, cracked and peeling creating wondrous texture that is drool worthy for photographers.

Like most deserts, and other places close to the equator, the light is often harsh during the middle of the day so it is necessary to work at sunrise and sunset. The biggest challenge is the sand itself. It is incredibly pervasive and manages to find its way into even the most robust weather sealed cameras.

I quickly discovered that photography at Kolmonskop was far more difficult than I had ever envisioned as I set up my tripod for the first few frames on day one in the town. The photography is architectural in nature, yet, in an abandoned ghost town, where nature has begun breaking down the man made structures and absolutely nothing is plumb there is a strong element of vision and creativity that has to go into the composition to achieve just the right angle of view.

My first few frames were, to be honest, a disappointment. Bland, sterile, devoid of life, emotion and light they were little more than record shots of the varying states of decay found from room to room. Interesting perhaps, but ▶

▶ *Golden Dunes, Skeleton Coast, Namibia. Canon EOS 1DX with EF 24-70mm f2.8L II USM lens.*  
© Joshua Holko



they failed to capture the feeling the place was evoking in me. Something was missing, but between my parched throat, and the oppressiveness of the desert, I could not put my finger on it. At the time I thought it was just the heat. As a specialist polar photographer, the desert was proving to be quite a physical challenge.

It wasn't until sunrise on my third day in Kolmonskop that I had my eureka moment and the place really clicked for me. Immediately I knew how I wanted to capture it. I had stumbled into a room of old barrels where the first rays of the desert sun were shining like laser beams through the foggy window. The light was catching the fine particles of sand as it moved in the air and bringing the room to life. Aha, I thought to myself as I set up my tripod and began to tilt my lens. I finally understood what the missing elements were. The key, to my mind, was a combination of wind, sand and light. These were the three elements I needed in combination to bring my images of Kolmonskop to life.

It was these three elements that I then went hunting for as I explored the buildings and rooms over the next three days. What I discovered was that with some careful planning it was relatively easy to pick and choose the rooms based on the prevailing light. Whilst the wind was out of my control, I was blessed with strong prevailing winds that quite literally blasted sand across the towns remains. The irony for me was that while I needed the blowing sand to bring my images to life, it also made working with my cameras very difficult.

A small but vital point to add is that photographers planning to visit Kolomonkop should be aware that due to its location within a restricted area they will require a permit to enter the town.

Rumour has it, that Kolmonskop is haunted and there is certainly a strong sense of past life to be felt as one explores the buildings. Capturing this sense in a photograph seemed almost impossible initially, yet when the light is just ▶



*Namib landscape. Canon EOS 1DX with EF 200-400mm f4L IS USM lens.  
© Joshua Holko*

right and the wind is blowing sand through the buildings there are momentary glimpses of life. These are the moments that make the photographs, and these were the ones I chose to focus on.'

We had the opportunity to learn more in a conversation with Joshua:

**f11: Welcome back to f11 Joshua, hard to believe its been exactly three years since we featured you on our virtual pages.**

JH: Thanks Tim. It feels like only last week we were corresponding about the photographs from Iceland back in the fourth issue! Actually, I still get a real visceral thrill out of that issue as I can look across the room, see my photograph on the cover and that sort of makes it 'my' issue. I have enjoyed every issue since then and always look forward to the latest new release.

**f11: Congratulations on your recent success in the Canon /AIPP APPA Awards, also featured in this issue, all of that hard work certainly pays off, doesn't it?**

JH: Well, I am pleased to say it's a very rewarding and humbling feeling and I do feel a sense of accomplishment. It is also an incredible thrill and immense honour. Its one of those lofty goals that I never really ever allowed myself to dream might happen. APPA represents the pinnacle of professional photography in Australia and winning a category is incredibly rewarding and satisfying. I always strive for the best possible image and print in my photography and winning at APPA is the ultimate reward for the many hundreds of hours spent out in the field and back in the studio making fine art prints. It is the ultimate reward for my work and I am incredibly grateful to Canon and my professional photography peers for the recognition I have received with this award. I was particularly thrilled to also take out the award for highest scoring print in the category as this really resonated with my love for the craft of photographic print making. ▶



*Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens.  
© Joshua Holko*

**f11: I've been following your development and your success since we last featured your work. To me, the two most striking things are the amount of time you seem to spend travelling and on location and the degree to which you have begun to specialise. Can you talk to these points?**

JH: In relation to specialisation; I think that's a very interesting observation. To my knowledge I am the only photographer in Australia who truly specialises in Polar photography. By concentrating in just one niche area I have a strong point of differentiation over those photographers who work in more general areas. It also means I have to do a lot of travel as icebergs are not to be found in my native Australia! So I am typically travelling no fewer than six months of the year in the Arctic and Antarctic.

My feeling is that if I am ever to reach my full potential as a photographer I need to really hone my craft, focus on particular locations and a particular style, and strive to excel in that area. This was a conscious decision that was born out of my love for these regions and the necessity to be seen as a specialist genre photographer in such a competitive marketplace. It's that old adage of 'jack of all trades and master of none' that I wanted to avoid. I don't think its possible to ever reach your full potential in anything unless you are absolutely passionate about it and for me polar photography is not only my full time profession, its my all consuming passion. I think that's a key point of differentiation. I don't give myself much in the way of down time for doing other things as that would take me away from what I love most.

Spending time on location is all part of my work ethic. When I am not out shooting these regions I am usually busy planning the next expedition, processing images and dealing with the day-to-day operations of the business. It is the time 'on location' that I look forward to the most, and I view this as critical. So much about

landscape and nature photography is about the quality of the light and the best way to ensure great light is to spend a lot of time in the field.

I would like to say that the travel aspect is fun, but the truth is it's anything but fun or romantic. Schlepping tons of camera gear into some of the wildest and most remote places on the planet is far from easy – the airlines see to that. The key is just putting my head down and getting through the travel. Once on location it's a different story of course and I can shift gears into a more creative frame of mind. That's a skill, in and of itself, that took me quite a while to learn.

I think this year alone I will have been around the world no fewer than six times and will have visited the Arctic, Antarctica, South Georgia Island, New Zealand, Iceland, Greenland, Svalbard, Norway, Doha, Dubai, South America, North America, Africa, the United Kingdom and China. That's a lot of destinations in one year and many, many days spent on planes and sitting around in airports waiting for flights, dealing with security, customs and immigration. ▶

▶ *Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens. © Joshua Holko*





*Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens.  
© Joshua Holko*

**f11:** This photo essay is not quite the polar opposite, but certainly a geographical departure from the areas you now concentrate on. Are regular excursions away from your area of specialisation a form of R&R or more the result of running your photo workshop and expedition business?

JH: Actually, my reasoning for travelling to Namibia was a melting pot of ideas, emotions, business, R&R and the opportunity to photograph personal work outside the Polar regions. I really wanted to challenge myself to work outside of my comfort zone in a desert environment. I had seen good images from Namibia and I wanted to see if I could come back with my own unique vision and interpretation of the country. That's an important distinction for me as it's not hard to travel to a foreign country and a fantastic location and emulate someone else's vision. But it is quite another thing to come back with your own unique vision in a version or 'take' that is going to set your images apart. Honestly, I had no idea what that vision would be initially. I needed time on the ground to get in tune with the landscape. That's an important element I think a lot of photographers either forget or fail to realise. You must give yourself time to tune into the natural world around you before you can really start to be creative and start to see pleasing compositions.

**f11:** Do you separate or combine these workshops with your own image catalogue expansion activity?

JH: Although I photograph during my workshops and expeditions it is rare for me to create a series of images that I am truly happy with whilst on location with clients and friends. My attention has to be first and foremost on making sure that everyone else is getting photographs that they are happy with and that their needs are being met and that means my own photography has to come last. Running photography workshops is absolutely about the clients first so I try and make time for my own personal photography

before or after a workshop. I just recently finished two back-to-back summer workshops in Iceland and had planned two weeks at their conclusion for my own photography before I led my summer expedition to Greenland and Svalbard. This private time is really important to me as it lets me not only focus completely on my own imagery but also recover and get my head straight for the next workshop.

**f11:** When did you visit Kolmonskop, and what equipment was used to make these images?

JH: All of these photographs were taken during a six day period at Kolmonskop in April 2014. All images were taken with a Canon EOS 1DX camera with a variety of Canon lenses including the 17mm TSE, 24mm TSE and 90mm TSE. All of the images were shot solely with available light and all were processed according to my own ethics for post production. You can read a detailed statement about these [here](#).

Additional equipment involved in the capture of these photographs was a Really Right Stuff TVC-24L tripod with RRS leveling base and Really Right Stuff BH-55 ball head. Mirror lock up was used with the 2-second self timer in order to ensure the sharpest possible capture. Many of the photographs utilised a degree of tilt on the lens in order to ensure depth of field from the foot of the tripod to infinity. ▶

▶ *Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens. © Joshua Holko*





*Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens.  
© Joshua Holko*

**f11: What was your equipment cleaning routine at the end of each day, did you have any damage to gear and were sensor cleans necessary during your time there?**

JH: Groan! Yes, I actually had some pretty significant damage to my equipment whilst in Africa. On day one at the Quiver Tree forest on the way to Luderitz I managed to pick up my camera bag, and hoist it onto my back whilst it was still unzipped. Out flew my 17mm TSE, 24-70mm f2.8L MkII and 1.4 Teleconverter and each promptly impacted with the only three boulders surrounding me – yielding three smashed lenses. Nothing else to do but pick up the pieces. And that was day one.

Thankfully all of my equipment is insured so it was more a case of annoyance and hindrance than an actual financial hit. The annoying thing about it was I normally check my bag before I pick it up. In this instance, in a foreign environment, suffering from jet lag (I had flown in from a month in Iceland the day before) I was not thinking straight and paid a hefty penalty. Luckily for me there were other Canon shooters on the trip and I was able to borrow some glass to replace my broken lenses. It was a mental challenge to move past at the time and I recall just writing off that day's photography.

In terms of sensor cleaning I really only cleaned my sensors manually once during my entire time in Africa and that was after being caught on one of the dunes in Sossusvlei in a sand storm whilst changing lenses. The inbuilt sensor cleaning in the Canon 1DX does a superb job and it is automatically activated every time I turn the camera on and off so I rarely find the need to manually clean my sensors. That said, I always take my cameras to CPS at the end of every trip for a proper clean and service. It's part of my routine so that I know they are in top working order and ready of the next shoot. Because the sand was so invasive I had CPS clean all of my lenses after the trip as well and they tell me they did pull quite a bit of sand out of my tilt

shift lenses. Not surprising really, as they were subjected to sandstorms on a daily basis.

I also cleaned my lenses every few days whilst in Africa. Mostly just to get the worst of the dust and sand off them. I don't use UV or other protective filters on the front of my lenses so keeping the front element clean is very important.

**f11: Was it difficult working around other people at Kolmonskop, or did your choice of early and late light reduce the numbers of people around you?**

JH: Other people and photographers were never really an issue for me, or our group, at Kolmonskop (or in fact anywhere in Africa). Kolomoskop is quite a large place with many buildings to choose from so if I ran into someone else I would see if they needed any help and if not, I would just move onto the next building making a mental note to return when they had moved on. It is always a balance when running a workshop. My client's photography has to come first and foremost (and certainly before my own) so I often shoulder my cameras to help people with their own images. Then as I was wandering around from building to building I would make photographs as the opportunity arose when prevailing light conditions and blowing sand co-operated. I did spend a lot of time walking the area and exploring the many rooms and these were the moments I needed to get into a creative frame of mind. ▶

▶ *Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens. © Joshua Holko*



We were fortunate to have Kolmonskop more or less entirely to ourselves during our visits. I think other than a couple of other South African photographers I did not see anyone else outside our group. This was a combination of good planning and having the required permit, but also being there at first and last light. Most tourists visit the area during the heat of the day which, as I've said, is not ideal for photography. During the planning of the workshop we had also gone to great lengths to try and ensure we would be the only ones on location.

**f11: On reflection, were six days adequate to accomplish what you set out to do, or did you feel that you had only scratched the surface in terms of the image potential on offer?**

JH: I think six days was the absolute minimum requirement to come away with a portfolio of images I was really happy with that reflected my own vision and interpretation of the area. Those first few initial days were really about getting in tune with the landscape and I spent a lot of time just looking with my eyes rather than through the viewfinder. Every location has its own rhythm and it takes me anywhere from a few hours to many days to really get in touch with the environment in which I am photographing. It is about connecting with the landscape and nature. You have to be in sync with your environment to really be freed up to be creative and see strong compositions.

There is a lot of potential at Kolmonskop and I feel I could easily spend more time poking around the buildings and making images. As with all landscape photography the light is a really key element and the more time you have at a location the more likely you are to get wonderful light.

**f11: You have a collection of relationships with suppliers, in an ambassadorial capacity – Moab, 66° North, X-Rite and Gura Gear spring to mind – perhaps there are others as well? Tell us about this, and how do you manage the demands that might accompany these relationships?**

JH: My sponsors include: Moab and Legion paper, Live-Books websites, 66° North, X-Rite, Gura Gear, Nik Software and Canon. The sponsors are a key element of my photography business as they provide a strong support mechanism in their relevant area that enables me to do my job to the best of my ability. I rely heavily on them not just for equipment, and shared marketing, but also for industry support. A lot of people who are new to the industry think being sponsored is all about getting free equipment but that's a very narrow minded view. Sponsorship is a two way street and I work very hard with each of my sponsors to ensure they are getting maximum value from their investment in me. I have to give my time to them when I can to ensure they are getting as much value as I am from the partnership. Managing that time is all part of running a successful business.

**f11: You've been a Canon user for a long time, given the type of work you do and the applications your images are put to, I'm interested to know if you have considered, or tested medium format digital cameras?**

JH: I have tested a number of different camera systems in the field over the years including well known expensive medium format brands and systems. My experience has been mixed overall. Ultimately it has been my experience that there are too many issues with medium format systems for me to seriously entertain them in my photography. Whilst the specifications might appeal on paper, it's a very different story once you get some of these camera systems into a hostile environment on the other side of ▶

▶ *Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens. © Joshua Holko*





*Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens.  
© Joshua Holko*

the planet. And that is the key point for me. I need cameras that I can rely on and that will work in some of the most demanding conditions on earth. I have seen so many medium format cameras fail on expeditions because they just can't cope with the inclement weather and environment. Whilst technical cameras have their appeal, they can be slow and somewhat cumbersome to use in the field. I have seen many participants lose images because they could not work quickly enough in fading light with these types of systems.

On the other hand my Canon 1-series cameras are very easy to use and all but indestructible. I have used them in freezing temperatures (-30 Celsius) where they were covered in ice and snow, had them soaking wet, covered in salt spray, dropped, kicked and fallen out of a helicopter in New Zealand onto a glacier and they just keep working. They have incredible battery life, even in ridiculously cold weather and they produce a superb RAW file that is wonderful to work with.

There is a misconception out there that you need medium format to make large prints. I can tell you from significant experience that this is just nonsense. I regularly make and sell through my galleries prints as large as 40 x 60 inches from my 18 megapixel Canon 1DX and the prints are superb. I even had a 40 x 60" print on display from a cropped 1DX file at Photokina in Germany in September this year and I am told there were more than a few comments on the stand asking which medium format camera it was taken with!

Everyone has their preferred camera system to work with. It is just worth noting that you need to evaluate a system in the field. Comparing specifications on paper or on the internet is futile. It's in the field where it counts.

My experience has been that most people get far too caught up in upgrading their cameras to new models, chasing more pixels or more dynamic range or more whatever. We have become

conditioned by the marketing departments of the camera companies that we need the new model and that our old model is suddenly broken because there is a new model out with more pixels or half a stop more dynamic range. The truth is that until the camera you own becomes nothing more than an extension of your hands, and mastery of its controls nothing more than muscle memory, you can never be fully freed up to be creative and reach your potential. If you have to fuss and think about how to change the aperture, how to lock up the mirror or how to put the camera on bulb then your brain is not thinking creatively. It's focused on being a technician and that is a hindrance to creativity. Making camera adjustments should be an automatic muscle memory process and that can't occur if you are constantly upgrading to the new model with new controls, different menus etc. You just never give yourself a chance to fully learn the tool you already own. So personally, I shoot with a Canon 1DX and a now 6-year old 1DS MkIII because I know both of these cameras intimately and can use them blindfolded without thinking. This frees me up to be creative.

**f11: Thanks Joshua, a real delight to feature your work in this issue.**

JH: Thanks Tim. It has been a pleasure to work with you and the *f11* team again. *f11* has become one of the finest and most respected photographic magazines in the market place and to be included for a second time is an absolute honour – thank you. ■

**TS**

[www.jholko.com](http://www.jholko.com)  
<http://blog.jholko.com>  
[www.photographyexpeditions.com](http://www.photographyexpeditions.com)

► *Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens. © Joshua Holko*



*'Post processing is utilised to faithfully reproduce the natural colours and light captured in the field. Never to create something that wasn't there.'*  
- from Joshua's website

*Building interior, Kolmonskop. Canon EOS 1DX with  
TS-E 24mm f3.5L II lens. © Joshua Holko*





*Building interior, Kolmonskop. Canon EOS 1DX with TS-E 24mm f3.5L II lens.  
© Joshua Holko*

*'The key, to my mind, was a combination of wind, sand and light.  
These were the three elements I needed...'*

*Building interior, Kolmonskop. Canon EOS 1DX with  
TS-E 24mm f3.5L II lens. © Joshua Holko*



*'Rumour has it, that Kolmonskop is haunted and there is certainly a strong sense of past life to be felt...'*

*Building interior, Kolmonskop. Canon EOS 1DX with  
TS-E 24mm f3.5L II lens. © Joshua Holko*





*Namib landscape. Canon EOS 1DX with EF 200-400mm f4L IS USM lens.  
© Joshua Holko*



*Sunset, Namib Desert. Canon EOS 1DX with EF 70-200mm f2.8L IS II USM lens.  
© Joshua Holko*



*Aerial at sunset, Skeleton Coast, Namibia. Canon EOS 1DX with EF 24-70mm f2.8L II USM lens.  
© Joshua Holko*

# Jenny JACOBSSON

## Storyteller

Jenny Jacobsson is a Swedish conceptual photographer and digital artist, specialising in fashion and portrait photography. Her great love is to create narrative, expressive and emotional imagery that makes people feel that the impossible is possible. An image constructor, Jenny meticulously crafts all of the detail necessary to form her special version of realistic surrealism. Jenny lives in Göteborg (Gothenburg), with her husband Andreas, a graphic designer. In addition to developing her own fine art concepts and selling the images in limited editions, she accepts commissions and assignments.

This is her artist statement:

'At the age of 31 I completely changed my life. I had spent 10 years within the academic world, getting a Master of Science within neurobiology and working at a DNA analysis company, when I decided to follow my heart and passion instead. I left my old career behind, and embraced the world of imagery by attending a school for Professional Photography (Fotoskolan Göteborg). ▶



*The storm starter. 'Parallels' series. Stora Amundön, Sweden. Canon EOS 5D MkII with EF 24-70mm f2.8 L USM lens. © Jenny Jacobsson*

When I was notified that I was accepted to the school, I had my ordinary job and it was a huge step, and an agonising decision to make, after putting so much time and effort into my previous education and career. And we thought thoroughly through the decision, me and my husband. But after embracing the fact that you only live once and that my heart completely wanted to follow this new path, I surely took the right decision. And I've never looked back.

I have a never-ending urge to come up with, and tell, stories through my photographs and I am certainly drawn to cinematic imagery. I often get highly inspired by the location itself when building alternative stories to match scenery that goes hand-in-hand with the concept and styling. Growing up in the Swedish countryside where open landscapes, woods, and nature were always present, I've always loved the magic of wild scenery. Also, my mind has always flourished inside great novels or been enchanted by movies. It is now obvious that my artwork is highly inspired by my childhood experiences, making me romanticise and dramatise my environment and put fantasies into the frame. The landscape is a recurring location for my stories and I want to capture the natural beauty of a place – but with my own twist. I like to highlight the hidden charm of an, at first sight, ordinary place. Or create something fantastical and turn that ordinary scenery into a magic place. This is especially clear in one of my series, called 'Parallels', which many of the images in this feature article come from. The series is an examination of the human connection to location. And it's a research of the bond between landscape, fact, and the human imagination.

To me it's all about the story. Through my portraits, I want to tell someone's story – mine, yours, anyone's that is inspiring and exciting. To me imaginative photography is like an amazing book. It holds the power to enchant us; to make us pause and reflect. It invites us into a world of emotion and intrigue and it lets us relive a ▶



*The girl and the secret within. 'Parallels' series. Göteborg, Sweden. Canon EOS 500D with EF-S 18-55mm f3.5-5.6 IS lens. © Jenny Jacobsson*

***'To me its all about the story. Through my portraits, I want to tell someone's story, mine, yours, anyone's that is inspiring and exciting.'***

story of the past or dream of what is to come. It gives us the opportunity to experience the beautiful story of the one portrayed. I strongly feel that a portrait can be so much more than just showing off the beauty of the outside or what you think you need to be like. Instead, I want to portray the beauty of the essence of what you are all about; your past, your present, and your dreams. Or take the idea and vision of someone's creation, may it be music, fashion, a product, and tell the story with great intensity, passion and emotion.'

**f11: Welcome Jenny, it's a pleasure to have you with us.**

JJ: Thank you Tim! The pleasure is mutual, and I'm so excited to connect with people, especially those from the other side of the globe!

**f11: What are your earliest memories of photography, and at what time did this become an abiding area of interest for you?**

JJ: To me photography was, for the first part of my life, pictures in family albums. Smiley faces showing off birthdays and vacations and a great way of documenting our ways through life. As nice as that is, my interest began so much later. At the age of 30 I stumbled across this girl online, Rosie Hardy, making imaginative and whimsical photographs, telling a story deeper than I'd ever thought possible with photography. I fell head over heels, it sucked me in completely and there was no return for me.

**f11: Do you remember the first photograph you ever made, and do you still have this?**

JJ: It must be a portrait of a classmate sitting on a staircase with a serious face, that I shot in a photography class during high school – silver halide photography back then. He is no longer with us I'm afraid so I think I might remember it very clearly because of that. It's still in one of those albums of mine... ▶



*The burden. 'Parallels' series, Göteborg, Sweden. Canon EOS 5D MkII with Tamron 24-70mm f2.8 lens. © Jenny Jacobsson*



*End of line I. Fashion editorial, Torslanda, Sweden. Canon EOS 5D MkII  
with Tamron SP 24-70mm f2.8 Di VC lens. © Jenny Jacobsson*

**f11:** In some countries, despite its longevity, photography is still seen as an emerging art form, is your native Sweden fully accepting of photography as art?

JJ: This is a tough question for me to answer. I think the interest in photography as an art form is increasing and I think that more and more people are open to seeing it that way. We have some fantastic exhibition halls throughout the country that are doing such a great job at highlighting photo art, and some very good photography schools. But I know that, for example, the Swedish Tax Agency does not count photography as art – which I think is quite puzzling.

**f11:** Let's talk about your style, how do you define this?

JJ: My characteristic style is narrative, dreamy, and emotional and many a time I've heard the words imaginative and cinematic as a description. I like to create pieces that are quite dramatic, that make people stop, and look again.

**f11:** I see strong conceptual pre-visualisation in the creation of your images, does the idea always survive the migration to the capture process?

JJ: My work process is often to plan an image really well, trying to think of different difficulties beforehand and then go out and photograph it as perfectly as possible in one shot. Many of my images are made from several images containing different elements that I want to fuse into one complete image, creating that surreal effect. So this is also a big part of my process, to make sure to shoot all that is needed, and then to use as many true elements as possible. But quite often something happens during the shooting that impacts on, and then affects the story. So I try to be as flexible as possible and use these occurrences to my advantage. ▶



*She came with the tide. 'Parallels' series, Styrösö, Sweden. Canon EOS 500D with EF 50mm f1.4 USM lens. © Jenny Jacobsson*

**'My characteristic style is narrative, dreamy and emotional...'**



*Seeking Neverland. 'Parallels' series, portrait of sisters Ellinor and Kristin, Göteborg, Sweden.  
Canon EOS 5D MkII with EF 24-70mm f2.8 L USM lens. © Jenny Jacobsson*

**f11:** At what point does location hunting come into the planning process? Are you constantly scouting?

JJ: For my personal work I would say that quite often the location comes first. I often find a location that draws me in, in a way 'making me' go back and shoot a story there. For commissioned work I go out to find the location later, based on the idea in the brief, and it's really important to me to find that perfect spot which will enhance the story. A couple of years ago I started to collect snapshots (DSLR or mobile phone camera – doesn't matter) of places I visit that I find intriguing, sorting them into a location library. That library is invaluable to me to find these great spots when I need one – without having to search through the entire world over and over again. Although, the hunt is constantly ongoing and that search through the world is one of my greatest pleasures!

**f11:** Careful post production must be necessary to finalise these constructs, and to hone the integration of all these elements believably?

JJ: Yeah, behind the images lies an advanced digital craftsmanship and I work in Photoshop to combine the different elements together, forming that realistic feel, but leaving you with the question, '...is this possible?' The color and light adjustments I make are always to enhance the story, to make it deeper and to give it that extra edge if needed. It's all about the story and concept. I always ask myself whether something adds to the story. If not, then it's not in the picture. The same thing applies to the planning of the concept and every element that goes into the shot – props, location, outfits, styling – all need to tie the story together.

**f11:** Stepping back a little in the process, tell us about the camera equipment you use – what's in Jenny's camera bag and what camera and lens combination do you use most often?

JJ: Right now I most often use a Canon EOS 5D MkII, with a Sigma 50mm f1.4 and, more ▶

▶ The fall. 'Parallels' series. Kungsbacka, Sweden. Canon EOS 500D with EF 24-70mm f2.8 L USM lens.  
© Jenny Jacobsson



and more often, a Tamron 24-70mm f2.8 due to its flexibility. But the most important piece of equipment to me, and my process, is surely my tripod. This is essential for those composites – and combines with my Canon RC-6 remote control. I think those two things have played a part in the creation of almost all of my images so far.

**f11: What is your approach to lighting – do you often supplement the available light with flash or tungsten on your location shoots?**

JJ: I truly enjoy the challenge of making good use of what is available, and it's the same way with light. I find it difficult to relate to images where the light seems too artificial, so I tend to avoid adding artificial light myself. I'm lucky because the weather in Sweden is often overcast or dramatic, just to my photographic liking, and I tend to revel in those kinds of lighting situations.

**f11: Do you ever work with an assistant on the more complex shoots?**

JJ: Yes, I do. Although in general I find that the 'connection' between people is much greater if there aren't loads of people around so I prefer to keep the number down on my shoots. Often I'm alone, but help from an assistant can be really lifesaving for some more complex shoots so I bring people in from time to time.

**f11: Thinking about the whole capture process, is there anything that confounds you that you would like to change?**

JJ: I can't actually think of anything that frustrates me right now but of course there is always room for improvement. One thing that I've been meaning to do, is to take a laptop with me on location and shoot tethered to see right away on the screen how things turn out. That's something I'd like to try.

**f11: Your subjects obviously inspire you to tell their stories, but what external sources also influence or inspire you?**

JJ: Oh it can be just about anything. Of course music, a piece of clothing, or something else ▶



*The cherry picker. 'Parallels' series, Kivik, Sweden. Canon EOS 500D with EF-S 18-55mm f3.5-5.6 IS lens. © Jenny Jacobsson*



*The creators | Pernilla. Falkenberg, Sweden. Canon EOS 5D MkII  
with EF 24-70mm f2.8 L USM lens. © Jenny Jacobsson*

visual like a cool tree trunk, or a texture. I find myself looking at paintings and illustrations more and more and I couldn't leave this question behind without mentioning Caspar David Friedrich. My husband gave me a Friedrich book that I absolutely love; it's beside my bed for me to indulge in.

**f11: Do you spend time with other photographers, or other visual artists?**

JJ: I sure do. For example I met two of my closest friends, Rania and Nadim, during photography school and I think that in addition to the friendship we developed, we are fantastic support to each other and our individual photography, helping out with perplexities that come along, moral support and just cheering each other on. I've also met some amazing photographers online that I would love to meet in person one day. I think that there is a wonderful community of people out there sharing this wonderful interest of ours.

**f11: Have other photographers been influences? Tell us which ones, and briefly, why?**

JJ: I think I'm inspired almost every day by other photographers and their work so there are so many I could mention. Of course Rosie Hardy, who I mentioned earlier because she profoundly formed my interest in photography. The duo of Cooper & Gorfer who I went after, and fortunately succeeded in doing my internship with. And I must mention Aaron Nace of the Photoshop and photography educational site Phlearn. I wouldn't be the digital artist I am today without his tuition.

**f11: Are you represented by any galleries or stock libraries?**

JJ: I'm not, although I'm interested in being represented by a gallery and have actually started to look around to find a good fit. It will be exciting to see what the future holds! ▶



*The space that is and isn't I. Fashion editorial, Göteborg, Sweden. Canon EOS 5D MkII with EF 24-70mm f2.8 L USM lens. © Jenny Jacobsson*



*Man of passage. 'Parallels' series, Langkawi, Malaysia. Canon EOS 500D with EF-S 18-55mm f3.5-5.6 IS lens. © Jenny Jacobsson*

**f11: Do you print your own work for sale, or have this done by someone else?**

JJ: During my time at photography school we were taught the art of printing and this proved to me that it truly is the work of a craftsman. It's great to have the knowledge but I'd rather leave it up to the professionals to get an absolutely perfect result for my customers. We have a fantastic print lab here in Gothenburg that I work closely with to produce my prints and it's an amazing feeling to go there and see the finished result each time.

**f11: Do you collect any photography, and do you display either your work or that of other photographers in your home?**

JJ: My husband and I collect photography books, both from photographers we love and from exhibitions we've been to. The pile on our coffee table is getting rather high! I would love more photography on our walls, especially from other photographers, but we don't have the room for it yet. Although there is one big print of my image 'The blue lake' greeting us in the hallway when we come home, reminding me every day of what I love to do most. It's an amazing feeling.

**f11: What are your interests or leisure activities outside of photography?**

JJ: Well, this is a tricky one, as photography was my biggest leisure activity before I turned it into my profession. And actually, it still is since I'm almost constantly thinking about it. But apart from that I've always been into sports and exercise so I do that a lot. Going out into the woods is another favourite. Just hanging out with my husband and friends, exploring coffee shops downtown, going to the movies... and oh, oh, travelling! What would I do without travel, and New Zealand is one of the top destinations on my wish list. ▶



*The creators II Eva. Göteborg, Sweden. Canon EOS 5D MkII with EF 70-200mm f2.8 L IS II USM lens. © Jenny Jacobsson*

**f11: Where to from here, any plans or projects underway?**

JJ: I've been approached by a well-known Swedish educational site called **Moderskeppet** (meaning The Mothership) to develop and create educational and inspiring training videos. The first one is released this autumn. I love when people come together and share their passions, ideas and knowledge so I truly look forward to being able to share my own, with the goal being to help others experience the same joy that I'm honoured to experience myself when creating images.

**f11: Thanks Jenny, thanks for sharing your work and your thoughts, and good luck with the new venture. Keep in touch.**

JJ: Thank YOU and keep up the amazing work with your magazine. It's truly inspirational. ■

**TS**

[www.jennyjacobsson.com](http://www.jennyjacobsson.com)

[www.facebook.com/JennyJacobssonPhotography](https://www.facebook.com/JennyJacobssonPhotography)



*The sentence. 'Parallels' series. Sälen, Sweden. Canon EOS 500D with EF-S 18-55mm f3.5-5.6 IS lens. © Jenny Jacobsson*

***'I'm lucky because the weather in Sweden is often overcast or dramatic, just to my photographic liking...'***



The flower. 'Parallels' series. Göteborg, Sweden. Canon EOS 500D with EF 50mm f1.4 USM lens. © Jenny Jacobsson



**TRUSTED** TO EXTREMES

Get waterproof and dustproof protection for photo and video gear by doubling your protection and carry options. The Hardside Series delivers extreme impact protection with a tough outer shell of formed ABS polymer, and a removable, soft-sided insert. Each case is stackable, lockable, versatile – and truly hardcore.



The Trusted Original™

Find out more at [lowepro.com/hardside](http://lowepro.com/hardside)

©2014 DayMen Canada Acquisition ULC

*Silhouetted features of Leaf Tail Geckos. 200 ISO, 100mm macro lens and flash, manual exposure.*  
© Darran Leal

## On location

LAMINGTON  
NATIONAL PARK –  
An incredible  
photo adventure...

Lamington National Park is one of the world's great national parks. It offers all three types of rainforest in one spectacular region – temperate, sub-tropical and tropical. From ancient beech trees with fossil records in Antarctica, to cousins in New Zealand and the deep south of South America. From forests that look similar to parts of Africa where the gorillas live, to sections that have hundreds of palm trees, like those found in the far northern tropics, Lamington has something to offer everyone.

Lamington is inland from the Gold Coast in Queensland, Australia. Regular flights are available to the Gold Coast, or you can fly in to Brisbane and drive there in about two hours.

This national park was a hard but valuable teaching ground for me in the very early 1980's. Lighting can be difficult. Subjects can be hard to find – and to shoot – for a novice. All of this helped me to fine tune my technical photo skills and learn to understand the peculiarities of many animal species in the world around us. Accommodation varies from B&B's around the park, to two main lodges that seem to be

engulfed within the park itself. Both have a long history of offering the perfect accommodation, centered on great photographic opportunities. My favourite, and the one we have run workshops at since the 1990's, is O'Reilly's Rainforest Retreat. The drive to the lodge takes you high up to views over the vast hinterland of the region, through the forest itself and at over 900m above sea level, one of Queensland's best photographic hotspots. I do not say this lightly as over the years I have walked most of the parks more than 130 kilometres of tracks and spent an accumulated couple of months there targeting its many shooting opportunities. The lodges are the perfect base to enjoy the comforts of this location while within close proximity to key attractions. Here are a few of my favourite O'Reilly's locations: the lodge grounds are outstanding for bird photography. World class images are shot here everyday of unique species like the Regent and Satin Bower Birds, Liar Birds, Crimson and King Parrots, Riflebirds, Whip Birds – the list is too long to complete here. Google search some of the names just listed and check out the colours →



spectacular! Other nature subjects include lizards, snakes and my favourite, the orange eyed tree frog. These frogs come out to play in the warmer and wetter summer months. Their striking colours and cute appearance make them an instant hit. But like all the best subjects, they are not always easy to find. Another favourite of mine is the Leaf-tailed Gecko. Again, not easy to find.

Creatively, the forest is a wonderland and offers the chance to shoot grand vistas, or mushrooms as small as your little finger nail. Beams of sunlight are everywhere with lines, shapes and unique forms all around you. In fact, one potential complication, is absolute sensory overload!

If you have rarely shot nature images, this location is the perfect place to try your hand at different images.

Waterfalls abound. In fact, after rain, these can number over 1,000! I often shoot the main falls like Elabana and my favourite, Chalan Falls.

Toolona Creek circuit walk is one of the most spectacular photography walks in the world! It is around 20km long and can be completed over either a very long day, or broken into two days with an overnight camp. I find the best images here are produced with overcast weather and a little rain – making the camping option a little tougher. This is a rainforest so these locations often have heavy rain periods and at times, flooding is a real possibility. My favourite time to visit and shoot in Lamington is between September and May.

Lamington celebrates its 100th birthday in 2015. I will be joining the celebrations of this park and producing a couple of audio visuals for the Lamington Natural History Association and for O'Reilly's. As a life member of the LNHA, I am proud to say that photography has helped this national park in many ways. With the many images available from day one of its inception, to the many people who take photographs there every day, the world now has a strong visual

history of the park. This will live on well past my lifetime.

So, don't say 'one day'. Mark Lamington National Park on your map with a big red circle. Why not visit in 2015? You never know, we might run into each other on one of the tracks. I will be the madman crawling along beside the edge of the track, or shooting a Lamington Blue Spiny Crayfish, in the rain...

Enjoy your photography ... ■

### 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.



▲ Eastern Yellow Robin buzzes around the forest, predicting its movements is a skill in itself. 400 ISO, Sigma 50 – 500mm lens and flash, Shutter priority. © Darran Leal



► The rainforest moves in mysterious ways. 50 ISO, 16-35mm lens, 15 sec exposure at f16, Aperture priority. © Darran Leal



## Welcome to Nature

All APS members are encouraged to join one or more of the six specialist Divisions which form the active heart of the Society. One of those Divisions is Nature Division (ND) which, like all the others, provides a range of services to, and for, its members.

ND promotes the advancement of all aspects of true Nature photography. It caters for people who enjoy photographing nature and showing their subjects exactly as they are in their natural environments.

True nature photography depicts living, untamed animals and uncultivated plants in a natural habitat, geology and the wide diversity of natural phenomena, from insects to icebergs. Photographs of animals which are domesticated, caged or under any form of restraint, as well as photographs of cultivated plants are not what ND members are all about.

So, to be a part of this Division, the member is encouraged to have knowledge of the definition of Nature Photography as well as the Code of Conduct relating to nature photography.

On the APS Website you will find the full definition of nature photography as promulgated by the International Federation of Photographic Art (FIAP). You will also find full details of what is acceptable and not acceptable if you are entering nature images in national exhibitions approved by APS.

ND also provides guidance as to how nature photographers should conduct themselves when gathering images. This is set out in a Code of Conduct.

For example, when photographing birds at nest, the nature photographer is asked to remember that any bird photographed under these conditions may be put at risk by the presence of the photographer, his/her equipment and/or a hide. Photography under these conditions should only be undertaken after careful observation of the specific bird in order to ensure that bird is not placed under stress. More information about this is provided on the APS Website. ND also provides advice regarding photographing insects and plants.

ND organises Web-based folio groups which are a forum for photographers to provide and receive feedback on each other's images. It also conducts seasonal competitions and provides an image gallery on the Website for the display of ND members' images.

You do not have to be an accomplished nature photographer to belong to Nature Division, nor do you need to be able to identify every nature subject that you photograph. All you need is the desire to photograph nature appropriately.

Whilst every effort should be made to use the highest level of artistic skill in all nature photographs, manipulation or modification to the original image should be limited to minor retouching of blemishes and should not alter the content of the original scene.

**Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS  
Immediate Past President  
Chair, Marketing & Sponsorship APS**

## Know your rights when photographing in a public place

A recent posting in the PSNZ Facebook group providing a link to the New Zealand Police FAQ 'What are the rules around taking photos or filming in a public place?' has triggered this column.

I have maintained an interest in this since I joined the PSNZ Council. PSNZ has a comprehensive help-sheet on the issue, provided by Clendons Barristers and Solicitors.

Many photographers will have been approached in a public place and told by a Police officer to stop taking photographs. Are they right or does the officer on the ground not know the law? The Police FAQ is quoted in full below.

It is generally lawful to take photographs of people in public places without their consent. However, you must not film or take photos of people if they are in a place where they can expect privacy (such as a public changing area or toilet) and that person:

- is naked, in underclothes, showering, toileting etc
- is unaware of being filmed or photographed
- has not given consent to be filmed or photographed.
- You should not take photos of people if:
  - they are in a place where they would expect reasonable privacy and publication would be highly offensive to an objective and reasonable person
  - it has potential to stop other people's use and enjoyment of the same place
- you have no legitimate reason for taking the film or photos.



- However, you can take and/or publish photos or film of people where there is no expectation of privacy, such as a beach, shopping mall, park or other public place.

Overall this summary is reasonable but there are some areas which are concerning, specifically the comment 'it has the potential to stop other people's use and enjoyment of the same place'.

'Use and enjoyment' is a well-defined common law principle. It does not mean that someone unhappy about having photographs taken has lost use and enjoyment of a public place. It is more about stopping someone from doing something such as creating a barrier or being 'in their face' without consent.

The main matter that is somewhat concerning is the comment 'no legitimate reason'. This is a very subjective test and not an area where an officer on the ground can easily determine.

If you are in a public place and a Police officer says you can't take photos, be polite but also ask what is the basis for his request. It will often be that he doesn't know, but if you talk to them and you are familiar with your rights (read our help-sheet) you will often find that you can allay any concerns.

It also helps to wear a bright 'High Vis' vest that says 'Photographer' when photographing at public events – it signals to any official present that you have a legitimate reason for being there.

**Murry Cave APSNZ ANPSNZ  
President, PSNZ**

*NB: The advice contained in this column is New Zealand specific.*

# Perception and reality

## Smoke and mirrors?

My friend is a top wedding and portrait shooter, charging in the upper quartile for his services, he also owned a crap car. It did the job, but needed a bit of resuscitation from time to time...

It came as quite a surprise for him to learn that one buyer's perception innocently stated, suggested a huge contradiction when his average fee was probably twice the value of his car!

His choice of automobile in no way reflected on the quality of his work, but in many cases it proved to be a harder sell, suggesting a lack of success somehow incongruent with the quality work he produces for his clients, and the high end fees being regularly achieved.

Perception, of course, is reality so when your buyer has only a very limited understanding of what you can deliver and how this might compare with a competitor, he or she looks for manifestations of your success as indicators. He or she might struggle to critically assess what you do, creatively or technically, but instantly recognises when the tools you use look exactly like the same ones they, their spouse or their children use.

One current discussion on many forums revolves around the 'professional' application of the

iPhone ... or for that matter any of the other smartphones with reasonable cameras – for video and stills.

The widely held perception that many a phone is well capable of knocking out a perfectly usable result sits alongside the similar premise that even a crap car is perfectly capable of getting you from point A to point B.

It requires the separation of the whole idea of an adequate, appropriate and fit for purpose result from the relative simplicity and low cost of the tool being used.

Imagine as a photographer, turning up at you next assignment armed only with an iPhone.

It would need some considerable price wrestling in order for you to earn and justify a professional fee, when the perception might be that a discount is entirely appropriate, given that the client came on set with the same device in his pocket.

Click on the screen above this article to see a commercial portrait shoot by Jeremy Cowart on his iPhone 6 – where the video was also recorded on an iPhone 6.

Then read all about the background to the shoot here on the PetaPixel website.

Click on the screen to see a commercial portrait shoot by Jeremy Cowart on his iPhone 6 – where the video was also recorded on an iPhone 6.



Of course, what we're seeing here reflects an ongoing relationship with the client, and a background of previous commissions undertaken on more conventional camera systems. Cowart didn't just fast-talk his way into the gig with a smile and a wave of his new phone. Confidence already existed in his abilities – with the tool employed becoming a secondary issue, and relatively unimportant.

Perception changes over time. Not so long ago, the novel and crazy idea of producing professional video content on a DSLR (such as the Canon 5D MkII) would have been just as skeptically received as the idea of using an iPhone for commercial stills.

Companies like Canon and RED swiftly delivered a succession of cameras which dramatically raised expectations while bringing the cost of acquisition, and therefore production, down. All to deliver full HD 1080P. Today, we are almost mainlining UltraHD – with 4K video being delivered by even smaller, even less costly devices like the Panasonic Lumix DMC-GH4.

However, some words of caution, just watch this recent [discussion](#) held at IBC 2014 (International Broadcasting Convention) in

Amsterdam hosted by Dan Chung of NewsShooter between well-known and multi award-winning cinematographers Geoff Boyle, Rodney Charters, and Bill Bennett.

These cinematographers are far more interested in dynamic range and colour science than they are in resolution, especially when it comes to shooting dramatic narrative content. 4K and higher resolutions don't necessarily help audiences suspend their disbelief. Resolution in and of itself is not the creative silver bullet it may be touted to be.

Listen carefully to what you hear and digest wisely what you read. Without being paranoid, the seeds of doubt on existing formats are often being sown deliberately and sometimes in the most plausible ways. Pundits and opinion makers, sometimes disguise their real purpose.

Seek out the hidden agenda, the one that says that there are only two options, upgrade or die, and question this premise aggressively.

Perception – often deliberately created, not always *your* reality. ■

**MS**

malcolm@f11magazine.com

### Social Media – The new black

Social media is the new black! To have any credibility in anything nowadays, you must have an active website, Facebook page, LinkedIn, Twitter handle, movies on YouTube and Flickr, just for starters.

As these media forms became the 'in' thing, we all tended to post just for the sake of doing so, and invited and joined the world as our friends and contacts. The more activity we have on social media, they kept saying, the higher would be our SEO rankings.

But more is not necessarily better from a business success perspective, and can in fact be totally counter-productive.

The CEO of a large corporate told me recently that whenever he reviews a proposal he also checks out all the prospect's social media. What he looks for is consistency in their message to help ascertain if they are fair dinkum (genuinely) what they claim to be in their proposal, or if they're just making it up as they go along.

There's an important lesson in that for photographers to learn from that simple practice. We must be consistent in the messages we put out in all forms of media, and social media in particular.

Our strategic plans should map out the route to our dream success destination, and all roads

we traverse should point in that direction. Social media is simply one of those roads.

Let's say, for example, we recently did a few very high profile special events, and from the positive feedback from the client organisations and media we decide we want to make this our specialty genre going forward, and update our strategic plan accordingly.

Having made that decision every piece of media that we put out must now portray us as a successful and experienced high profile special event photographer.

For starters, our website profile must be filled with shots, articles and third-party recommendations of the recent high profile special events that we've done, and purge everything that does not directly support our new status as the photographer of choice for your next high profile special event. Ditto for all other social media, though the process is more involved, and also your email signature and business cards.

Clients like knowing what they're getting, and a consistent set of messages in and across all media provides just the comfort they're seeking.

At the ACMP we are committed to helping our members at all levels to achieve success.

**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.

- Near Brisbane CBD with parking.
- Onsite printing, matting, framing and frame hire through Living Image Fine Art Printing.
- 24 linear metres on permanent walls, 15 linear metres available on movable partition walls (3x5 linear metres).
- Support for Full HD video projection.
- Sales have been achieved at all previous exhibitions.
- Established networks in local photographic communities.
- Perfect for solo or group exhibitions, book launches and special projects.
- Assistance available with curation and promotion.

Visit the Foto Frenzy website [www.fotofrenzy.com.au/spaces/exhibit-foto-frenzy](http://www.fotofrenzy.com.au/spaces/exhibit-foto-frenzy) or email [info@fotofrenzy.com.au](mailto:info@fotofrenzy.com.au) for more information and terms and conditions.

## 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](http://www.thistonybridge.com)

[tony@thistonybridge.com](mailto:tony@thistonybridge.com)

+64 21 227 3985





Peter Myers at work © AIPP

### Taking the Canon AIPP Awards to a worldwide audience

The Canon AIPP Professional Photography Awards (APPA) has always been a great vehicle for learning, self-improvement and peer review. Listening to the judges debate the merits of an image, and being able to see what they are referring to has always been one of the greatest areas of value from the awards. This can be witnessed by the overflowing judging rooms during the judging sessions.

- But what if you can't attend the judging and see your image judged and receive that feedback?
- What if you are overseas at the time of judging?
- What if you would just like to see the best of professional photography in Australia being judged?

This is where the AIPP LiveStream sponsored by digiDIRECT comes into play.

Three years ago, the AIPP Executive Officer, Peter Myers, decided to trial live streaming of the awards judging.

The system was first trialled in Queensland at the local Queensland AIPP Epson Professional

Photography awards. 'Technically, the system worked well, but initially was met with resistance from some AIPP members', explains Peter. 'The response from most members, was however, very positive, and soon the demand for this service from members became overwhelming.'

The system was again trialled at APPA in 2011, and over the last few years we have concentrated on improving image quality and delivery capability, working in conjunction with LiveStream Australia. This year, all four judging rooms were LiveStreamed direct from Sydney's Luna Park, for at least 8 hours per day with over 2600 individual views from 22 different countries, including Poland, Taiwan, India and Denmark, amongst others!

For the second year, the gala dinner on Monday night was also LiveStreamed with an online audience in excess of 600 members during the night.

The AIPP LiveStream is now truly spreading the word about professional photography around the world, and the standard set by the annual Canon AIPP APPA.

**Peter Myers**  
AIPP Executive Officer



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

**Lee Howell**  
[www.leehowell.com](http://www.leehowell.com)

Hi everyone , welcome to the NZIPP page and thanks for taking the time to read it . My name is Russell Hamlet and I am the newly elected national president. With this said I would like very much to thank Mike Langford , immediate past president for his years of service, with over a decade of commitment on both the Honours and National boards. The change of office has been seamless and we remain a very well run organisation.

When you make a commitment such as we on the board do, you want to make a difference , to add value to the organisation and its members. I have, as a personal mandate , shared by the board , to help lift the game of each and every member, to help them grow in business and creativity . The publisher of this very magazine challenged me to recognise a key question, what is the NZIPP brand all about – and what does it stand for?

The NZIPP is the largest organised group of professional photographers in New Zealand and our institute is dedicated to the goal of the betterment of it's members through education and a sense of belonging to something larger than our own small businesses.

We will continue to be proactive in seeking out the best sources of knowledge, booking them and making them available to our members. We will continue to encourage each member to recognise the power of sharing and belonging

to an organisation that empowers each and everyone to be the best they can be.

I have constructed a plan to move forward where every member will be asked to recognise where they are now, and where they want to be in the future. I want our members to be honest with themselves about whether or not they are doing as well as they had hoped to within their own businesses. If not, why not? If they can answer that question, and take action to address any issues arising, then we are on the way to achieving greater levels of professional satisfaction individually, and as a group.

Times are very challenging, business requirements very fluid and bad habits are creeping in, dumbing down the market and making it hard for many. We must recognise and learn exactly what it takes to be even more professional so that our consumers can have respect for our art and our practices.

If you're an NZIPP member, come with us on a journey of business improvement. If you're a professional photographer in New Zealand, make the effort to join a professional organisation like ours – one that you can rely on, fall back on when needed, and grow within as a successful and creative business person.

**Russell Hamlet**  
President NZIPP

# Queenstown Centre for Creative Photography



## New Zealand Photographic Workshop Specialists – 2014

Jackie Ranken and Mike Langford, both internationally award winning photographers, judges and lecturers based in Queenstown, New Zealand.

**Mike Langford** Canon Master, Grand Master NZIPP, Australian Travel Photographer of the Year 2013, NZ Travel Photographer of the Year 2012.

**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:

October 16-20  
December 3-10

Landscape Fiordland, NZ  
Luminous-Landscape Queenstown, NZ

### OUT NOW!

Creative Landscape Photography II Fieldguide



Fieldguides to Creative Photography. See our website or click here for more details.



### Photo Safaris – run from Queenstown, NZ

One on one tuition: NZ\$260 for 2 hours.  
5 hour Photo Safari: NZ\$340 minimum two people.  
See: [www.photosafari.co.nz](http://www.photosafari.co.nz)

# The demise of the single use device

## Is everything a Swiss Army knife these days?

At the risk of showing my age (when's that ever stopped you? – Ed) again this month's tale is one that reflects on the pace of change and asks if progress is always a good thing.

Our esteemed publisher brought a blog post to my attention last week that reported on the disappearance of the hard drive based iPod Classic from the Apple lineup without any fanfare whatsoever. The author of the post mentioned that he had one of these once ubiquitous devices housed permanently in the centre console of his car and this struck a chord with me as I have one lurking there also.

It does just one thing and does it beautifully – it allows me to take my entire (and it's no small thing) music library on the road wherever I go. It even plugs into most rental cars so I'm never without my music wherever I may be. I take this for granted but it seems like only a few years ago I just 'had-to-have' a six-stacker CD player in my next car! Now this last bastion of in car entertainment has a death sentence hanging over it, as surely by the time it expires there will not be an equivalent replacement available.

This got me to thinking about the tools of my trade. Back when I first began to make a crust from capturing the likenesses of people, places

and things everything was a single use device. My first pro camera, a Hasselblad 500CM was as single use as it could get. It was simply a light tight box that held a film magazine and a lens in order to expose a piece of film. There was no light meter, very limited high shutter speeds and even a simple pentaprism was an expensive accessory. Moreover, the available lenses were all pretty darned expensive primes that contained their own mechanical shutters.

As simple as these cameras were, they were not simple to keep and required frequent visits to the technician to keep the magazines aligned, winding mechanisms winding and the leaf shutters within each lens properly calibrated. They weren't exactly fragile but they took a fair pounding on a day-to-day basis with many hundreds of rolls of 120 film going through them every year. Like a thoroughbred automobile, they needed to be looked after, lest they let you down in the heat of battle.

A good light meter was as important as the camera itself, as was your intimate knowledge of it's workings and behaviour under challenging conditions. With most of my work being captured on transparency film stock with a very limited tolerance for under or over exposure I depended on a combination of intimate

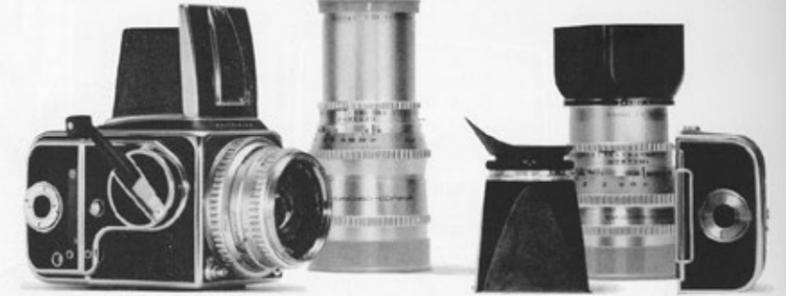
knowledge of my meter and some degree of intuition to know when to override it and assert my authority. Sure we had Polaroid initially, and Fujiroid latterly, and clip testing at the lab if the client had deep enough pockets but this didn't absolve the photographer of much in the way of responsibility as you had to get it VERY close in camera, and that was that.

Moving forward twenty-something years and looking in my bag I wonder if the last battery I put in my (once) state of the art light meter has expired as I have only used it a couple of times in the past twelve months. I always carry a spare or two for it but I really don't know why as I, like most other digital photographers, tend to rely on the mysteriously accurate meters in my DSLRs – and in the studio I pretty much know exactly where the starting point will be once I've positioned my lights. A single quick frame fired over to the laptop allows me to fine tune the exposure to provide a perfect histogram without any need to reach for the meter.

But of course the Swiss Army DSLR has much more to offer than a simple built in light meter...

Starting with resolution far in excess of the humble Hasselblad film camera, I can pretty much customise the way it does everything to

“The system.” It has an interchangeable everything.



6 lenses. 4 film backs. 4 viewfinders. All interchangeable. So you can go from color to black and white midroll. Shoot what you want. Without limitation. It takes 5 cameras to do what "the system" can do. That's why "this is a system, not to be confused with a camera." For further information, write: Victor Hasselblad AB, Box 220, Goteborg 1, Sweden **HASSELBLAD**

suit my shooting style, the killer feature being that I can change ISO 'mid-roll' back and forth as many times as I like while shooting hundreds of frames on the same 'roll' if I need to. The same DSLR then allows me to bracket exposure, focus, do time lapse, multiple exposures and HDR. Don't even start me on the killer autofocus or the Hi-Def movie making capabilities!

Now, would I even consider giving up all of that convenience and going back to my old 500CM? No I wouldn't, at least not in a working sense as I've come to rely on all of that technology in my everyday life. Plus, unlike the Hasselblad, where each expansion of capability carried a fearsome price tag, my DSLR does everything right-out-of-the-box.

Having said that, does everything have to be multi-purpose these days? Some functions should be kept separate, shouldn't they?

R.I.P. trusty iPod Classic, you will be missed!

Handheld light meter? Not so much... ■

### Buzz

[gary@f11magazine.com](mailto:gary@f11magazine.com)



VIRTUOSO

www.virtuosomedia.co.nz

- \* VIDEO PRODUCTION
- \* AERIAL HD VIDEO
- \* AERIAL PHOTOGRAPHY
- \* VIRTUAL TOURS

Be pleasantly surprised how little it costs to be

HERE

sales@f11magazine.com



witchdoctor.co.nz  
new zealand's technology authority

- ▶ Hi-Fi and Home Theatre
- ▶ Photography
- ▶ Computers and Gadgets
- ▶ Music and Movies

The premium local tech site for reviews, news, opinions and controversy from a team dedicated to bringing you only the most relevant and interesting content.

ONLY THE GOOD STUFF

ENTER NOW for the chance to WIN \$20,000 in prizes\*



GIVE US YOUR BEST SHOT!

You will only have a chance to win if you enter. What have you got to lose?

Upload a maximum of three images that depict TRAVEL - THE ADVENTURE ... and you could WIN an amazing African photo adventure, a Sony A6000 camera and Sony lenses, or an Epson Stylus Pro 3880 printer.

We also offer the Peoples Choice winner, an Epson Stylus Photo R3000 printer.

Who will be awarded the honour of WPA's "Photographer of the Year" for 2014?

\*Open to all photo enthusiasts as per terms and conditions.

To Enter - Click Here:

www.worldphotoadventures.com.au



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.

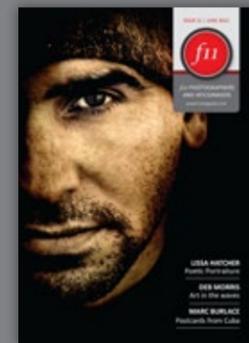
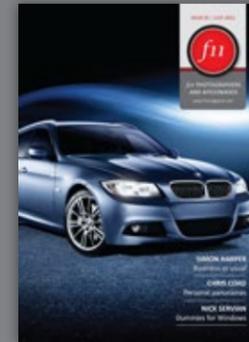
If you're reading our PDF on your iPad, iBooks will ask you if you wish to leave to open the link. Once you've viewed the link contents in Safari, simply return to iBooks where you'll find f11 remains open on the page you were last reading.

Enjoy.

ARE YOU A NEW f11 READER?



ALL OF OUR BACK ISSUES – RIGHT BACK TO NUMBER 1 – ARE AVAILABLE ON OUR WEBSITE. CLICK HERE NOW!



## Failure

The plane trip home to Brisbane from Sydney takes about 75 minutes and during that entire time I pondered the complete failure of my entries in the recent Australian Professional Photography Awards.

Four photographs entered and not one getting a silver award! Disappointing to say the least; chastening certainly since I had judged other photographers work constantly over three days. In my humble opinion one of the entries was the best shot I had taken in a decade.

But hang on a moment – my placing of entries into the very system that I had just actively participated in was not a failure, but a vindication of the system that I have promoted and supported for over thirty years.

This led me to take a closer look at the concept of success and failure.

As photographers we have many methods of judging success. Maintaining a viable business that keeps customers coming back, pays the mortgage on life's necessities, supports a partner and family – surely they are measures of success? For the amateur photographer it may be a case of participating in an active camera club, entering competitions and improving one's technique.

With the average person having an intelligence quotient (IQ) of over 100, you don't need a membership of Mensa to realise that there are many pathways to measuring success. For some it is physical possessions – sports car, medium format digital camera, fast processing computer. For others it is winning competitions. Good grief

it could even be garnering Facebook 'likes'! But there is a success in returning effort into an organisation or club that has given you support over a period of time. Even giving effort back to an industry that has supported you well over a lifetime.

As a teacher it is a joy to be confronted by a former student who is now a practicing and successful photographer. One of my current business partners is a former photography student now recognised world wide for his photographic prowess. He certainly didn't learn his water-based skills from me, but he did get imbued with genuine excitement for photography whilst working in my environment. I will claim success credit for some of that.

I have now reached a point in both my life and my career where I well know my own limits. Being 'photographer of the year' will never feature on my curriculum vitae, but having my photography judged by a panel of my peers is a valid method of assessment of personal visual output. But I will continue to teach, mentor, assess, write and think about photography.

And yes, I will put my four best images in front of the 2015 judges.

Count on it. ■

### Ian Poole

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



# f11 Magazine for mobile users!

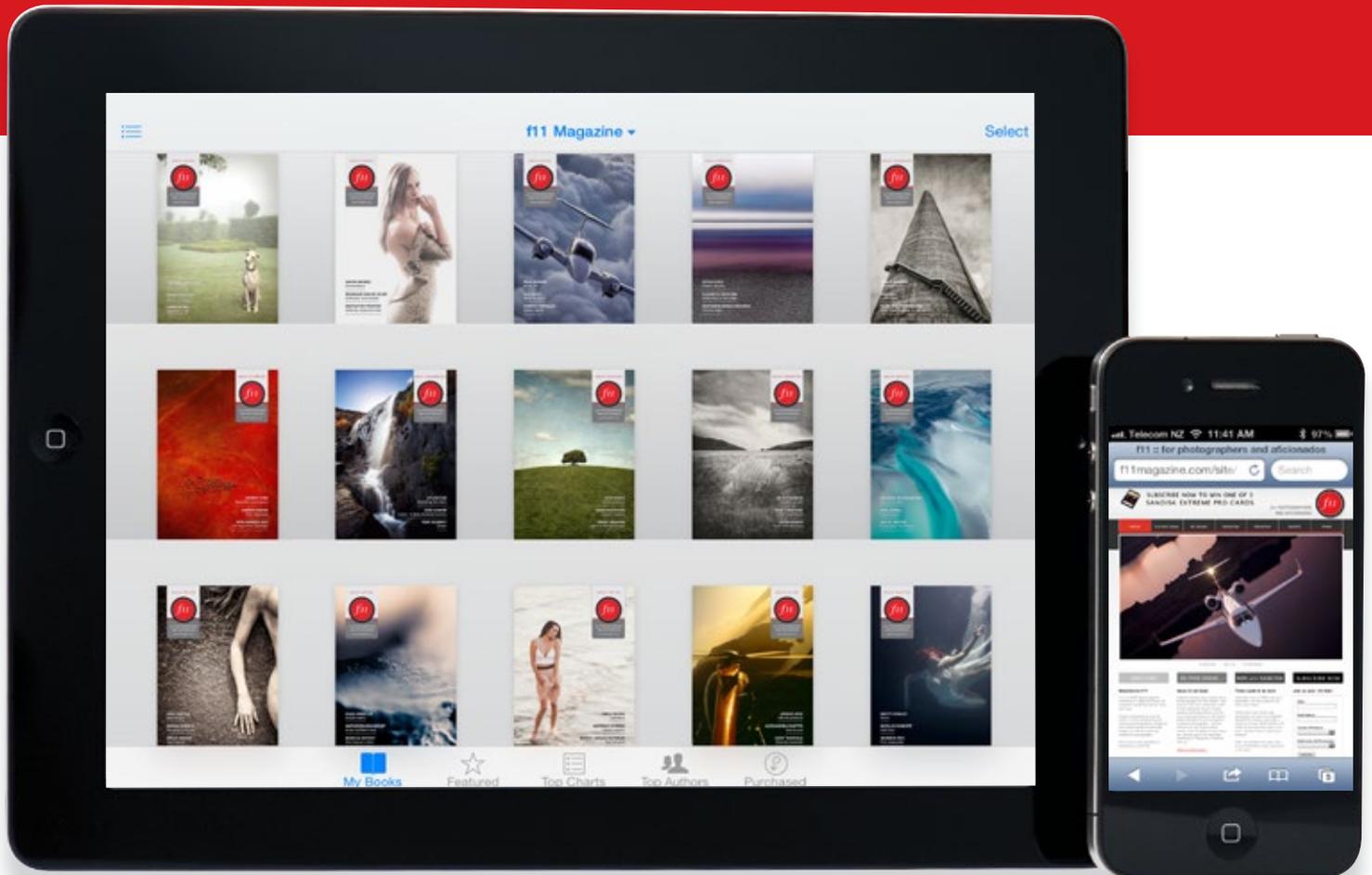
While we think the best way to consume *f11* is by browsing the page flip version on our website – on a lovely large screen – many are choosing to use mobile devices for ease, portability and convenience.

That's why we make a PDF version of each issue of *f11* available on our website.



for PHOTOGRAPHERS  
AND AFICIONADOS

[www.f11magazine.com](http://www.f11magazine.com)



For the best iPad experience, we recommend that you download this PDF and open it in iBooks – a free application available from Apple.

In this way, you can store, and then read *f11* on an aeroplane, at the beach, or anywhere you like – even when you're away from an internet connection.

Of course, if you're online it's an even richer experience as all of our links to advertisers websites and video content work at the tap of a finger.

You can even collect every issue of *f11* and store these in your iBooks Library for access anywhere and any time.

All of this is also possible on your iPod Touch or iPhone, as these devices offer the same functionality.

For users of other tablets and Android devices, simply access the PDF file from your Acrobat Reader or PDF compatible reader software.