

ISSUE 50 | DEC/JAN 2016



for PHOTOGRAPHERS
AND AFICIONADOS

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JOEL GRIMES

Passion to create

BOB TULLOCH

Faces of Tauranga Moana

GRANT SHEEHAN

Eye In The Sky

This issue represents quite a milestone for the magazine, and in all honesty, it's kind of crept up on us in the whirlwind of activity that is our usual production cycle. We're now 50 issues old, a fair crack by anyone's measure and a highly tangible demonstration of two things, our commitment and your level of interest. So go you good things, thanks for staying on board for the ride! Doubtless, the short respite between this and our February 2016 issue may give us a chance to reflect on where we've been, how we're travelling and where we're going.

Sadly, we've just lost one of our correspondents as Malcolm Somerville flies our coop in search of new horizons and a change of scenery outside of photography. Malcolm has been an absolute stalwart of support and his columns have pulled no punches, particularly the final one which ran last month and heralded his departure. We've appreciated his perspective and wish him well for the journey.

As is our custom, this issue focuses the spotlight on three photographers – all working very different, but visually rich, seams in the imaging coal mine.

American photographer Joel Grimes creates marvellous constructs, marrying picture perfect backgrounds with heroic subjects. Perfectly matched and seamlessly joined, the resulting images have come to define Joel's signature style, sought after by the agencies and clients he works with in the USA and around the world.

Our other featured photographers both hail from New Zealand. Bob Tulloch is an accomplished portraitist based in Tauranga. Recently Bob turned his lens on a labour of love, photographing Maori elders in and around their own marae. These images will one day be recognised as a culturally, artistically and socially important portrayal.

Wellington photographer Grant Sheehan makes his third appearance here, this time with images shot above New Zealand from his two DJI drones, so it's fair to say that he's been as high as a kite in recent times while shooting his new book.

Enjoy this issue of *f11*, and from the whole team here, happy holidays.

See you in February. ■

Tim

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GARY BAILDON 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 – sometimes performing all of these minor miracles on the same day. When not hosting seminars or workshops or messing with someone's mind, this wandering nomad is usually to be found somewhere around New Zealand, four wheel driving up hill and down dale in search of new images and true meaning. Like any modern day guru, 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 that he has now constructed the 'ultimate PC' – poor deluded man. As far as we can tell, this is his only flaw...



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.



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 almost 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, 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, outstanding images to share with *f11* readers.



'Whatever you now find weird, ugly, uncomfortable and nasty about a new medium will surely become its signature. CD distortion, the jitteriness of digital video, the crap sound of 8-bit – all of these will be cherished and emulated as soon as they can be avoided. It's the sound of failure: so much modern art is the sound of things going out of control, of a medium pushing to its limits and breaking apart. The distorted guitar sound is the sound of something too loud for the medium to carry it. The blues singer with the cracked voice is the sound of an emotional cry too powerful for the throat that releases it. The excitement of grainy film, of bleached-out black and white, is the excitement of witnessing events too momentous for the medium assigned to record them.' – Brian Eno (1995)

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 148** of this issue.



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© Joel Grimes



Bob TULLOCH

Faces of Tauranga Moana

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© Bob Tulloch



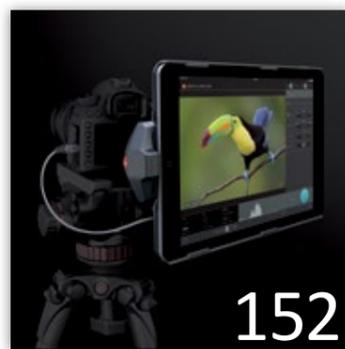
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Product REVIEW

Manfrotto Digital Director
Reviewed by Gary Baildon

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HUMAN (2015)
– BY YANN-ARTHUS BERTRAND

What is it that makes us human? Is it that we love, that we fight? That we laugh? Cry? Our curiosity? The quest for discovery? Driven by these questions, filmmaker and artist Yann Arthus-Bertrand spent three years collecting real-life stories from 2,000 women and men in 60 countries. Preview the trailer, then watch the entire film in 3 parts.

Films For Action

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



10K TIMELAPSE

With each frame measuring 10328x7760 pixels this video showcases the extreme resolution of the PhaseOne IQ180 camera. LA based photographer Joe Capra (aka Scientifantastic) says: 'This footage comes from some shots I did while shooting 4K and 8K timelapses in Rio De Janeiro for a major electronics manufacturer. Each shot is comprised of hundreds of individual still images, each weighing in at a whopping 80 megapixels.' Be sure to watch this in HD and read the technical background.

Scientifantastic via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



LOS ANGELES HYPERLAPSE
– BY VADIM TERESHCHENKO

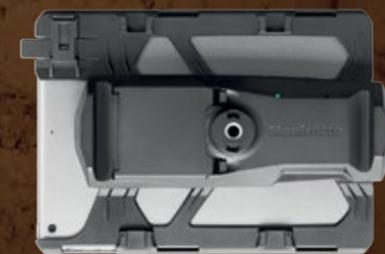
'This is compilation of hyperlapse videos that I shot over the course of the past 2 years. I spent a lot of time scouting for locations, waiting for the perfect conditions, and catching the beauty of the city. Lighting is important. Sunrises, sunsets; transitions from dawn to day, and from dusk to dark.' – Vadim Tereshchenko

VADIMLA.COM via Vimeo

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FINALLY TOGETHER



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Your iPad and camera brought together by an innovative solution. Digital Director is the only Apple certified interface with a dedicated embedded micro-processor that helps you intuitively manage the entire photo and video workflow: from setting your Nikon and Canon DSLR to sharing your pictures via a tethered iPad application. It is suitable for iPad Air and iPad Air 2.



Manfrotto
Imagine More



In the footsteps of giants

Each year hundreds of millions of tourists flock to the same locations to take in vistas as old as time and to capture a likeness of the place or specific sights they've seen a thousand times in the media and feel they already know so well. Picture your own dream destinations now... It's increasingly a mobile phone camera moment usually under extreme time pressure and struggling with whatever light the weather gods have gifted as they pass through, most never to return. The ensuing immediate disappointment often prompts the purchase of a postcard, because 'it wasn't quite like that when I was there...'

As photographers, we seem drawn inexorably towards these and other places, especially the ones made iconic by the great photographers. Their names come easily to mind, a few for the purpose of illustration: Bryce, Zion, Yosemite, The Grand Canyon, Atacama, Galapagos, and for us, closer to home, Uluru or Milford Sound. We all want our very own rendition of that perfectly exposed slot canyon, at the perfect time of day, with that drizzle of falling sand adding just the right amount of atmosphere... (Substitute your own dream here.)

Sometimes the objective is to stand in the footsteps of giants, seeking their precise perspective, the aim being to find and generate a near facsimile of one of their iconic images. Or to create something unique to us,

in the brief window of time that our itinerary allows, with no local knowledge of weather, light or the vagaries of the location. My personal experience, as participant and as observer, is that the resulting images seldom look anything like the ones we set out to create.

Eventually, we moderate our own expectations. We remind ourselves that the great photographers lived in these locations for months or years, or decades, patiently stalking the images we know now, and will forever identify as visual icons.

And this begs the question, perhaps we should find our own places, right where we spend most of our lives, where we have the advantages of an insider's perspective?

Perhaps our very own visual icons are waiting, just around the corner, right here at home. ■

TS

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Beyond seeing

Photographing with your heart – Part 2

Last month I began to talk about the journey we make in photography, and how the machinery of production (our cameras and processes) teach us to see things their way, and thus put us at the mercy of the engineers who designed them. What happens then, when we want to move beyond this and begin to move the process back to where we were in the beginning, in a place where we set out to express our view of the world?

The answer is to look beyond your eyes, and realise that they are both limited in their receptive range and suspect in terms of the truth they convey to us. The challenge then, is for us to think of ways in which we can explore and utilise that understanding.

The human eye is receptive to a fairly narrow band of the electromagnetic spectrum, to wavelengths between around 300nm and 600nm. We could easily say that nothing exists beyond that, because we don't see it. Yet we know that south of 300nm is ultraviolet radiation, and that north of 600nm is infrared radiation. We can't see it, but we know it is there. ▶



Uenukurangi, Northland © Tony Bridge

When we point our TV remote at our giant flat screen and push a button, the channel changes. We know that infrared radiation has been used to carry the 'change channel' signal, however we are unable to see it with our eyes. They simply haven't evolved to detect it, probably because there hasn't been a need. Try telling that to certain snakes, like the pit viper, who can detect it and use it to target their prey. They need it, so they have developed it for their survival and the continuance of their species.

We don't need it, so we don't have it.

Our world is illuminated by the sun during the day, by white light, composed of those aforementioned wavelengths, which our mind interprets as colours, or, more correctly, hues. Thus the 'colour' green is a super narrow band of light between 495 and 570nm. Our eyes don't see green; it is our brain that does the interpreting. Furthermore, green is a label we have learned, perhaps when our mothers pointed at some apples in a shop window, when we were very small, and repeated the word 'green' until we had made the mental association.

And, of course it is cultural as well. Someone growing up in the Amazon will have a completely different and perhaps more complex understanding of the word, and probably a wide variety of words in their vocabulary to describe 'green' than someone born and raised in Sub-Saharan Africa, who may only have one.

What happens then, when we begin picking up the paving stones upon which we have walked throughout our lives, and to which we have given little or no thought, when we begin to examine them closely and even question their veracity?

It seems to me that when we begin to do this, we are taking back control of our infernal machine and bending it to our will.

Where I am living at the moment rainbows abound. Perhaps it is a function of the climate

here in the Far North of New Zealand, or perhaps there is a deeper mystery. They are plentiful and abundant. And of course, as we all 'know', a rainbow is white light separated into its component colours and wavelengths; red, orange, yellow, green, blue, indigo and violet.

One morning however, I caught the ferry to the other side of the Hokianga Harbour. As often happens here, on a still morning a dense fog forms above the water lasting until mid-morning before it burns off. I took my camera.

As we neared the other side, something caught me by the heart, a flash of recognition. I sensed a white rainbow, and so I made some captures. It was not the usual rainbow, with the component wavelengths carefully unpacked, but more a white-bow, one where the colours were still grouped into a single unit, combined to make up white light.

The question that, for me, begged to be answered was this: were the colours still there and was it possible to find them in the apparent chromatic unity of the fogbow?

Would my digital process show me that which my limited eyes could not?

Could I turn the infernal machine against itself?

It turned out that they were, it could, and I did.■

TB

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Joel GRIMES

Passion to create

American photographer Joel Grimes knows the importance of hard work, the value of relationships and the necessity of taking a few risks along the way.

A resident of Phoenix Arizona, the combination of his work ethic, self-belief and strong passion for his profession has seen him work in all 50 U.S. states – and 50 countries around the world.

Type 'Joel Grimes' into a Google image search and a stream of the most powerful portraits cascades into your browser, each an advertisement for his abilities. Sports people, athletes, musicians and models dominate the collection. These images have real power, a mixture of the slick, gritty, elegant, evocative, confrontational – yet all share two elements, they're crafted and they're persuasive. Have half an hour to spare? Try it... ▶



*Greg, cowboy and actor. Prescott, Arizona, USA. Shot for my tutorial series, 'Joel Grimes Portrait Photography On Location'. Canon EOS 5DSR with 24-70mm f2.8 II L series lens.
© Joel Grimes.*

Grimes has been a working professional photographer for just over 30 years, a milestone he reached last year. In that time, he has worked for many of the top advertising agencies, not just in the US, but across the globe.

He took his first photography class in 1972 as a freshman in high school.

‘By the time I began attending college my passion for the photographic process was all consuming. I received my BFA from the University of Arizona in 1984 and soon after established a commercial studio in Denver, Colorado.’

Many of Grimes’ images have the feeling of being set pieces, carefully staged and lit tableaux. They give the impression that every detail has been planned well in advance and painstakingly executed, with no happy accidents instrumental in their making.

‘I view myself as an illusionist; creating images larger than life. The photographic process is in a constant flux of change. I believe that embracing that change gives me greater options to fulfill my vision as an artist. I believe we are in the greatest age of photography since its inception.’

If these images have a common thread running through them, one that goes beyond the obvious technical competence apparent in all of them, it would be authenticity. Grimes advice? Be yourself.

He expands on that premise:

‘For most of us, we have been conditioned to think in a way that puts us at a disadvantage. We have been taught from the time we were children and have come to believe that it is better to follow in someone else’s footsteps, than forge our own way. This kind of mindset makes sense to our natural mind and to those who have taught us. Why take a risk and break new ground when someone has done all the hard work for you?’

As a result, most of us are followers. We chase after the trends, and the ideas of a select few. We can’t help it. It is safe. Our fear of failure and rejection steer us down this path. I have been there, and often catch myself looking for the safe and easy way.

But think about it this way, If you were a football player and knew the outcome of the game in advance, how do you think that would effect your attitude and determination as you played the game. Would you spend hours practising, doing your workouts, putting in a 110% effort preparing for the game? No, I highly doubt it.

When you follow others, you are achieving an end result that has already been rigged. For the most part, you know the outcome. Someone has already played the game and taken the risk for you. How much fun is that?

Instead, take a risk, be yourself, the world is looking for someone who is one of a kind.

I find so much joy in exploring new ground, forging a path that is my own, and not a copy of someone else. Yes, I am influenced by others and relish in the work of those that have come before me. But when I look at myself as unique, one of a kind, with the ability to work from that uniqueness and develop something that is a reflection of my personal artistic vision, what a thrill!

Don’t be afraid to break new ground. Take risks in going down a path that fits you. Don’t listen to the naysayers that try to steal your uniqueness and discourage you from your artistic vision. You have a voice that can rock the world.’ ▶

Jenifer, beauty and fashion model. Tucson, Arizona, USA. Background image was shot at the Salton Sea California. Canon EOS 5D MkII with 24-70mm f2.8 L series lens. © Joel Grimes.



Asked about the secret of his commercial and artistic success, he's equally candid:

'What do you think is the single greatest factor that separates the players from the onlookers? The ones we call the rock stars, or those that become the world influencers, from the ones that are always struggling to get noticed. Is it talent? A trust fund perhaps?

Well, having talent or a trust fund may seem like obvious advantages, but I would argue that in the end, those that have to fight for their success are much better off.

Growing up I paid for my first car, my insurance, all the gas and maintenance to keep it running. I paid the majority of my college education. I worked weekends, summers and most holidays. In college, I started a house painting company that laid the foundation for the basic business practices that I would later carry over to my photography business. Talk about taking a class in business survival!

I had to fight to get where I am today. No handouts, no short cuts, no special favours. That puts me at a great advantage. I had to learn to survive by clawing and scratching my way to the top. Meet someone who is on top, spend a day with them and they will more than likely wear you out. Because they never stop working. They know the secret to success, hard work will out-perform talent any day of the week.

Studies have shown that those who practice twice as much than their counterparts will always out-perform them. Always! Yes, once in a blue moon someone comes along who we would call a prodigy. Someone who defies all human logic and performs on a level that is mind-boggling. Can someone please name one photographer that falls into that category? Name one. I bet you can't. Generally a prodigy is someone who has a natural gift and just happens to practice four to five times harder than ▶



*Lyric, beauty and fashion model. Phoenix, Arizona, USA.
Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens.
© Joel Grimes.*

their counter parts. That's right, they practise four to five times as much as anyone else in their field.

In the end, it all comes down to practice. Have you ever read the story of the world's greatest hockey player, Wayne Gretzky? Or for that matter, the world's greatest anything, from sports, to music, to tiddly winks. They all practiced harder than anyone else. They never gave up. They took something they love and repeated it over and over again. More than any of their contemporaries.

So, you want to be a rock star? You want to become the number one wedding or portrait photographer in your town? Then start practising. You want to shoot for National Geographic? Out work your competition, and you will out perform them. Yes, you have to be smart about where to put your energy, and there are many factors that come into play on the journey to the top. But you can't get there without putting in the time.

In the book *Outliers*, author Malcolm Gladwell lays out his case. He studied the movers and shakers and found out that they all had put in at least 10,000 hours in developing their particular skill set.

In fifth grade I got in trouble for wearing a button on my shirt that simply read 'I Am The Greatest'. My teacher felt that it was a bit presumptuous and condescending. It was actually a button referring to a quote from Muhammad Ali who, to my mind, is the greatest boxer that has ever stepped into the ring. So, even as a young child, I was determined to accomplish great things and not shy about stating so.

There is a price to pay in accomplishing great things. It starts with an investment of time. Get out and practise. Practise twice as hard as your competition and great things will follow. There are no short cuts.'

f11: Hey Joel, seems like we've been talking about this for months but you're here now so welcome!

JG: Love the quality and vision of *f11* and it is a great honor to be a part of the magazine, so thank you.

f11: Of all the career paths you could have gone down, why did you choose photography?

JG: Photography gives me an outlet to be creative. It would be very difficult for me to not be involved in some type of creative field, for me life is art. As a child, I had to be drawing, painting, sculpting, playing music or building something.

f11: You've managed to bridge the gap between commercial photography and art, often a difficult span to sit across successfully?

JG: Even working in the commercial arena I've never ceased to view myself as an artist. To position myself in any other way would be absurd. I believe it is this uncompromising passion to create that has allowed my commercial work to compete in the market place

f11: I've described your work as 'tableaux', tell us about the pre-visualisation necessary for each shoot and how do you find these magical locations?

JG: It may seem like I'm a genius at putting it all together, but really I'm kind of a 'wing it' type of person. I believe there is a marriage that happens between the subject and the background, but often that marriage happens by going through a number of options before it feels right. If I have a strength, it is that I have shot a ton of backgrounds that I have access to and that give me lots of options to choose from. ▶

Mustafa, musician and rap artist. Los Angeles, California, USA. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens. © Joel Grimes.



f11: If you were asked to describe your photography in the briefest but most descriptive terms, what would you say?

JG: I am a portrait photographer who loves to make my subjects larger than life. I spend a great deal of attention on lighting my subject and about 99% of the time I am using strobes to do so. Most people know me from my gritty three light sports portraits.

f11: You've been successful in establishing a style and a look that has effectively been a part of the Joel Grimes 'brand'. Was that a conscious effort and how would you advise others to develop their own brand?

JG: It all comes down to branding a specific look. The problem is, it takes about 2-3 years to successfully brand yourself in the marketplace. And the life of a brand is around 7-10 years. The biggest problem is that most photographers keep jumping from look to look and never give time to let the brand take root. And second, most photographers that have success, think their brand or look will last a lifetime and as a consequence, never move on and reinvent themselves. So what does this tell you? That you have to work your butt off, and you can never rest on your laurels.

f11: Part of that process also requires a following, developing and cultivating an audience interested in precisely what you offer. How does someone do that?

JG: Well, actually that is very simple. Just like in music, we all have likes and dislikes. Somehow with photography we think we need to work really hard at getting people to like our work. In fact, it's just the opposite. Do what you love to do and you will always find an audience. How big that audience is, is not as important as sticking with what you love and building a body of work that represents that look. The audience will follow. And a beautiful thing happens, as you repeat the process over and over, you get better at refining and perfecting your look. As a result, your audience starts to grow.

f11: Where does most of your work originate from, corporates, agencies or magazines?

JG: Primarily my work comes from the ad agency side of things. In the 90's I did a fair amount of corporate annual report work and got a chance to travel all over the world. I have never really done much in the way of editorial, but in some ways I wish I had because it is a great opportunity to hone your skills and build a great portfolio. Just don't count on making a whole lot of money if editorial is your chosen path.

f11: Does the attention that your work receives create undue pressure or ever shake your self-confidence on a shoot? Do clients sometimes have unrealistic expectations, and do you ever worry that the real Joel Grimes might not show up with you that day?

JG: Every time you have someone in front of your camera, there is a risk that the end result may not be a success. But if you develop a look or a brand and someone hires you for that, the odds are in your favour because you have repeated that process thousands of times. So, my confidence comes not from the hope I am a creative genius, but from the fact that I am able to repeat the process I have worked so hard to develop.

f11: During the course of your career, have there been teachers, mentors or influences who helped to steer your direction, knowingly or unwittingly?

JG: I get asked this all the time and if I look at the work of a hundred photographers, I could possibly be inspired by all of them. It is the collective influence of others that fans the flame. I love looking at other artists work and saying to myself, I wish I had done that! ▶

Noel, professional beach volleyball player. Los Angeles, California, USA. Canon EOS 5D MkII with 24-70mm f2.8 L series lens. © Joel Grimes.



f11: Do you self-assign, or shoot personal projects, and why do you do this?

JG: I am constantly doing self-assignments to keep my work current. I try and do at least 50 of these each year. Without self-assignments I would have to rely on my clients to challenge me to keep my work fresh and provide opportunities to experiment with new ideas.

f11: How do you cope with the behind the scenes part of the photography business, and what do you find the most time consuming and tedious?

JG: I normally spend at least 3 hours a day answering emails. Add to that all the phone calls I get and it leaves little time for anything else.

f11: So, is the internet a boon or a millstone around your neck? Would you like to try life without it, or would you encourage others to be less dependent on it?

JG: I look at the internet as a good thing. Basically, I have an unlimited resource of information to give me a framework when I need one. The problem with many people is all they do is look at imagery, and never get off their butts and create some. So, I think there has to be a balance between gathering information and getting out and creating finished work.

f11: What would you say has been your greatest success in this business?

JG: When it comes to photography, that fact that I have been able to provide an income for my family for the last 30 years is a great blessing.

f11: Tell us about post processing your images, is this a terrible chore after a long and complex shoot?

JG: Not really, I look at the post processing as part of the whole project. The challenge of course is getting the time to meet all of these deadlines.

f11: Describe your typical post-production workflow?

JG: On the post processing side, I have an attention span of about three hours on any given image. So, if you look at my brand, I have built a look that fits a three hour retouch. This is important when it comes to creating hundreds, if not thousands, of images that represent my brand. This is why my work is so consistent – even to the point of being a bit predictable. I keep my composites very simple because these have to fit within my attention span. When a client brings a project that would require two days of retouching, I politely say, you have the wrong photographer!

f11: Wouldn't it make more sense to take the job on and simply factor in the costs of having a talented independent retoucher then complete the two days of work under your control?

JG: Yes, in theory. But then the end result is really not my image. This is important because I am an artist first and foremost. It is that final image that I can say, 'I did that, that is my image'. So in the end I risk making less money, but I can take pride in seeing my vision all the way to the end result.

f11: You've made thousands of pictures, is there one image you can single out as your greatest triumph, your absolute favourite, the one you'd like to be remembered for?

JG: That's a tough one because I keep replacing my favourite image with a new one. I guess that is a good thing. It shows that my vision is constantly growing. By way of an answer, I would say this, that the images I am most drawn to are those that would not have been considered an acceptable image ten years ago.

f11: In what way? Did you have impossibly high standards, or are you seeking slightly more spontaneity and realism, and slightly less perfection, now than perhaps you did then?

JG: Styles and trends are constantly evolving. You can't stop it, and nor can I. There is always a group of people moving forward and a group that want to keep things as they are. If our goal is to continue working in what we call the 'traditional' sense, then at some point we will be left behind. So, when I am creating an image, I ask myself, could I have done this 10-15 years ago? If the answer is yes, then the odds are it will fall flat and be average. I want to create something that stands out and grabs my viewers, something that is fresh and pushes the limits of what we call traditional or what has been done in the past. I am not always successful, but at least I am giving it a try.

f11: Would you ever consider shooting film again in the digital age?

JG: Why? I shot film for over forty years, there is no going back. Digital gives me a thousand more creative options than film could ever have offered.

f11: I understand that you have just been appointed as a new Canon Explorer of Light. What does this mean for you?

JG: This is a great honour as for years I have in some ways been campaigning for this role. I truly relish being a part of other people's success and the EOL program gives me an additional platform to get my message out. I am very passionate about getting people to discover their own unique voice, and helping them to look at photography as a creative process.

f11: I gather that you've been an early adopter of the new Canon EOS 5DRS, how are you liking this?

JG: That's right, I am now using the 5DRS 50 megapixel camera. This camera easily gives me the medium format results I need, but with a range of lenses that a medium format system simply cannot, especially at the wide-angle end of the spectrum.

f11: Do you suffer from the camera bag fetish that many photographers do? Are you still looking for the perfect equipment-carrying companion?

JG: I have at least a dozen camera bags and it never seems to end. The last two camera bags I have purchased were made by thinkTANK. They are very well made and seem to fit my current needs in the field.

f11: You must travel quite a bit each year, how much time do you spend away from home and do you travel with a team, or hire people like assistants at the locations?

JG: I am a minimalist when it comes to the idea of having a full time crew. I usually bring one assistant with me and then hire any extra bodies only as the job requires. It all depends on the budget, and what the client's expectations are. For me it's not about the production hype, it's all about the final images so I only add people if absolutely necessary.

f11: What's your mantra for developing and perfecting new techniques?

JG: Repeat, repeat, repeat. It is beating something into the ground until you become an expert. During the process you end up putting your own stamp on it.

f11: On the subject of new techniques, you're always experimenting to keep things fresh and exciting, what's your latest discovery?

JG: In the last year or so I have been shooting on location with strobes and bracketing my ISO to create an HDR, blending both the ambient and the strobe light. This is impossible to do using the traditional HDR approach of using the shutter or time as the variable to bracket your exposures. Additionally this gives me the option to process my HDR's to achieve a 32 bit file, with off the chart latitude in recovering detail in my shadows and highlights. I process all my HDR's through Adobe Photoshop HDR Pro, which ▶



Charles, fitness model. Phoenix, Arizona, USA. Background image was shot in New Orleans, Louisiana. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.

takes me straight to Adobe Camera Raw. The transitions I get in my gradients are unbelievable, especially in my grays. I can also dodge and burn, resize, or perform a number of nondestructive operations that give me a huge advantage over working with a 14 or 16 bit file. Once I get my tones and values the way I want them, I then convert the image to a 16 bit file and continue working in Photoshop.

f11: With a busy professional life, you could easily elect for rest and recreation instead of running workshops and talking at seminars – why do you choose to do that, what’s in it for you?

JG: Two main reasons, first I’ve received so much joy over the years from learning and participating in the craft of photography. Now, I relish seeing others share in that joy. Second, by sharing, we all end up getting better. It raises the tide so to speak. When I see an image and I am jealous, it makes me get out and work harder. So in the end, I believe that sharing information raises the bar.

f11: Final words for aspiring photographers everywhere?

JG: It is much easier being yourself than trying to copy someone else. Your uniqueness is the single greatest asset you possess as an artist. Why exchange that for something else?

f11: Thanks Joel, we really appreciate you being here and sharing your work with our readers.

JG: It is a joy to be a part of *f11* and I hope readers will take away something that will encourage them to get out and create new images. ■

TS

<http://www.joelgrimes.com>

<http://www.joelgrimesworkshops.com>

Facebook

Helena, photographer, beauty and fashion model. San Francisco, California, USA. Shot for my tutorial series, ‘Start to Finish’. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens. © Joel Grimes.





*Jamaal, sports fitness model. Phoenix, Arizona, USA. Background image was shot in Tucson Arizona.
Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background.
© Joel Grimes.*

*▶▶ Following double page spread: Lauren, beauty and fashion model. Los Angeles, California, USA.
Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens. © Joel Grimes.*





Vincent, actor and fitness model. Phoenix, Arizona, USA. Background image was shot in Detroit Michigan. Subject shot at one of my workshops. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.

*'I view myself as an illusionist: creating images larger than life.
The photographic process is in a constant flux of change.'*



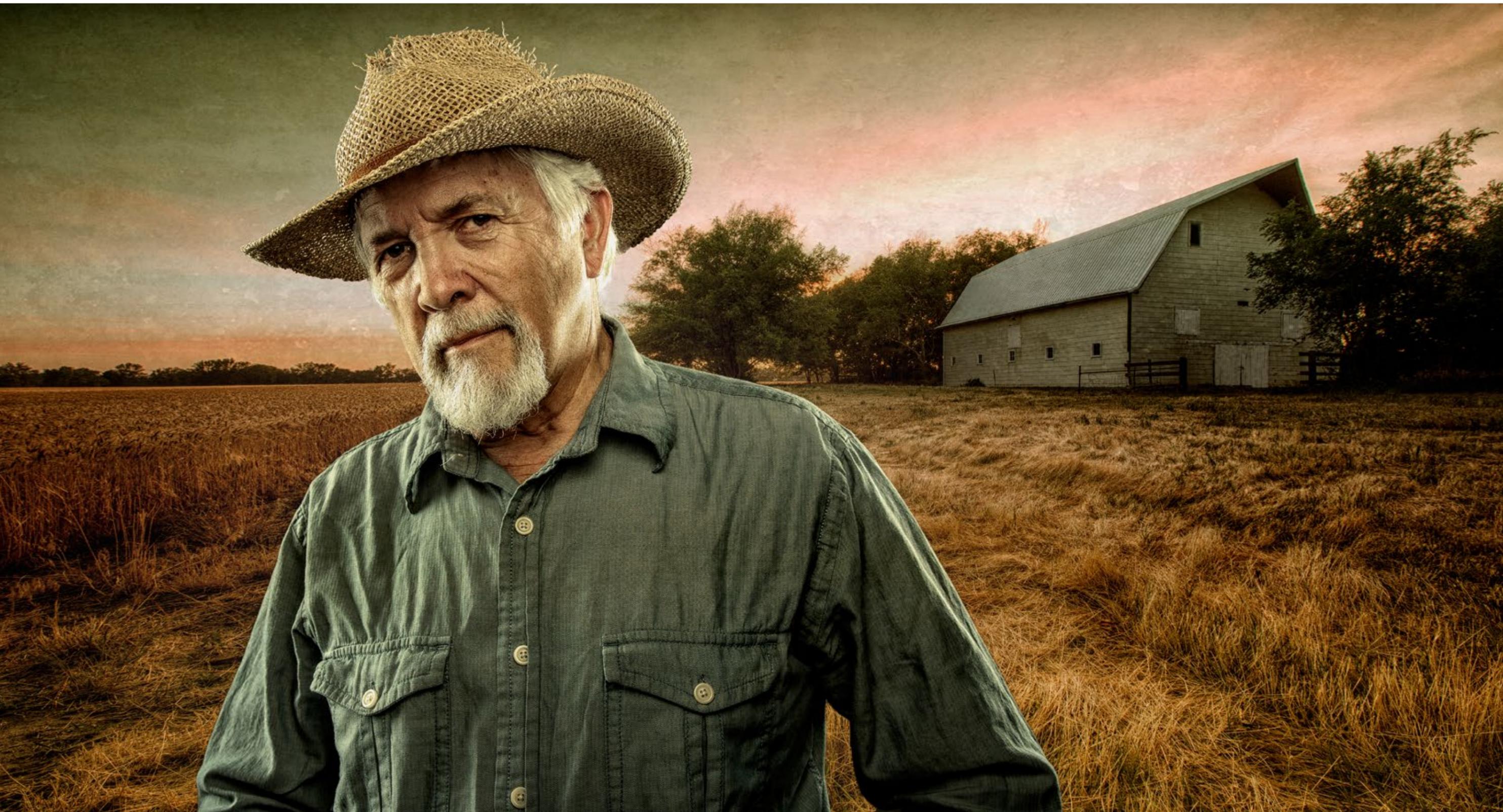
▲ Elizabeth, sports and fitness model. Tampa, Florida, USA. Background image was shot in Pasadena California. Subject shot at one of my workshops. Canon EOS 5D MkIII, with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.

▶▶ Following double page spread: Bones, dance performer. Los Angeles, California, USA. Background image was shot in Barcelona, Spain. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.





Monique, beauty and fashion model. Los Angeles, California, USA. Background image was shot in San Francisco. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.



▲ Jim, photographer. North Newton, Kansas, USA. Both images were shot in the same location at one of my workshops. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.

▶▶ Following double page spread: Jessica, beauty and fashion model. Los Angeles, California, USA. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens. © Joel Grimes.





▲ Kerron Clements, track and field Olympic Gold Medalist. Los Angeles, California, USA.
Background image was shot in Death Valley California. Canon EOS 5D MkIII with 24-70mm
f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.

▶▶ Following double page spread: Jennifer, beauty and fashion model. Phoenix, Arizona, USA. Shot at
one of my workshops. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens. © Joel Grimes.







Bobby, fitness model. Phoenix, Arizona, USA. Background image was shot in Kansas City, Missouri. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background. © Joel Grimes.

◀◀ *Previous double page spread: Foz, musician, shot for VFN Sports. San Francisco, California, USA. Canon EOS 5D MkIII, with 24-70mm f2.8 II L series lens. © Joel Grimes.*

▶▶ *Following double page spread: Bailey, high school soccer player. Denver, Colorado, USA. Shot at one of my workshops. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens. © Joel Grimes.*





*Cliff, Harley Davidson rider, shot for CreativeLive. Seattle, Washington, USA. Background image was shot in Tacoma Washington. Canon EOS 5D MkIII, with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background.
© Joel Grimes.*



*Brittany, beauty and fashion model, Phoenix, Arizona, USA. Background image was shot in Joshua Tree National Park, California. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f4 TS lens for background.
© Joel Grimes.*



*Steve, photographer. Wichita, Kansas, USA. Background image was shot in New Orleans, Louisiana. Shot at one of my workshops. Canon EOS 5D MkIII, with 24-70mm f2.8 II L series lens for subject and 17mm f4 TS lens for background.
© Joel Grimes.*



Rudy Gay, professional basketball player, shot for Hyperice. Los Angeles, California, USA. Background image was shot in Houston, Texas. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f/4 TS lens for background. © Joel Grimes.



Elena, beauty and fashion model, Italy. Background image was shot in Vancouver BC. Shot at one of my workshops. Canon EOS 5D MkIII with 24-70mm f2.8 II L series lens for subject, and 17mm f/4 TS lens for background. © Joel Grimes.

'I have an attention span of about three hours on any given image. So if you look at my brand, I have built a look that fits a three hour retouch. This is important when it comes to creating hundreds, if not thousands of images...'



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Bob TULLOCH

Faces of Tauranga Moana

New Zealand professional photographer Bob Tulloch was born in 1945 and grew up in Ruatahuna in the heart of the rural Urewera region of the country's North Island. One of just three pakeha children in a roll of one hundred at Huiarau Maori School, he had a happy childhood as a barefoot country kid.

At the age of ten, following the death of his father, the family moved to Christchurch. It was a considerable culture shock, but it forged a life of self-reliance. He quickly gained acceptance as captain of the school rugby team, spent hours springboard diving, and became a handy tennis player. He spent his Saturdays working for the Christchurch Star newspaper as a copy boy. Following four enjoyable years at Shirley Boys High School, he worked for an export company learning the fundamentals of accounting. This was not the future he sought, and Bob spent many lunch hours looking at photographers' showcases, inspiration for the hobby that was gaining momentum. His particular passion was surf photography.

In 1970 the lure of travel and adventure took him to Australia, South Africa, the UK, Europe and Canada. His time in Canada presented Bob with an amazing opportunity to take over a fellow Kiwi's photography business on Vancouver Island in British Columbia. Two years of operating

Zeal Studio was a case of sink or swim. Often, the week's highlight was being collected by a real estate owner in his Rolls Royce and driven to photograph mansions. This process involved using a 4x5 Crown Graphic, making multi exposures on one sheet of film and painting with blue bulb lights, the typical technique needed to light large rooms at the time. Connections through rugby gave Bob the opportunity to do the official team photographs of visiting international sides including the All Blacks under Ian Kirkpatrick, Wales, Fiji and several club sides like Petone and Bridgend. Other photo assignments included weddings, portraits, graduations, conferences and commercial work.

On returning to New Zealand in 1974 he made the decision to settle in Tauranga and to start up a studio using some of the ideas he had brought home. It was not an easy start. The new owner of Zeal Studio in Canada decided to cancel the post-dated instalment payments. Pretty much broke, and with nothing to his name except some camera gear and a portfolio, ▶

*Image taken at Te Rereatukahia Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens
© Bob Tulloch*



Bob took a safe option and accepted a job with a Tauranga studio. This proved not to be an easy fit for an ambitious young man. To get some savings under his belt, Bob then took a job in Tauranga's foremost hotel as a barman/wine waiter, which he had previously done part time while in Canada. That role provided much more than money for the business he was secretly planning, it also introduced him to his future wife, Lena.

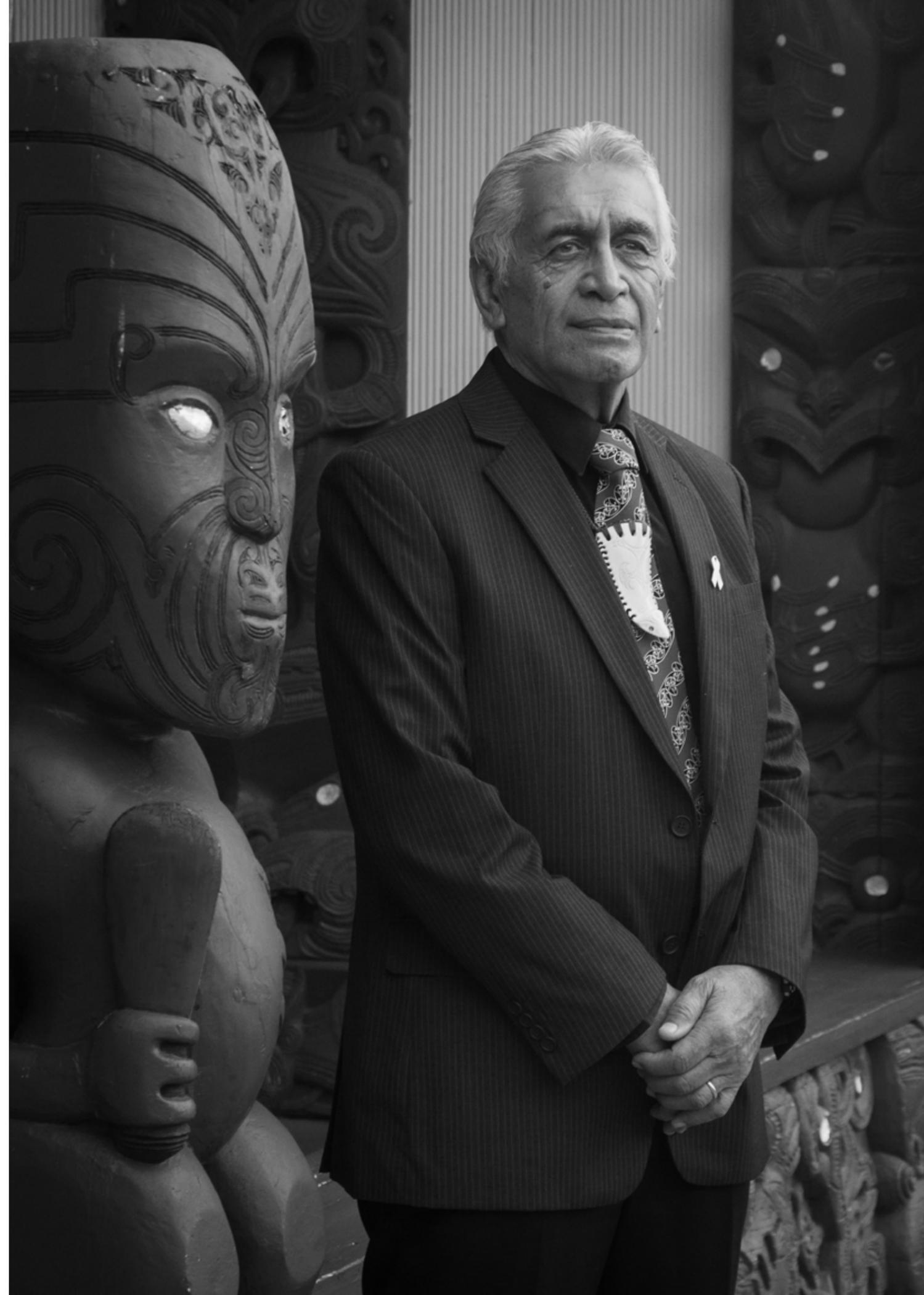
Within a year he had established Tulloch Photography. His natural light environmental portraits were proving popular and wedding bookings were flooding in. Bob and Lena married in 1975 and instantly, Bob had a ready-made family of three. Then along came daughter Sarah and son James. A fortuitous portrait shoot of the Mayor's grandson suddenly made Bob the talked about new photographer in town. It was the beginning of a long-standing relationship with this influential family.

At this stage Bob was soaking up every opportunity to learn new skills. Chromatek lab owner Ivan McLellan was running workshops with outstanding American photographers as speakers. The NZPPA (New Zealand Professional Photographers Association – now the New Zealand Institute of Professional Photography) was also organising excellent educational seminars. Bob joined that association in 1975. He rates this relationship as a turning point in his career. Lifelong friends were made, famous overseas photographers gave generous help, and his business skills were honed. This year marks his forty year association with the NZIPP, during which he served as Regional Chairman, National President and Honours Chairman. Bob is now a Life Member. Each year he enters the National Awards and has been awarded the Master of Photography qualification, and has added eight gold bars. He has won the Wedding and Landscape categories of the awards and in 2014 he was the winner of the Documentary category.

One of a number of career highlights was an opportunity to travel on the three week 'Focus on New Zealand' photography tour. I'm not certain, but as I joined this tour for the last week in Queenstown, I'm pretty sure this was when I met Bob for the first time. The tour was the brainchild of the late Brian Brake who Bob admired hugely as an inspirational photographer. Brake is arguably New Zealand's most notable photographer, one who took his place on the world stage as a member of Magnum and an acclaimed photojournalist. Focus On New Zealand resulted in a coffee table book, one still sought after today. The US Brooks Institute promoted the event, resulting in over one hundred American photographers joining the tour. Several years later, the friendship he forged with the Brooks people allowed Bob to instigate a scholarship for an NZIPP photographer to study at Brooks' Santa Barbara campus.

In the late 1980s, along with colleagues Terry Winn, Kerry Grant and Bob Carter, Bob set up a wedding and portrait laboratory specifically to service the needs of discerning people photographers like themselves. They were determined to provide a service that put the customer's needs first, and to provide inspirational and educational seminars for their professional clientele. Over the following twenty years many brilliant photographers were invited as speakers and the seminars took on a unique style, often being hosted at exotic locations. Michael Warshall, Tony Hewitt, Peter Eastway, Tania Niwa, Jerry Ghionnis and Marcus Bell came across from Australia; David Ziser from the US, and Rob D'Estrube from Canada. Kiwis included Anne Geddes, John Crawford, Tony Carter and Lloyd Park. Superlab was sold to Queensberry in 2009. ▶

Huikakahu Kawe, Hairini Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens.
© Bob Tulloch



Bob has a love of the ocean, rugby, in fact every sport, things of beauty, interesting personalities, and a good Syrah – but above all, his wife Lena and their extended family. He continues to operate a studio combining portrait and commercial work and regularly self publishes a coffee table book on his beloved Bay of Plenty.

With that as background, we shift our focus to the stunning collection of Bob's images which we're featuring here. The project is called 'Faces of Tauranga Moana' and Bob backgrounds how this came to be:

'This has been a project that started over 30 years ago. I wanted to repay a very kind and generous Maori lady who was a close friend of my wife Lena. The resulting portrait, made in her Marae's Wharenuui, got me thinking.

It is traditional to display photographs of those who have passed on, inside the Wharenuui. Over time, I had noticed that recently taken photos of Kaumatua and Kuia who had passed on, were disappointing. They were mainly colour 'snaps' blown up, and by comparison the formal portraits of their forebears taken over a hundred years ago were quite magnificent.

I realised elderly Maori just didn't have good photographs of themselves to pass on to future generations. Most of them had spent all their lives raising large families. Their priority was not about themselves. Sadly, they had in many cases struggled following the great Depression and some had lost men in the war.

It was as if this was a lost generation.

I approached a senior Kaumatua about doing some portraits and he liked the idea. I made it plain that this was not a commercial idea, but that I thought I could make a contribution to Maori that gave something to their personal history.

Nothing came of the idea until I met Toni Heke-Ririnui. As a community leader, she loved the whole concept and offered to help. Before I

knew it she had contacted all 21 Marae, found a keen co-ordinator and we started visiting each Marae. Toni is a highly regarded teacher of Te Reo, and wherever we went she smoothed the way for me.

As a pakeha, there was the occasional concern that I was profiting somehow, but as we approached each Marae I responded to the traditional welcome by explaining what the concept was. I spoke of my hopes that this would be an exhibition. Some asked if it might become a book. Toni was supportive of the initiative and this made a real difference.

As we travelled each week to another Marae, we noticed how people were becoming excited by the idea. At each Marae there is a certain **Mana**, a certain unique quality and I was keen to try and incorporate something of that singular style. In many cases there were carvings, tuki tuki panels and photographs that held real meaning to the person being photographed. This often brought technical challenges as most Wharenuui are quite dark and the only usable light source would typically be a window at the back of the structure. Fortunately these are mostly south facing, so the light that was there, was good. I only shot with available light. It is somewhat imposing to be inside a house of great importance to Maori and flash would have seemed too intrusive. Besides, I wanted to create form with the window light and I needed my subjects to be relaxed. I wanted to work much more as a painter might have worked.

So it was often a balance of retaining a background that was relevant to the person, and having sufficient light. I usually had a two hour window to shoot within, sometimes ▶

Hinemoa Reweti, Wairoa Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens © Bob Tulloch



photographing up to 20 or 30 people. In many cases I did portraits of couples and siblings as well, so the main portraits had to be done quickly. This actually helped as people had little time to feel anxious. Quite often I would be cramped into a tight space. No room for a tripod, so I decided to risk high ISO and virtually everything was hand held. In many cases I was at ISO 2000 or more, but I had shot at that level before and was incredibly pleased with how the Canon 70D handled it. Only one lens was used for the entire series, a lovely Canon 15-85mm IS USM. Most of the images were shot at f4.5 to f5.6. I tested this lens against L series lenses and was amazed at its quality. Excellent edge to edge sharpness so I often use it for aerial shoots.

It is not widely known, but I am blind in one eye, the result of a detached retina and two operations in the 80's that had little success. Oh how I love auto focus!!

I found it intriguing when positioning people, to use shapes and angles. The carvings and panels were involved and helped in the whole design process. I wanted to utilise at least some degree of background detail because it was often unique to the subject.

Toni had asked each Marae co-ordinator to encourage people to bring traditional cloaks and photographs of their parents and grandparents. These proved most valuable as props linking one generation to another.

We were invariably given a traditional welcome, I was expected to respond and then we would **hongi** before starting with the actual photography. Afterwards, I was usually asked to come over to the **Wharekai** to have a cup of tea. This 'cup of tea' was often a three-course sit down dinner and sometimes involved a few more speeches and often a fair bit of laughter. The ratio of women to men was about 70-30 in favour of women, the men unfortunately having died younger.

The next step was to have a meeting with the director of The Tauranga Festival of Arts, Jo Bond. Jo leapt at the chance to have an exhibition. She suggested we choose one person from each Marae and print large portraits. We both agreed that they would be best as black and white images. So the next step was funding and it was felt the local **Iwi** should have first option. Toni helped put that together, and we were able to proceed with printing. I chose Ilford's Galerie Gold fibre silk paper and thanks to Gerard Emery at CR Kennedy, the NZ distributor, we got a great deal. The prints were made on the Epson printer using their archival inks and my production guru, Michal worked her magic and the results were just lovely.

To see 21 large framed portraits stretching the entire back wall of our Baycourt Theatre's lobby was a very satisfying conclusion to the year's work. The Festival arranged an official opening and in traditional style there was a **karakia**, or a blessing. The most rewarding part for me was to see the odd tear and for family members to be proud to see their Kaumatua and Kuia displayed. Next year we plan to have an exhibition of most of the two hundred portraits at the Tauranga Art Gallery, and most likely include the launch of a book featuring these images.'

We're proud to expose this small subset of the images from 'Faces of Tauranga Moana' in this magazine. These are wonderful portraits today, ones we can appreciate for their craft, honesty and directness. Undoubtedly they will ▶

Image taken at Tuapiro Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens © Bob Tulloch



appreciate in historical value with the passing of time. Bob's mission to save a potentially lost generation, or two, has been accomplished with considerable aplomb.

With typical modesty, Bob quietly summarises his contribution to the process:

'I feel that as far as the photography was concerned, I was just doing my job and the real point of difference lies within the subjects. It is interesting I guess, in that as professionals we don't photograph many elderly, yet theirs are often the faces with a lifetime of character. So maybe I was fortunate to have such a marvellous variety of people presenting themselves to my lens.

To actually turn the idea into an end product was emotionally satisfying. So often good ideas just don't get past the conceptual stage. It makes being a photographer feel worthwhile when the feedback from the subjects and their families has been so positive.'

It's a valuable and honourable endeavour, one that this septuagenarian photographer should be extremely proud of. ■

TS

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

*Image taken at Te Rereatukahia Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens
© Bob Tulloch*



'I realised elderly Maori just didn't have good photographs of themselves to pass on to future generations. Most of them had spent all their lives raising large families. Their priority was not about themselves.'

*Bobby Rolleston, Te Rangihouhiri Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens.
© Bob Tulloch*



'...I wanted to create form with the window light and I needed my subjects to be relaxed. I wanted to work much more as a painter might have worked.'

*Uru Cookson, Tamapahore Marae. Canon EOS 70D
with EF-S 15-85mm f3.5-5.6 IS USM lens © Bob Tulloch*





Morehu Ngatoko Rahipere, Huria Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens © Bob Tulloch

► *Poia Smith, Hungahungatoroa Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens © Bob Tulloch*





Karaka Ririnui, Maungatapu Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

▶ Nellie Ormsby, Wairoa Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch





Image taken at Te Rereatukahia Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

▶ *Hauata Palmer, Opureora Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch*





Karora Te Mete, Hangarau Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

► *Image taken at Maungatapu Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch*





Ataraita Ngatai, Poututerangi Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

▶ *Lance Waaka, Waimapu Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch*





Image taken at Opureora Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

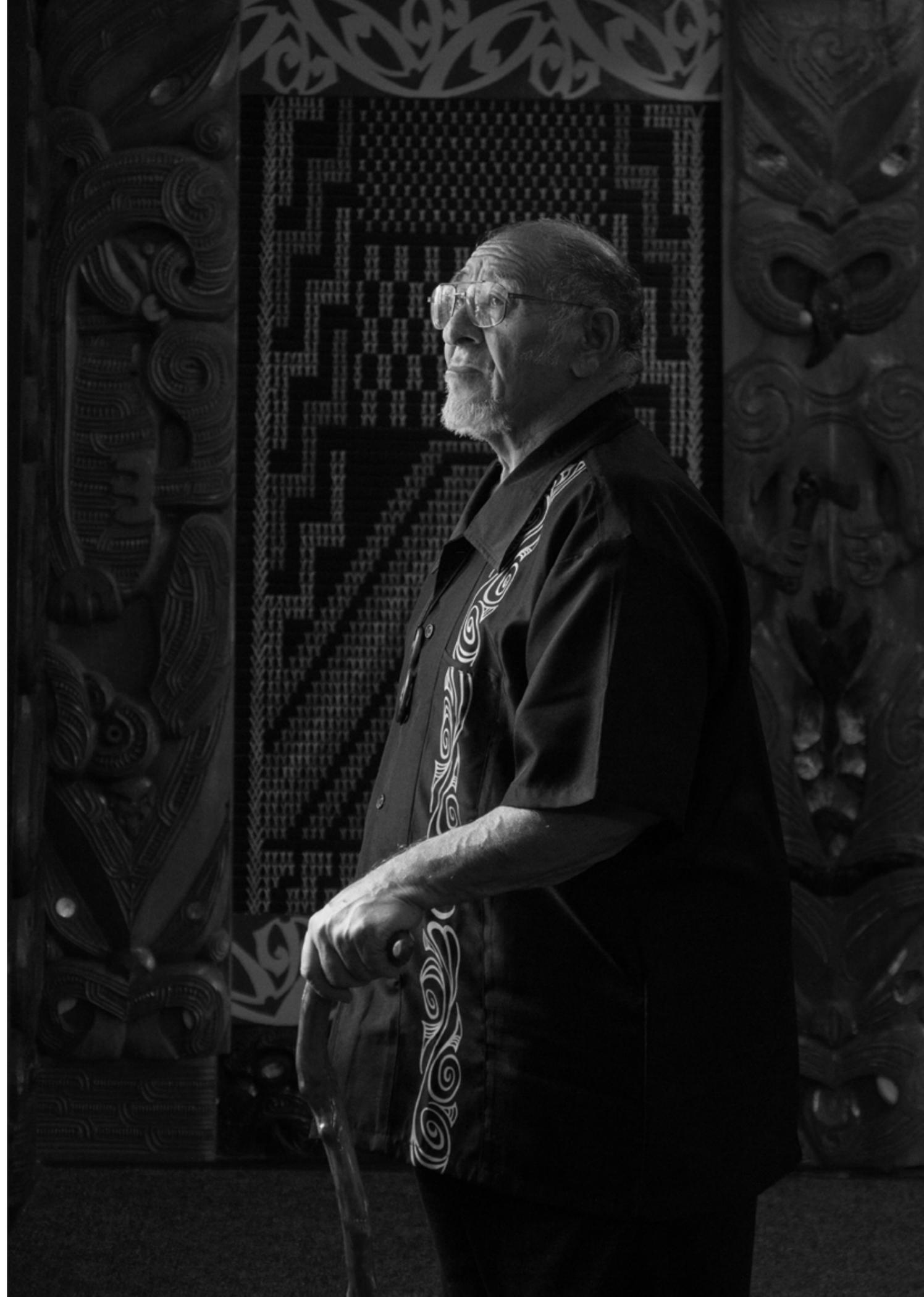
▶ Merewhuia Bennett, Huria Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch





Image taken at Tuapiro Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

▶ *The late Michael Bishara, Huria Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch*





Kihi Ngatai, Whareroa Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens © Bob Tulloch



► *Ngarongoa Ngata, Wairoa Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch*



Maria Ngatai, Tutereinga Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

► *Nena Ranapia, Huria Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch*





Agnes Kuka, Poututerangi Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

► Image taken at Pouterangi Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch





Mihi Gardiner, Maungatapu Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

► *Image taken at Huria Marae © Bob Tulloch*



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Hinewirangi Kohu-Morgan, Huria Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

Grant SHEEHAN

Eye In The Sky

This is New Zealand photographer Grant Sheehan's third appearance in this magazine. This is entirely his own fault for creating wonderful images for self-initiated publishing projects which then manifest in the form of books from his own stable, Phantom House Books.

Eye In The Sky is a collection of images shot entirely from his two DJI drones, a Phantom 3 and an Inspire 1. He also refers to these craft, as many others do, as UAV's (unmanned aerial vehicles) so you'll see both terms in use in this article.

Grant backgrounds the project, first talking about the appeal of having an eye in the sky while your feet are firmly planted on terra firma...

'In a previous career I was a survey draftsman, involved in aerial photography of pine forests, from which to compile maps. A large format camera was fixed on the floor of the aircraft, which would fly in a series of parallel lines to create a photographic mosaic of the forest in ▶

The much-photographed Ratana church at Raetihi.
© Grant Sheehan



black and white – a sort of photographic equivalent of carpet bombing. This mosaic could then be converted, at a set scale, into survey maps to measure growth rates, general tree health and other information. While this was purely a technical exercise, I was fascinated by the shapes and forms of the landscape, as they appeared through the downward pointing camera. The landforms seemed both graphic and abstract, as light coloured forest roads wandered through dark grey tree-carpeted hills, punctuated with shadow-filled gullies dividing forest areas.

In more recent years, as a photographer, I have done a great deal of aerial photography for my various landscape books and client projects, in both fixed-wing aircraft and helicopters. I often wished I could get lower than the legal limits allowed. The idea of being able to film and photograph at very low altitudes and surfing over tree tops, around buildings, or just above ground level, was very appealing. So, with the recent advent of a new generation of easy to fly, relatively inexpensive camera-toting UAVs arriving on the photographic scene, I was quick to acquire one and put it to the test. I was hooked immediately.'

A single image captured from one of his drones led to significant exposure, and cemented the idea for this book in place.

'For a year or so, I have been toying with the idea of doing a New Zealand 'from the air' landscape book, using a drone. I was jolted into going ahead after a drone photo I took for a local sheep farm, Kereru Station, and shared on the international drone site [Dronestagram](#), was picked up by the New York Times. The image featured 800 sheep staring up, transfixed, at a hovering DJI Phantom drone. After the image ran, it attracted so much attention here and internationally, that it inspired me to get this book underway. ▶



The wreck of the Janie Seddon at Motueka. Originally a submarine mine sweeper, the steamer later became a commercial fishing boat. © Grant Sheehan

I have used the drone as a sort of extended tripod, its ultra-stable hovering ability enabling quite slow shutter speeds and careful composition of the photographs taken. Often just a small amount of height, even just a few feet above the subject, was enough to present a fresh and interesting angle.

With a wide-angle landscape image, taken at ground level, the foreground often appears as an uninteresting horizontal strip. To counter this, the photographer often needs to compose the shot with visual points of interest in the foreground.

As these points of interest will be much closer to the camera and exaggerated by the wide focal length of the lens, they can often distract from, or overwhelm, the main subject of the image.

Apply even a small amount of camera elevation, however, and you can transform the image, making it much easier to add a lead-in element to the central subject of the image, drawing in the eye of the viewer and increasing the overall power or narrative of the photograph. A good example of this is the Central Plateau image on page 123 where an earth coloured track, invisible at ground level, turns into a strong graphic element that carries the viewer further into the image and adds to the interest of the shot. Elevation also enhances the context of the subject in its immediate environment, more clearly defining its relationship to its surroundings and adding an additional sense of depth, as well as narrative, to the image overall.

Elevated shooting at either end of the day adds long shadows which can be used effectively to strengthen composition or add additional graphic elements. Trees, buildings, even fence lines can throw long textural shadows in low sun, adding to the mix.

No matter how many times I travel New Zealand in search of fresh subject matter, there always seem to be new places or parts to discover.

Familiar places can appear transformed by unusual light or the constantly shifting climatic conditions that wash across this island country. So, to be able to add a variable elevated camera angle to the photographic mix is exciting and challenging.

To me, where the UAV camera really excels, in most cases, is at low to moderate heights. As the height is increased, the subject, viewed through the wide-angle lens, often starts to flatten off and become less interesting, until it eventually begins to blend into its surroundings. It is strange and exhilarating to gaze down from two or three hundred feet, through the iPad retina screen, at a vista that contains yourself on the ground in real time. At times, it gives you the odd sensation of almost being in two places at once.'

Grant has firm beliefs on correct drone operator etiquette.

'Drones do sometimes gets an adverse reaction, so I have adopted a few rules of my own when using one. Mostly I don't shoot around people, but if there are a few people about, I will either wait for them to leave or explain what I am doing and ask them if they mind. A little politeness goes a long way and no one has objected yet.

Noise is another thing I consider. Many quadcopters sound like an angry swarm of bees, and to people enjoying a day in the country, a picnic by a waterfall or just taking in a beautiful view, it can be really annoying. Again, explaining why you are photographing and how long you will be – most flights only take a few minutes – really helps with defusing this.

I mostly use a DJI Phantom 3 as it is quieter and has less 'presence' than my DJI Inspire 1. It also helps using gentle inputs to the throttle to keep the machine quieter while it is flying closer to the ground. UAVs for filming and photography have been around for years. In the past, many were bought as kitsets or built up from

components. These radio-controlled pre-GPS/satellite-capable UAVs required skill and quite a lot of trial and error to learn to fly. They were also expensive to build. The recent proliferation of the new generation of inexpensive, GPS/satellite enabled UAVs, capable of flying waypoints or programmable missions, holding stable hovering positions or automatically following a subject, have revolutionised and massively widened the market for UAVs, generally, and opened up a market for use in a wide range of industries other than photography and film.'

That said, Grant also has a few words of caution for new owners, or those contemplating the purchase of their very own bright and shiny UAV.

'Most UAV makers, such as DJI, Parrot and 3DR, claim that their quadcopters can be flown 'out of the box'. While this is more or less true, there are some pitfalls which people using them for the first time will need to be aware of. Any one of these mishaps, if they occur, is likely to result in damage to, or loss of, the aircraft. DJI, which I am more familiar with than the other brands, requires the compass to be calibrated before you fly, failure to do this can result in the GPS positioning system not working properly and the aircraft will drift and be much harder to control.

While calibrating the compass it can be affected by magnetic interference, often caused by close proximity to steel structures like buildings, bridges or towers. It is advisable to calibrate in a clear area. The GPS can be affected by interference from nearby cell phone towers, power pylons, and even heavy cloud cover.

The radio control frequency for the DJI drone I use is 2.4GHz, so other devices around you that use the 2.4GHz spectrum can cause competing signals, things like mobile phones, cordless home phones, Wi-Fi networks and the GoPro camera itself. Flying the drone behind hills or buildings can cut the RC signal as well. This can result in

a 'Flyaway' where the aircraft flies off on its own, often with detrimental consequences.

Most drones now have return home mode: the flight control system will automatically return the aircraft to the home point it took off from. One downside to this is that in this mode the drone cannot avoid obstacles while returning to the home-point so it is an important consideration when flying that it has enough height to clear any buildings and trees if it needs to return in that safety mode.

If you're new to drones or an aspiring drone owner, beware the **Dunning-Kruger Effect** – 'a bias wherein unskilled persons mistakenly overestimate their ability to accomplish a given task.' Many of us are a bit prone to thinking we have the hang of how to do something before we fully understand it – myself included. Drone operation is one area where you need to have a reasonable understanding of the aircraft and how to fly it before you start. RTFM applies here more than in most other scenarios.

You will also need check out the aviation laws and restrictions in your country as these days heavy penalties may apply for careless use of UAV's and, with their proliferation, in some places these are applied rigorously. Here in New Zealand, CAA rules for drones can be found at airshare.co.nz. If you plan to fly and film commercially be sure to get some training, there are some good trainers around who can guide you through the rules and give advanced flying training. This could save you the cost of a replacement airframe, or keep you out of the courts.

Don't be put off by any of this if you are keen on the idea of using a drone to add to your photographic repertoire. You just need do some research first, talk to somebody who is already flying them and once it is out of the box, do some careful tentative flights (in wide open ground – not your backyard) before attempting more ambitious flights. ▶

Also the drone brands are always improving their products with regular firmware updates, making them safer and easier to fly with each new update, so keep an eye on your brand's website to track what new developments or updates are coming.

Flying a UAV can be huge fun and very gratifying but for me the real appeal lies in having a camera in my photographic tool box that can fly and film from ground zero to 400 feet. That facility adds enormously to what I can achieve photographically.'

Grant's book, *Eye In The Sky* (from his publishing company Phantom House) has just gone on sale in New Zealand. It's just the start of his UAV adventures, doubtless more will follow as he masters yet another medium.

'I believe that in the near to mid-term future, as the technology quickly evolves, we will see automated drones everywhere accomplishing a variety of tasks. They will become a familiar sight in the streets and suburbs of our cities.

I hope that these 'eye in the sky' views of New Zealand – its landscapes, buildings and people as seen by my drone – give the viewer a different and interesting perspective.' ■

TS

<http://eyeinthesky.click/>
<http://www.grantsheehan.com/>
www.phantomhouse.com



Kereru Sheep Station, this is the image that appeared first on Dronestagram, then in The New York Times. © Grant Sheehan

A semi-frozen Lake Lyndon near Porters Pass. In summer it's a popular place for rainbow trout fishing.
© Grant Sheehan



'I have done a great deal of aerial photography for my various landscape books and client projects, in both fixed-wing aircraft and helicopters. I often wished I could get lower than the legal limits allowed...'

Wairongomai Church, on Eastern Lake Road
near Lake Wairarapa. © Grant Sheehan



185 empty white chairs form a stark and moving memorial to those who lost their lives in the Christchurch earthquake on February 22nd, 2011.
© Grant Sheehan



▶▶ Following double page spread: Algae at Warbrick Terrace in the Waimangu Volcanic Valley.
© Grant Sheehan



At the fishing village of Ngawi, near Cape Palliser, tractors pull the fishing boats out of the sea and onto the beach for the night. © Grant Sheehan



Mounts Ruapehu, Ngauruhoe and Tongariro, on a clear winter's day, taken above the Tukino ski field road. © Grant Sheehan



'I have used the drone as a sort of extended tripod, its ultra-stable hovering ability enabling quite slow shutter speeds and careful composition...'

*Horopito Motors. The old car and spares yard has fascinated me as long as I can remember. A rambling workshop surrounded by fields of cars from every era...
© Grant Sheehan*



Ruapekapeka Pa, the site of a major battle in 1845-1846.
© Grant Sheehan



Inferno Crater at Waimangu Volcanic Valley.
© Grant Sheehan



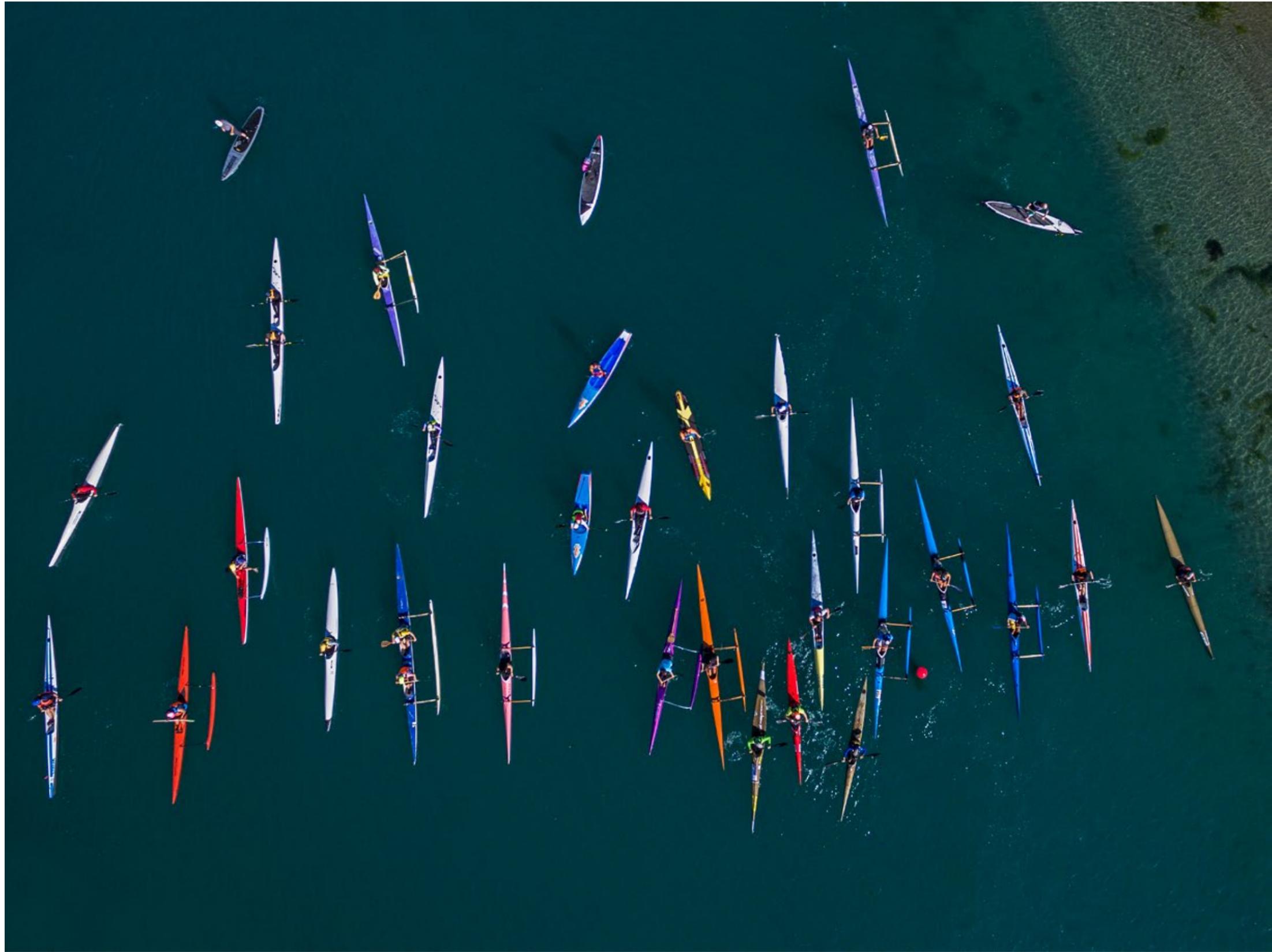
The elegant Italian Renaissance Garden is part of the impressive collection on show at Hamilton Gardens.
© Grant Sheehan



The Tudor Garden at Hamilton Gardens is an immaculate re-creation. © Grant Sheehan



Kayak racers on Porirua Harbour, Paremata.
© Grant Sheehan





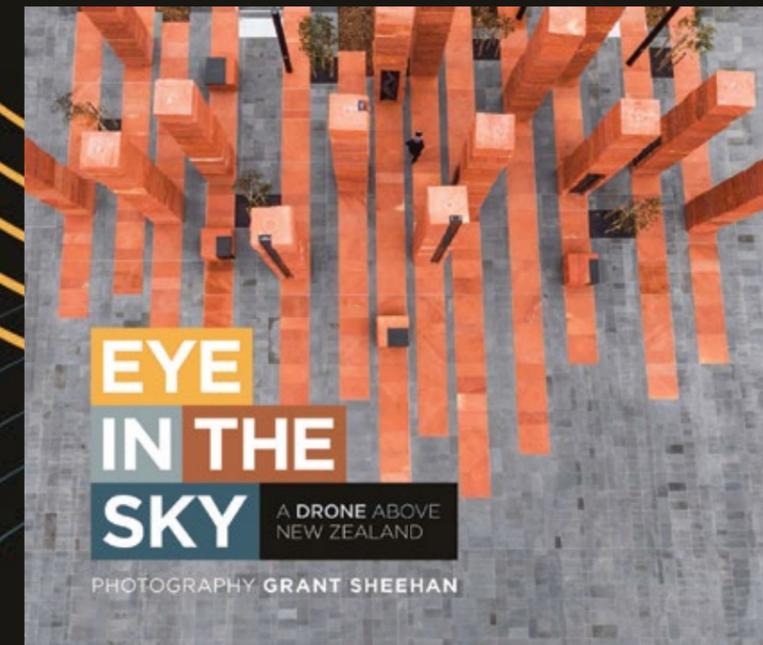


Remains of the SS Lawrence, wrecked in 1891 at Mokihiui beach, West Coast. © Grant Sheehan

'Flying a UAV can be huge fun and very gratifying but for me the real appeal lies in having a camera in my photographic toolbox that can fly and film from ground zero to 400 feet...'

Eye in the Sky: A Drone Above New Zealand

A new book from Grant Sheehan and Phantom House Books



Eye in the Sky: A Drone Above New Zealand, by Grant Sheehan, explores the country from the air, ranging from 10ft to 400ft, in a way that is both unique and compelling. From wide elevated vistas of landscapes and land forms, to close intimate portraits of buildings and textures that conventional aircraft would struggle to capture.

This book is the first of its kind in New Zealand, and adds an extra dimension to the idea of the classic New Zealand photo book and will appeal to wide range of tastes, from those interested in both aerial and drone photography, tourists, lovers of landscape and to those keen to see New Zealand in a new way.

Each photograph is accompanied by the height and GPS location.

Soft cover with flaps | Full colour photographs | \$45.00

Eye In The Sky: A drone above New Zealand is now available from good New Zealand bookshops, from www.eyeinthesky.click and www.phantomhouse.com



Not only can you enjoy sand dunes, but also clay pan patterns. Aperture Priority, f16 at 1/180 sec, EV -1.5, 100 ISO, 17-40mm lens, hand held. © Darran Leal

MORE OF THE WILD WEST – USA 2

I must admit to being a science fiction enthusiast. So driving from Las Vegas to Yosemite involves many very cool travel experiences. The route takes you through Area 51! But of course, little green men were not our key points of photographic interest. So what does this region offer the serious photographer?

Death Valley and Yosemite National Park are two regions that are worth spending time and effort to enjoy quality photographic time within. Starting or finishing in Las Vegas, Los Angeles or San Francisco, you can enjoy a trip that is extremely diverse.

Death Valley is unique as it is a vast desert region with salt pans, including the lowest land location on our planet, yet rising to towering mountain peaks well over 2,000m. Plus it offers sand dunes! When I hear sand dunes, I immediately think of playing around with fantastic creative landscapes. This region can get super cold, or be ultra hot. So be careful as to when you decide to go. I personally prefer mild to cool conditions – that means Spring or Autumn.

Death Valley offers very little accommodation, very few people and even less nature. However, the landscapes and creative options are endless. I love the salt flats that seem to go on forever, with lenticular clouds hovering above them. (Yes UFO clouds...)

Nearby was our first taste of sand dunes, plus clay pans. We shoot similar subjects in Africa, but these are different. I love to use the patterns of the clay pans as contrast to the ripples of the sand dunes. While a few days seem like a long time to some in this location, for the serious photographer it will be enough to whet your appetite and I'd be surprised if you were not keen to return again.

The driving from location to location takes you through different habitats. From Death Valley, you eventually make your way over the Sierra Mountains – so beautiful. You can then wind your way to Yosemite National Park, of Ansel Adams fame. Do some homework and you can even go to the exact locations where he shot many of his most famous images.

I prefer to find my own images and this means spending the first couple of days researching locations, angles and getting extra information.

Again, this region can get super cold in winter, to the point where no water is available at the falls due to ice, and of course this can happen again in the dry season. This is a key difference to Death Valley – here you have lots of water, towering peaks and green forests and meadows. Outstanding diversity!

Any camera kit will do the job, but Yosemite does offer some wildlife with bears, birds ▶



and other creatures to shoot. Here, because of the region's historical links to so many large format film photographers, you are quite likely to see some photographers using old 4x5 cameras or even 8x10 cameras, painstakingly exposing individual sheets of film.

Watch out for school holiday periods. Los Angeles is not that far away and so this region attracts a lot of people with its natural beauty. This can affect accommodation options and take some of the shine off of the simple enjoyment of your visit.

My son Pearce and I are meeting up with a few friends from Adobe next year for a personal trip. Can't wait to shoot the vast open spaces and enjoy the incredible creative options of unique landscapes and natural environments.

And yes, I will keep one eye on the sky for any extraterrestrial photo opportunities...

Enjoy your photography ... ■

Darran Leal

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www.worldphotoadventures.com.au

Darran and Julia Leal are the owners of World Photo Adventures, Australasia's premier photo tour company. WPA is celebrating 26 years of amazing small group photo adventures. From local workshops and tours, to extended expeditions on every continent, they are famous for offering unique travel and photography experiences. For more information visit:
www.worldphotoadventures.com.au

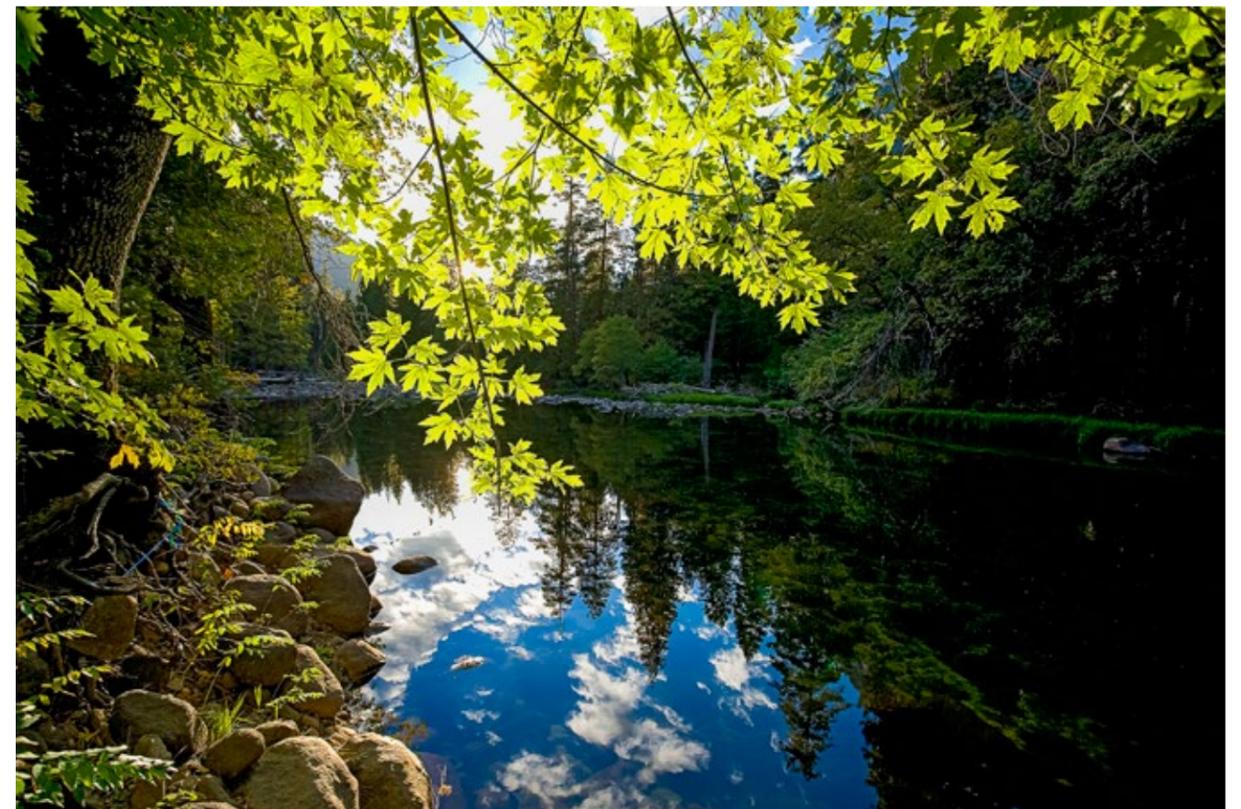


Aperture Priority, f11 at 1/30 sec, EV -1.5, 100 ISO, 17-40mm lens, hand held. © Darran Leal

► Yosemite National Park is an iconic shooting location. Aperture Priority, f5.6 at 1/125 sec, 100 ISO, 17-40mm lens, hand held. © Darran Leal



▲ Death Valley offers the lowest land location on earth. A magic place to test your skills and on this day, we had the added test of 80km/h winds. Check out those lenticular clouds... Aperture Priority, f16 at 1/180 sec, EV +.5 100 ISO, 17-40mm lens, hand held. © Darran Leal





Convention highlights

The Society's annual convention last month concluded, as usual, with a dinner at which various awards and honours were announced and, if the recipients were present, conferred.

Around forty five APS members received honours from the International Federation of Photographic Art, whilst around seventy were recipients of APS Honours and Awards.

And a number of APS members who received honours from the Photographic Society of America were also acknowledged on the night.

Amongst the honours awarded by our own Society this year, a remarkable fourteen members attained the highest skill level we award – GMAPS (Grand Master APS). There were some special awards too, acknowledging significant contributions made by some particular members.

The new five day format worked well in my view, but a survey of delegates will reveal what others thought. All the plenary presenters were excellent, as were the workshops and the tour that I participated in. I heard excellent reports of the other workshops as well.

For me there were some special highlights. Past member Roger Skinner entertained us enormously both during a Q and A session with me as part of the Contemporary Group's presentation and during his lecture about publishing a book celebrating his fifty years in the light. The Canadian photographer, Robert Walker, took a

group of delegates on an innovative street photography exercise utilising a few of us as 'models' to demonstrate the types of situations to look for in the street. A trip to the Gold Coast Arts Centre for the opening of an exhibition by one of our two surviving Foundation Members, Graham Burstow, was a marvellous experience. We heard Graham in conversation with his daughter for an hour, then heard the wonderful Robyn Archer deliver an outstanding speech to officially open the exhibition.

Toowoomba photographer, Wendy Roche, provided the incentive to get out there and try different approaches with her two presentations about impressionist photography. I have already seen a number of examples of images by delegates seeking to put into practice what these and the other presenters inspired us to do. Personally, I have tried to emulate Robert Walker's style and his composites, and practised Wendy Roche's slow shutter speed techniques. It was not only the nature photographers who were impressed by the quality nature imagery we saw from Graeme Guy.

All delegates and the whole Society owe a huge debt to all these wonderful people, as well as Mark Rayner, Pele Leung, Valerie Martin, John Lomas, Pia Jessen, Mark Galer and Steve Axford who all also wowed their audiences. Likewise we are more than grateful to the wonderful sponsors and trade displayers who did us proud.

Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS Chair, Marketing & Sponsorship Sub-Committee

2015 – A rewarding year for PSNZ

It's hard to believe we are in the final month of the year. What a year it has been for the Photographic Society of New Zealand (PSNZ). We hope it has been successful for you as well.

As part of our calendar of events we have hosted two very successful regional conventions – a Southern in Gore and a Central in New Plymouth. The Tauranga Photographic Society hosted our National Convention in April which was a huge success, especially with a drawcard like Adobe's Digital evangelist, Julieanne Kost.

The calibre of speakers that PSNZ attracts for its conventions and other special events is testament to the level of esteem that PSNZ is held within the international photographic community.

The events on the 2016 calendar are shaping up to be equally exciting and we're hoping to see lots of new faces at these and/or, at any of the 70+ camera clubs scattered throughout the country.

PSNZ also celebrated success with several members taking out top honours at the 2015 NZIPP Iris Awards. Tracey Robinson FPSNZ AFIAP FNZIPP a member of the PSNZ Honours Board was named NZIPP Photographer of the Year, and Dr Roger Wandless FPSNZ, also a members of the Honours Board, took out the NZIPP Creative category.

Two PSNZ members were also successful in the NZ Geographic Photographer of the Year awards – Susan Blick and Jeanette Nee.

2015 has been a year of change for PSNZ as we introduce some subtle changes to our branding and marketing material for our members, and photography enthusiasts in general. We are in the midst of revitalising our website and plan to unveil this in time for the 2016 National Convention, being held in Queenstown from April 22-25.

We are also developing a new PSNZ/FIAP International Salon with the aim of hosting the first Salon in the third quarter of 2016. There is a new 'International Salons' Facebook group for PSNZ members which offers a wealth of information.

Attending the conventions and entering the Salons and other competitions hosted by PSNZ are just two of the benefits of being a member. There is also the opportunity to be 'published' by submitting images to the annual NZ Camera publication.

And there is the opportunity to absorb a wealth of knowledge through the network of experienced and successful photographers, all of whom are willing to share their skills and expertise, whether it be through photography tips, practical outings, mentoring or judging.

Best wishes for a safe and enjoyable festive season – and lots of time to make some outstanding photographs.

For more information about PSNZ visit:
www.photography.org.nz

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity



KRIS ANDERSON APP



JACKIE RANKEN GM.PHOTOG



DARREN JEW APP M.PHOTOG II



MIKE LANGFORD APP.L.M.PHOTOG IV FAIPP



IAN POOLE APP.L AAIPP



NURAN ZORLU APP M.PHOTOG



KELLY BROWN APP M.PHOTOG



ADAM FINCH APP M.PHOTOG I



GARY CRANITCH APP M.PHOTOG



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hair of the dog

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WEDDERBURN: THE PAINTERLY LANDSCAPE WORKSHOPS WITH TONY BRIDGE

JUNE-JULY 2016

The Maniototo district in Central Otago, New Zealand, has to be one of the most beautiful parts of the country, and in winter it is an extraordinary landscape which begs to be photographed.

This is a workshop like no other. It aims to take photographers of all levels and get them to think in new ways, to step outside the conventional paradigm and begin to make truly individual work by exploring their own response to place and time. It begins with the principle that each of us is unique and therefore we should use ourselves as our own greatest resource.

Technically it moves along and explores the edge between painting and photography, exploring issues which face painters and offering ways of achieving this in Photoshop.

Some feedback received from previous participants:

'I have found Maniototo special to me. I have learned more about myself and my goal in photography after each of the three workshops I attended between 2011 and 2015. I have gained a lot technically, aesthetically, and personally through your teaching and evaluation of my work. These are the feelings from my heart.'

'The Painterly Landscape Workshop for me not only showed me a wonderful and varied land, but also let me see a pathway to my mind and soul from making images, through to creating in post production. A workshop not to be missed if you wish to enlighten your creative side.'

'I came away from the workshop with new ideas for future projects, new friendships and memories and the inspiration to develop my photography further.'

**EARLY ENQUIRIES AND PROMPT
BOOKINGS ARE ENCOURAGED AS
PLACES ARE STRICTLY LIMITED ON
THESE SMALL GROUP WORKSHOPS**

LEARN MUCH MORE HERE



**BUT WAIT –
THERE'S MORE...**



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

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

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

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

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

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

HOW TO USE THE LINKS

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Enjoy.

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

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

Tony Drayton
www.tonydrayton.com



AIPA
FOR PHOTOGRAPHERS

www.aipa.org.nz

This AIPA page is sponsored by *f11* Magazine.

Inspiring and educating

The NZIPP endeavors to bring to it's members inspiring and educational events every year. Two of the most recent NZIPP events included the Nationhood Reception in Wellington and Tina Bingham's inspiring workshop in Christchurch.

The Veteran Portrait Project saw professional photographers all over the country donating their time and expertise to the scheme. The idea was to photograph every living New Zealand World War II Veteran, of which there are 3000, and gift the final portraits to the Royal New Zealand RSA. The 'Nationhood' event in Wellington was to acknowledge the contribution of volunteers, such as these photographers, within the community. In attendance were approximately 150-200 guests from a wide range of organisations, including the Wellington Free Ambulance and Armed Services. Highlights of the night included NZIPP members being formally introduced to both Lady Janine and Sir Jerry Mateparae, where they spoke with them about the Veterans Project, which they were very familiar with. It's believed that Sir Jerry has copies of twelve of the Veterans portraits in his private rooms within Government House. The invited members were able to wander around

the lower level of Government House and peruse all the artwork, gifted collections and amazing rooms.

Meanwhile in Christchurch, Australian photographer Tina Bingham took a thought provoking half-day 'Lets do this!' workshop at Tandem Photography, focusing on starting a business from scratch and today's world of real marketing for wedding photographers. In 2011 Tina started her own business, Peppermint Studios, with no clients or technical training aside from her background in marketing and advertising. Deciding to throw caution to the wind and follow her creative passion for photography paid off, as she quickly became successful in her own right shooting weddings in and around Wagga Wagga, NSW. Tina is sought after for not only for her photographic style, but also for her instinctive abilities with people. Now shooting large-scale weddings with as many as 1000 guests, Tina is a real inspiration to all photographers looking to make their passion their business.

With one more Nationhood Reception in Auckland later this month and regional Christmas parties as the only events left on the NZIPP calendar for this year, the team are busily scheduling an exciting event line up for 2016.

Queenstown Centre for Creative Photography



New Zealand Photographic Workshop Specialists – 2016

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 & 2014, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.



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Creative Travel Photography I Fieldguide

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 of eight students with two tutors.

Our 2016 event schedule:

March 17-21	'Gold Fields' Central Otago
March 25 - 27	Queenstown Portrait
April 15-18	Autumn Colours 1
April 25-28	Autumn Colours 2
May 26 - 30	Kinloch 'Top of the Lake'
July 14-18	Mount Cook
August 18-22	Mount Cook Winter
September 15-19	West Coast – Haast
October 6-10	Fiordland



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



Photo Safaris – run from Queenstown, NZ

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One to two tuition: \$180 per hour.
5 hour Photo Safari: NZ\$340 minimum two people.

See: www.photosafari.co.nz

Manfrotto Digital Director

A shooter's view based on real world situations...



This seems to be the time of year when our fearless publisher proposes a 'hands on' test of some delectable new gadget. Within a few days of his call I was in possession of Manfrotto's newest and most unusual product release. I say unusual because this is quite a leap from what I've always known Manfrotto for, and I've been loyally using their products over my entire career.

I've still got my first serious tripod, and, you guessed it, it's a Manfrotto. In fact I now have several, and many of their other fine products – stands, arms, clamps, poles and widgets, all of which have served me very well over the years. So when I first read that they were releasing the Digital Director I was a little surprised but somewhat excited as I'd looked at previous attempts to bring the mighty iPad and the camera together and most had a long list of limitations. Here finally, was one that looked the business and better still it was from one of my most trusted manufacturers.

What is it exactly? That's a hard question to answer in a single sentence as it's uses are many and varied. Think of it as the mother of all external viewfinders for your Canon or Nikon DSLR, as it gives a piggyback ride to your retina

iPad Air 2, interfacing with it via a Manfrotto app from the Apple app store and then delivering a virtual viewfinder almost the size of an 8x10" view camera's ground glass – without the need of a dark cloth. No, the iPad Air is not included, but you have one of those, don't you? Oh, and the app is a free one.

In my work I come across less than ideal working conditions on a weekly basis. Cramped spaces, unpleasantly hot or cold environments, and I often have to put the camera in a hard to reach, or see through, location. I also shoot 90% of my work tethered to my trusty MacBook Pro, or when in the studio, a 27" 5K iMac. My clients and I confer and collaborate over the screen, and while it's extremely efficient, it also allows a measure of comfort that what is being captured is exactly what is required. As far as I'm concerned, this is the number one strength of digital capture.

In the studio the trusty Nikon tethered to the iMac is king in terms of getting the job done but going on location with a 17" laptop, power supply and cabling can often be anything from a nuisance to downright challenging. Enter the Digital Director...

Opening the box reveals a very neatly packaged piece of kit that is made of high quality plastic and looks like a 'real' piece of kit – exactly what I'd expect from Manfrotto. It holds 4 x AA batteries for location work and is supplied with a mains adapter that will not only keep it alive for longer when power is available, but it will also charge the iPad Air 2. That said a fully charged iPad and a fresh set of AA's will give a good 2-3 hours of camera control and capture. There is also a USB cable (possibly for a Canon), but not the type I use with the D810. This was not a problem as I simply connected one of my tethering cables to the USB port in the base of the unit, mounted up my iPad Air 2 and downloaded the app. Life wasn't meant to be that simple however, and a firmware update was required to get the DD talking to my recently updated iPad. The firmware update process was dead simple and didn't cause any undue stress. That done it all came alive and it was time to see what it could do.

I set up a shot at a very low angle that would ordinarily be a real pain to deal with if being able to look through the viewfinder was important. I placed the DD on a second tripod

using the 3/8" brass thread provided in the base of the unit. There are many other approaches to this however, as it can be secured to almost anything using some of Manfrotto's fine range of grip accessories or even hand-held depending on the length of the connecting cable in use.

Then, from the comfort of a director's chair I set about seeing what was on offer in terms of control. Well, the answer is basically everything! Once the app is fired up, the device causes the camera to go into live view mode and next thing you're seeing the view through the lens on a screen bordered by a plethora of camera controls and options. It was like Christmas having everything there on one screen.

After selecting manual mode and using the on screen aperture and shutter speed dials to get the exposure close to ideal I was able to simply tap the screen to focus the camera exactly where I wanted it. If I needed to be really precise about it there is a loupe function that allows me to zoom in fairly drastically to ensure the point of sharpest focus is exactly where it's needed. If there is any doubt, another swipe enables 'focus peaking' previously only available on digital video cameras. This invokes a ▶

bright red shimmering line along the edges of objects that are in focus at that point. Initially I was inclined not to trust it to the 'nth degree and I'd go into manual focus mode and see to it myself but further tests showed that if it was sharp on the screen, then it was sharp in the file, so you just have to learn to trust it.

So with my shot composed and focused it was time to fire the first shot. I tapped, the camera fired and lo, there was nothing, just the live view... I took a look at the screen and realised that I hadn't enabled auto preview. This was done with a swipe and I was greeted with a contact sheet style screen displaying everything on the two cards I had in the camera, including the shot I'd just taken. I then tapped on the thumbnail to see a bigger preview and it popped up, filling the screen with a beautiful sharp image that allowed me to inspect my handy work in minute detail, make a couple of changes via the iPad's screen, and fire off a second exposure. The second shot was spot on and off I went, bagging a small assignment with consummate ease.

The app has a lot of capability once the shot is taken including a set of IOS style editing tools and various sharing options such as FTP, email, and direct uploads to popular social media platforms. I used the email option to get client approval on a couple of minor details but didn't use the app any further as I have a tried and trusted workflow for my commercial work utilising the raw files which are stored on the cards in the camera (with this solution) as opposed to straight to the computer in the traditional tethering process.

So at this point I'm thinking I could use the DD in the field but when in the studio the iMac would still rule the roost. Then I got a job that had to be shot straight down from a height of around 2m. This would normally involve a ladder, an angle finder and a high risk of toppling straight on to the fully laid Christmas table that I was shooting! The DD saved the day, allowing

me to preview and control things from the safety of good old terra firma. No dizziness, no risk, the versatility of the device soundly proven.

To be honest I wouldn't use it to entirely replace my particular tethered workflow as I am often working with designers who bring layouts in InDesign, or similar file formats, and we use the power of the full cream DTP apps to fling images back and forth to ensure fit, composition, placement etc, but it would be a very useful addition to the toolbox, particularly when shooting on location.

I didn't have an opportunity to try it with the camera in movie mode but based on my experience so far, the possibilities in that realm would appear to be almost endless. Clearly, this device targets both still photography and video users.

So here we have an innovative and very handy device that is a breeze to transport and use. What's not to like? If you shoot tethered now, or plan to in the near future, I'd highly recommend checking the DD out. ■

Buzz

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[Learn more here.](#)

PROS:

- Feeds live view information directly to a bigger better screen that is independent of the camera – great when the viewfinder of the camera is hard to reach
- A mobile and simple solution to use anywhere you are shooting, in the studio or on location
- Allows control of most of the camera's functions right from the iPad Air 2 screen
- Focus peaking function brings peace of mind to DSLR shooting
- Utilizes the awesome retina display of the iPad Air 2 for popping preview pics
- Ability to disseminate images via FTP, social network accounts and email

CONS:

- There's still a cable connection to the camera (but that could be a pro in some situations)
- Large preview images are not automatically downloaded to the iPad
- Not exactly inexpensive as an accessory
- Will also require the purchase of an iPad Air 2 if you don't already own one

POINTS TO PONDER:

- Only available for two models of iPad at present (Apple iPad Air and Air 2 in 2013/2014 versions)
- Is there a development roadmap that allows for the use of either the smaller iPad Mini or the larger iPad Pro just coming to market?
- Might other versions of the device support other tablet platforms one day?





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IAN POOLE does PHOTOGRAPHY



With an active and long-term membership of the Australian Institute of Professional Photography (AIPP); a lifetime of photographic experience; an extensive role in judging photographs in Australia and New Zealand; and a post-graduate degree in visual arts; Ian Poole is well placed to assist you with your photographic images. Ian's previous teaching experience at university level, as well as strong industry activity, gives him powerful skills in passing on photographic knowledge.

Are you looking for assistance in any of the following?

- Portfolio construction and development
- Initial advice for a photographic exhibition
- Curatorial assistance with an exhibition (opening night details – even choice of wine)
- Re-assess your photographic output – weddings/portraits
- Writing a strong artist's statement
- Choosing strong photographs for competition entry

Ian works from Teneriffe, an inner city Brisbane suburb, but there are many ways to contact and speak to him.

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▶▶ Continued from page 158...

honours in both. I will also be part of a small team presenting at a national professional photography convention. I hope to be judging at an international level at least once or twice during the year, and I am working hard to submit a portfolio of images worthy of being published in an international journal.

What are your goals for 2016?

It could be new clients added to your list or it could be as simple as consolidating great working relationships with existing clients. It could be changing your photographic style, or genre, or gaining better skills in the areas that you are least comfortable with. New Year's resolutions don't need to be complex, convoluted or confusing. A couple clearly stated and achievable aims are all you need.

Whatever your plan is for what's left of this one, and what's to come in the next, may it be a safe, happy and creative new year for you and your friends and family.

And may most of your exposures be well lit and correctly exposed... ■

Ian Poole

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Reviewing or planning?

As we roll into the closure of another year, there are several options open to us with regards to the next.

Reviewing what we have achieved during the past year is of great value, as is the process of planning some projects, intended outcomes and activities for the ensuing year.

Reviewing the almost completed year is a golden opportunity to note both the achievements and the disappointments. Being aware of lost or wasted opportunities is as valuable as the euphoric highs brought on by good wins.

For me a couple of little health scares have been enough to force me into taking steps to alleviate that concern. A healthy photographer is a better photographer.

Photographically I have had one or two little wins. How do I know this? I have chosen to have some of my work peer reviewed within industry awards with pleasant results. No, I haven't won anything of note, but I have been pleased to see my photographs rewarded as being better than industry standard.

You might have had the same experience, or in your case it may be as simple as having a regular client coming back yet again for another job, or scoring consistently at your camera club monthly competition. These are achievements that should be noted, contemplated and celebrated.

Another moment for me was a change in camera equipment. As someone who has only used two different 35mm style formats over a thirty+ year period, this was a big one for me. To reach the

end of the year and discover that I was not only happy with the changeover done at the start of the year, but found that the gear felt comfortable and at home in my hands, was a great relief. There had been some soul searching leading up to this decision, a move towards Fujifilm's X series cameras.

In an attempt to push my creative juices a step further I had made a concerted effort to spend a little time taking photographs beside a couple of respected photographic friends. No I didn't want to copy their techniques, I just wanted to see if I could be pushed to work harder, or in different ways. That activity is still too recent to discern any tangible results, but the shared moments were valuable on many levels. Naturally, technique and equipment were discussed, but we talked about music and food and all those important things that well rounded photographers should be talking about in order not to bore one another witless with endless technicalities...

I think that there were even one or two good exposures made. Time will tell.

So, 2016 – what will it hold?

Well, I will be a fitter and healthier photographer, and I'll be using equipment that I am more comfortable with, and there are even a couple of events already marked out on the calendar for me.

I will be entering two peer reviewed awards programs with the hope of achieving membership

◀◀ **Continued on page 157...**



Image taken at Hungahungatoroa Marae. Canon EOS 70D with EF-S 15-85mm f3.5-5.6 IS USM lens. © Bob Tulloch

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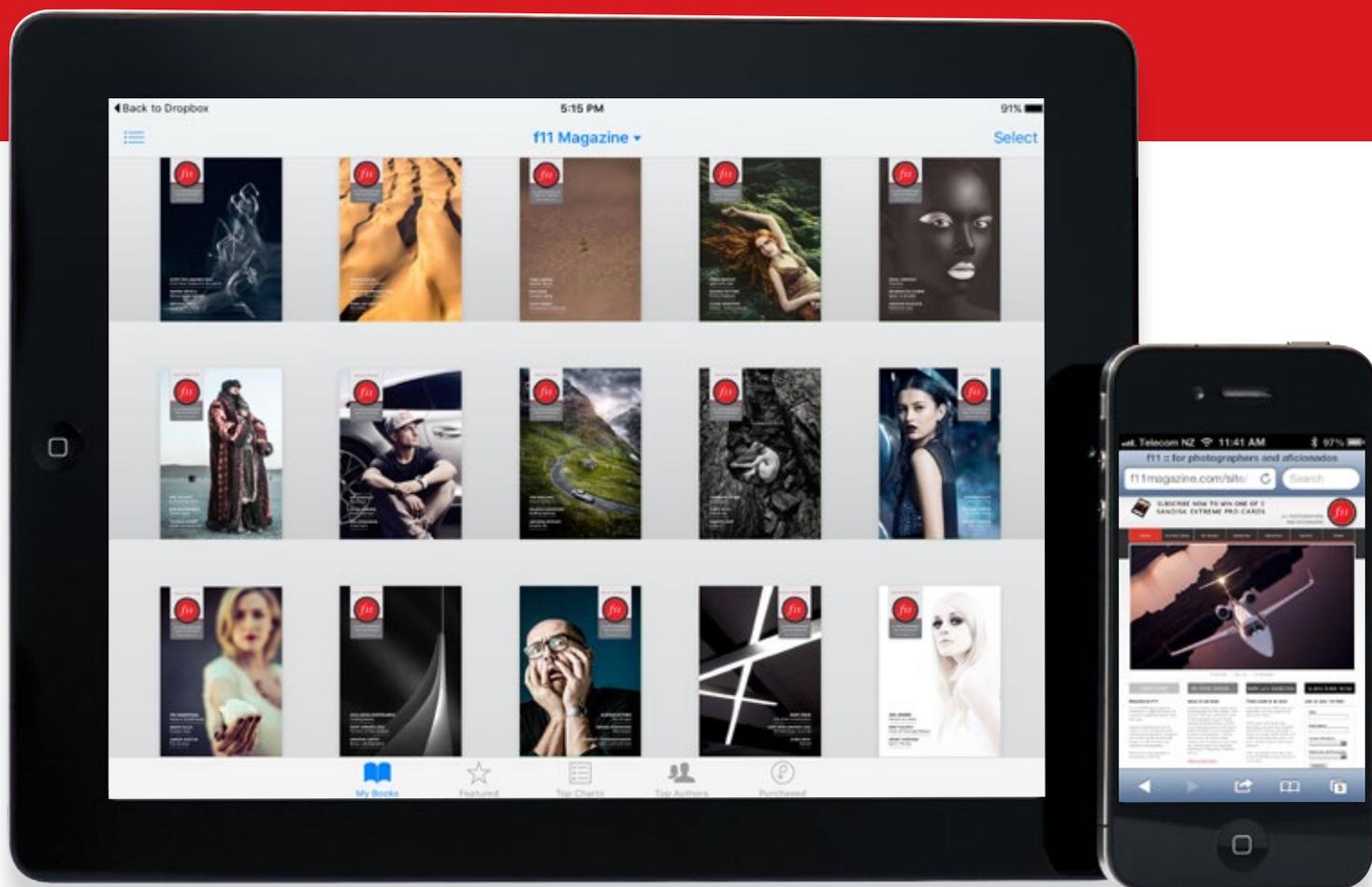
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