

ISSUE 65 | MAY 2017



for PHOTOGRAPHERS
AND AFICIONADOS

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STEPHANIE BOWERS
Ultimate passion

JOEL STRICKLAND
Need for speed

KAI NAGAYAMA
Collecting pebbles

COFFEE U FEEL

THE HAVANA COFFEE WORKS STORY

BY GEOFF MARSLAND WITH TOM SCOTT



Havana Coffee is a New Zealand institution. This book tells the astonishing story of pioneering Wellington Coffee Baron, Geoff Marsland – a café king, roasting entrepreneur, good bloke and caffeine visionary.



Havana Coffee Works is a visual symphony of cars, cigars, cafes and coffee roasters.

Marsland's biography of a home-grown business success, from its beginnings in Cuba Street, Wellington; importing Cuban coffee; to setting up plantations in the Pacific; to its current coffee empire status, bringing Coffee U Feel to the people, is a heady coffee-powered ride from beginning to end.

It is also a social history of Cuba Street and Wellington over the last three decades, with guts, determination, larger-than-life personalities and turf wars.

Published by Phantom House Books
www.phantomhouse.com

Price: \$50.00
Hard cover & dust jacket



WELCOME TO *f11* MAGAZINE

Welcome to issue 65!

We're featuring two photographers based in Australia, and a Japanese photographer who now lives in the USA.

Stephanie Bowers is an Australian photographer who calls Queensland her home. Her photography business provides the creative outlet where she channels her passion for inspiring and empowering women. Her mission? Challenging her subjects to bring out their most sensual, vulnerable, and feminine side by working with them in a collaboration to create beautiful imagery. Hers is the genre known as boudoir photography, and we've curated our own collection entirely from the monochrome section of her stunning portfolio.

Joel Strickland hails from Tasmania, Australia and started his photography career straight out of school. With a strong focus on automotive photography, Joel regularly services corporate clients including Lamborghini, Mazda and Subaru as well as leading automotive publications such as Wheels, Motor, Tarmac, Fast Fours and Motorsport News. Joel's pictures demonstrate exactly where the rubber meets the road and evoke the smells and sounds of hot machinery.

Kai Nagayama is a fine art photographer currently based in New York City. Originally from Kyoto in Japan, Kai moved to the United States when he was 18 years old. Today, he works as a freelance photo retoucher in the city and creates his own black and white photography projects in his free time. Kai says 'Taking pictures is like collecting pebbles, sometimes you find a smooth and beautiful one with a perfect shape after looking down for a while and you feel lucky and glad that you took the time to find it.'

Widely varied content, but all the result of passion, commitment and a single minded focus on each artist's genre.

Hope you enjoy these features as much as we enjoyed preparing them. ■

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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...



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.



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.

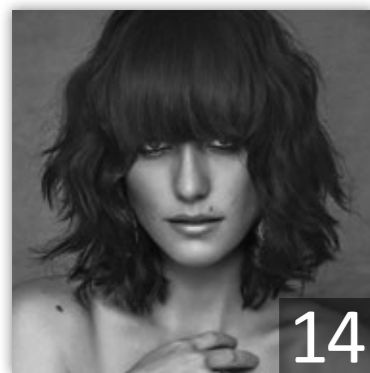
If this is still baffling, learn more in our expanded instructions on **page 142** of this issue.

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.



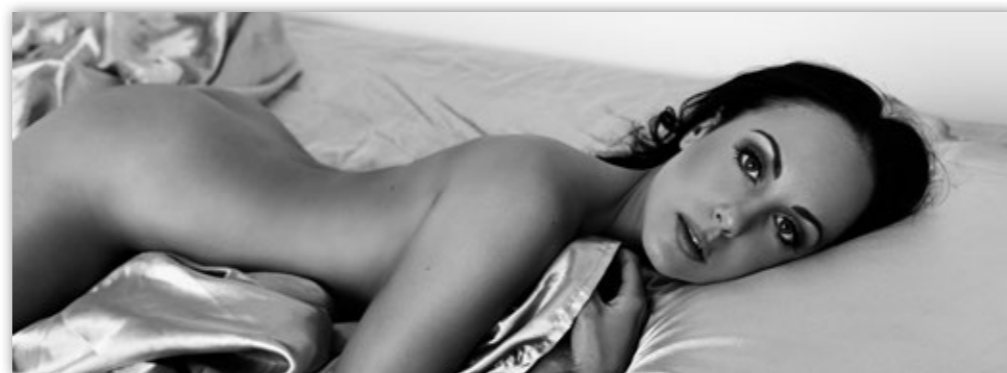
'In the life of the individual, an aesthetic sensibility is both more authentic and more commendable than a political or religious one.'

- Tom Robbins



Stephanie BOWERS

Ultimate passion



© Stephanie Bowers



Joel STRICKLAND

Need for speed



© Joel Strickland



Kai NAGAYAMA

Collecting pebbles



© Kai Nagayama

'I absolutely adore black and white portraits, and would probably share all of my work as monochrome images if I could! So it's exciting that this magazine has chosen to showcase an entirely monochromatic portfolio.' - Stephanie Bowers



COVER IMAGE
© Stephanie Bowers
<http://www.stephaniebowers.com>

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20 MINUTES ON ANSEL ADAMS

'Creating photography when practised in terms of its inherent qualities may also reveal endless horizons of meaning' says the great photographer Ansel Adams in a documentary that was shot about him and his creative process in 1958. As you'll see, the man did not pack light for his photographic journeys. One of Ansel Adams' other passions was the piano and he plays the musical background piece for this video.

The Phoblographer via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



BURNING MOMENTS II

Freelance video director Ari Fararooy decided to animate the images he captured while attending Burning Man in 2014 and 2015. Using experimental techniques in digital animation, and set to a soundtrack by Chopin, the video portrays the surreal beauty of this event. Two minutes of bliss...

Ari Fararooy via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



INTRODUCING THE RONIN 2 FROM DJI

DJI has re-engineered its original Ronin from the ground up, to give you the stronger, more powerful and more flexible Ronin 2. With multiple camera options, a customisable design, a slew of intelligent features, versatile payload compatibility, lightweight carbon-fibre build, and high mobility - the Ronin 2 is ready to help filmmakers in any environment realise their creative vision.

DJI via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

POLAR BEARS OF SVALBARD

Join AIPP Master Photographer Joshua Holko on an expedition above the Arctic Circle to photograph wild Polar Bears living and hunting on the pack ice north of Svalbard.

EXPEDITION DATES AND KEY HIGHLIGHTS

- March 26th - April 3rd 2018 Winter Expedition
- July 25th - August 4th 2018 Summer Expedition
- Strictly limited to maximum of 12 Participants per expedition
- Ice Hardened Expedition Ship 'M.S Origo' with super low decks for photography
- Photographic Instruction and assistance as required
- Dedicated photographic trip for Polar Bears, Walrus, landscape and other Wildlife
- Icebergs, Pack Ice and Incredible Arctic Landscapes



Take your photography to the next level with Joshua Holko
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The death of photography?

You, dear readers, are the focus of what we do and we are fortunate to experience and share your enthusiasm, commitment and passion for photography in its many forms.

Yet some insist that photography is dying the death of a thousand cuts, a view sadly held by a portion of decision makers in the

industry's manufacturing and distribution sectors. Some are calling this a sunset industry.

That's not what I'm seeing at the creative implementation end of the business. You, your friends and colleagues are hard at work, or at play, creating the stuff of dreams. Your dedication, energy and activity are vital life signs, not harbingers of doom.

There are positive global indicators, if we care to look for them and take heed of their direction. Yet the glass half empty position is increasingly adopted by industry.

Film use is on the rise, with Kodak exhuming Ektachrome from the virtual grave to rise again. They're not doing that as philanthropy.

We still find bastions of large format film use, hand in glove with traditional black and white printing and the use of some pretty gruelling processes to produce variations on that theme.

Another indicator, higher end pre-loved film camera prices are rising again, even medium format gear, after being in freefall for years. So in some quarters, film is returning to fashion, surprisingly not in spite of its technical limitations but rather because of them. Instant photography has similarly been revived, with the folks at The Impossible Project making film for the Polaroid

cameras no longer manufactured yet still sought after. Seen what a nice clean SX70 fetches these days?

There are parallels in the music industry. The return of vinyl, and the increasing popularity of turntables, especially at the esoteric top end of the market, has led to material and skill shortages which in turn have led to very real scarcity in the volume available for each new release, or remaster. This, in a medium long thought dead by all but the most diehard aficionados. Another medium enjoying renewed popularity – largely because of its endearing analogue limitations.

And digital? Digital is just fine, thanks. If only some manufacturers would take a good hard look at some of their totally unrealistic expectations about how often you're prepared to update your camera, instead concentrating on defining just what would make your next upgrade a really compelling proposition and making new optics that you simply have to possess.

Kudos to those of you who have travelled that road recently, you know who you are - and that's a direction that's damned hard not to like.

It's not only about the megapixels, but you know that as well.

Hallelujah! ■

TS

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Awash in black

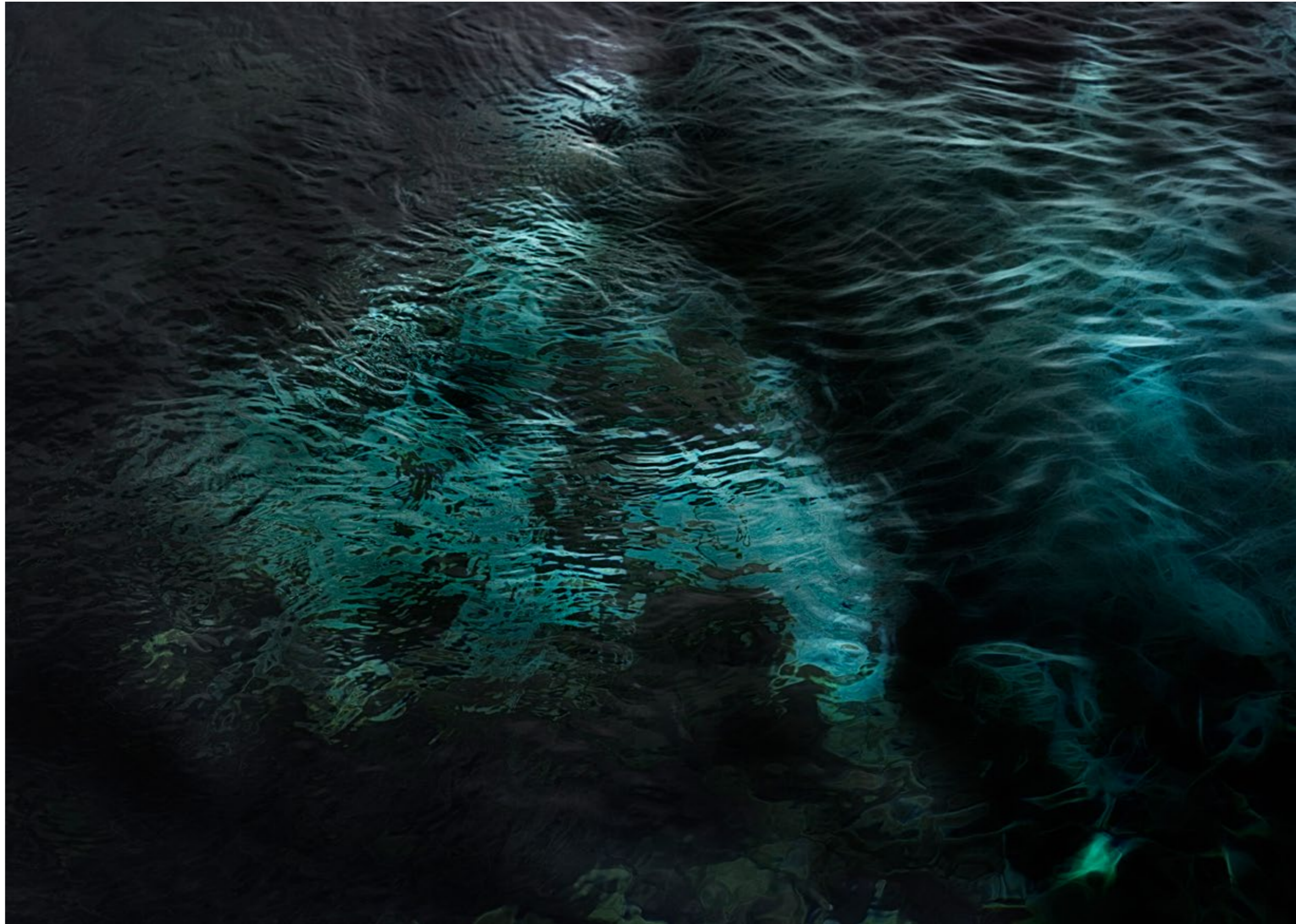
Possibly one of the most frequently offered pieces of advice to budding photographers is to 'learn to see light, and to understand it in all its forms and moods'.

I would like to suggest that, in fact, the opposite is true. We need to understand its complement, or opposite, darkness, which of course we render photographically as black. Only then can we understand light.

The great artist, Leonardo da Vinci, once said that, 'A painter should begin every canvas with a wash of black, because all things in nature are dark except where exposed by the light.' He has a point.

Darkness is not, after all, an absence of light; it exists in its own right, and has its own reality. And it is only when light falls upon it, that space, shape and form are created in a way from which our eyes initially, and minds latterly, can derive meaning. Each relies upon the other to give it substance and meaning. And it is the contrast of one with the other which allows us first to detect, and then interpret, this meaning.

The great photographer, Ansel Adams, in developing his Zone System around 1940, postulated a range of twelve tones between pure black and pure white, measures of the luminance value of each subject element. ▶



© Tony Bridge

Lazy thinking would lead us to believe that all tones in a scene can be attributed to one of these values. Of course, nothing could be further from the truth. The tones in a scene can be subdivided infinitely, or at least as far as the limits of the device used to measure them allows.

And so, back to darkness - also labelled and known as black. In the Zone System, black is labelled as Zone 0 and defined as a tonal area with no discernible tone and/or detail. Formulated in the days of film, it referred to that area of the negative which had had no exposure because there was insufficient light to effect a chemical shift in the emulsion and therefore rendered as a pure black when printed.

Black was therefore a measure of the limits of the medium rather than a statement of visual reality. Now that we use the digital process, where the sensors are far more sensitive than film ever was, it is possible to subtly separate and differentiate between different values of this one tone.

Māori talk about the 12 levels of darkness, and each has its own name and meaning. As part of my own training, I have been taught about this, and to recognise when the first light of day appears. It is long before the sun has risen, and is a very subtle lightening of the darkness, known as te awatea. It is at this time that important rituals take place, the time when night and day are in balance. I have begun to wonder about this subtle differentiation, and what techniques will be required to depict and show it, and if its even possible to do so.

A few weeks ago, I visited Te Waikoropūpū, a famous natural spring at the top of the South Island of New Zealand. It is a deeply spiritual place for Māori, and I wondered how to capture the energy of the water, and the sense of connection there.

I had begun to think about the nature of darkness and light. There, before me, was water which had spent a long time underground, in darkness,

and was only now emerging, coming to the surface where light could depict it in a diametrically opposite, and yet complementary, way.

Was it, I wondered, the same water, or had it, in some way which I couldn't clarify, been changed by its emergence? ■

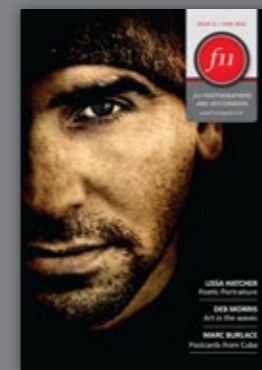
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Stephanie BOWERS

Ultimate passion

Stephanie Bowers is an Australian photographer who calls Queensland her home. Her photography business provides the creative outlet where she channels her passion for inspiring and empowering women. Her mission? Challenging her subjects to bring out their most sensual, vulnerable, and feminine side by working with them in a collaboration to create beautiful imagery. Hers is the genre known as boudoir photography, but in the modern iteration it's a world away from many of the traditional negative perceptions associated with that style.

Stephanie and her all female team set out to create an experience which leaves her clients, for the most part women, feeling beautiful, sexy and desired. She's proud of the fact that many clients report that their boudoir photography experience with her was one of the best days of their lives.

In her own words, Stephanie describes her life, her work and the personal and professional journey so far.

'I'm 32 years old, divorced with two amazing kids, and I currently live in Brisbane where I ►

Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers



have my home studio set up for my boudoir photography business. I grew up in Ipswich, Queensland.

During my childhood years, I was always drawing and working on different art and craft projects. So the creative gene has always been there.

In high school, I was really interested in graphics, and would spend a lot of my lunch breaks and weekends in the classroom, working on projects and learning new skills. In Grade 12, I won the Queensland Graphic Design competition in the Architectural category, and received the highest marks for Graphics in the state. When I left high school, I veered off the creative path for a little while, while I focused on my athletic career and completed a double degree full time at QUT. By the time I was 21, I had two degrees in Business and Applied Science, and was awarded the Deans Awards from both faculties at QUT, for the highest overall GPA in both degrees.

I was also an elite athlete for 16 years, training with the Queensland Academy of Sport swimming squad, and travelling across Australia and parts of the world with state and national swim teams. After university, I started a career in Market Research, and for a few years account managed various national and international research programs for corporate, government and not-for-profit organisations.

It wasn't until after the birth of my daughter in 2009 that I had the urge to dive back into something creative again. I borrowed a Canon DSLR camera from a friend and taught myself how to shoot. I primarily did this because I wanted to take better photos of my own children. However, after I had my son in 2011, I started shooting friends and their families, and decided to begin my photography business from there.

Over the last 6 years, I've built my business from the ground up, by myself whilst being a stay-at-home mum raising two kids. For the first few years while they were young, photography ►



Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers

was a part-time job, but for the last few years it has been a full-time business. I'm a one-woman show, and run every aspect of my business; from shooting and editing, to accounting, marketing, admin, product fulfilment, plus website and social media management. I don't outsource anything, except hair and makeup for my photo shoots where I bring in one of my very talented professional colleagues.

I've been a professional photographer for almost 6 years now, and I'm a fully accredited member and associate with the Australian Institute of Professional Photography (AIPP). I'm a multi-award-winning photographer across Australia, and was awarded the 2014 Queensland Professional Emerging Photographer of the Year. I've also had the honor of being part of the judging panel for the Queensland Epson Professional Photography awards for the past few years.

Like most mums with a camera, I started shooting newborns, maternity and families. About a year into this journey, I began exploring boudoir photography by shooting some of my friends. I always liked the look of gorgeous black and white boudoir photography, when done well. Once I started sharing some of my boudoir images, I began receiving enquiries from past and new clients. I soon decided to stop shooting families, and focus my efforts towards that side of my business instead. Over the last few years, through much hard work and persistence, the boudoir photography side of my business grew to the point where I recently decided to stop shooting other genres, and focus all my efforts here.

Anyone who knows me will tell you that I'm extremely organised, motivated, driven and a perfectionist when it comes to most things in life. These have been characteristics that, no doubt, have contributed to my successes in photography and helped me to operate a successful business to date.'

We asked Stephanie to give us her elevator

pitch, a summary view of her business as she would describe it to a perfect stranger, in a limited time frame.

"I'm a boudoir photographer who works with everyday women to give them empowering confidence-boosting experiences through intimate lingerie portraiture. I want women to take the time to pamper themselves, step out of their comfort zones, embrace their bodies and express their sexuality through these gorgeous sensual images. My goal is to remind women of how remarkable they are, allow them to see themselves through someone else's eyes, and reinvigorate themselves through this boudoir photography experience! Gifting the images to a loved one after the shoot, is just the icing on the cake!"

Pressed to further define the essence of her own proposition, she expands:

'If I had to summarise what I strive for in my work in a few words it would be: classy, sexy, timeless, evocative, and sensual images. I've established a reputation for producing tasteful and stunning boudoir photography images for everyday women, I don't work with models. I absolutely adore black and white portraits, and would probably share all of my work as monochrome images if I could! So it's exciting that this magazine has chosen to showcase an entirely monochromatic portfolio. It's like that quote says, "The thing about black and white photos is they are more like reading the book, than seeing the movie".

I'm so incredibly passionate about empowering everyday women and showing them how truly beautiful they are. My hope is that they will ►

*Canon EOS 5D MkIII with EF 35mm f2 lens.
© Stephanie Bowers*



not only leave their shoot with gorgeous images, but have an amazing experience that will give them a massive confidence boost, reinvigorate themselves as women, and quite often change the way they see themselves! Whilst many women book their shoots with me with the intention and purpose of gifting these images to their partner, I feel it really does become a gift for them, more than anything else. A lot of the time, boudoir photography is about more than the final product they will eventually take home, particularly if the client is doing the shoot purely for themselves. It's about the experience!

People often comment that my clients look so relaxed and comfortable in their images, and that I must be very skilled at getting them into this comfortable state where they can express themselves. I'm pretty easy going and personable, which I think goes a long way toward creating a quick rapport with clients. As a boudoir photographer, you have to be confident in what you're shooting and how you want to direct your client. At all times I am 100% in charge and leading the shoot. During a session, I'm often down on the floor or on the bed, posing and showing clients exactly the positions I want them to get into. I prefer to work one on one with my clients and not have any other distractions around us when we are shooting. This helps create that safe space, an environment where they feel comfortable enough to let go and express themselves.

Growing a successful boudoir photography business obviously has its challenges in terms of developing a good reputation and trust among clients. Word of mouth and referrals are absolutely essential in this genre. Being a female photographer is definitely a massive advantage in this field of photography - I'm working with everyday women who are shy and nervous. 95% of my clients say they would never feel comfortable doing this type of shoot with a male photographer. As a boudoir photographer, you have to empathise with your client's worries, insecurity and fears. You can't just tell someone

to embrace their body. This is where being a female helps; I can talk about and share my own experiences with my clients. When people ask what I do and I start explaining it to them, they often comment that they can see the passion oozing out of me, and how much I must absolutely love what I do! And it's true.'

Of course, it's still a business and Stephanie is under no illusions as to what's necessary to drive success, and open about the hurdles she had to overcome in the process.

'As most photographers will tell you, it's a constant hustle to make a living and I am always chasing new work and opportunities to grow my business. Looking back 10-20 years ago, I guess there was something of a stigma associated with boudoir photography; and that this was somehow tacky and distasteful. There's nothing wrong with admiring the human body, and appreciating a woman's body as an art form. Creating great boudoir images is not just about getting a sexy snapshot. You want to tell a story. People are attracted to stories. I try hard to make it real. As the photographer, you need to put yourself in the space and think about how a woman will behave, look and feel. With my work, I hope to show that boudoir photography can be done in a tasteful way, that I can empower women to celebrate their bodies, give them a freeing experience and confidence boost, and remind them how beautiful they are through someone else's eyes.

Whilst I've spent many years photographing newborns and families in the past, I always felt that boudoir photography was going to be my ultimate passion. At the time when I began my boudoir photography journey, there were ►

Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers



not too many other photographers in Australia offering these shoots and experiences to everyday women. Over the past few years it has definitely gained momentum though. I'm seeing more of an interest among other professional photographers to learn the ins and outs of boudoir photography; some looking to add it as a side offering to their existing portrait or wedding work, while others want to dive into it head on. For this reason, I also began my boudoir photography mentoring program this year; sharing the knowledge, skills and lessons I've learnt in running a successful boudoir photography business. Whilst I do enjoy sharing my knowledge with other photographers, my number one priority will always be shooting and giving these experiences to everyday women. I'm far too passionate as a creative and hungry business owner to let that slip away!

I've only really watched a few other photographers shoot since I started out in this industry. One thing I have started doing more of recently is jumping in front of the camera for other photographers and peers of mine. Not only is this an amazing opportunity to be photographed by some of the best in the industry, but it gives me a chance to experience exactly what my clients go through. I feel so strongly that this is an experience that every woman should have, that I even flew to Canada last year to be photographed by another boudoir photographer. Learning to let go and trust another person's creative process can be challenging and tough as an artist, but I always walk away having learnt something new, whether it's about myself or various innovative ways of interacting with clients. I've also had the opportunity to produce boudoir imagery for book covers for a New York Times best-selling author, and I've been published in the Huffington Post.

I love the flexibility and freedom that comes with being my own boss and running my own business. I can structure my days and weeks to fit around my kids, so that I never miss out on

school performances, sports days, or their special occasions. At the end of the day, these are the important things in life. I don't think I could ever go back to working for someone else. I'm far too independent, motivated and headstrong!

We asked Stephanie to tell us a little about her clientele, without breaching any confidentiality of course!

'My ideal clients are those who book me because they fall in love with my work, and they have to have me!

Seriously though, my clients are women of all ages, shapes and stages of life. Around half of my clients are brides-to-be, doing the shoot as a gift for their partner on the morning of their wedding. The remainder of my clients are women doing their shoot for a variety of reasons... celebrating their partner's birthday, anniversary, Christmas or Valentines Day; some women are marking a milestone in their lives (like turning 40 or 50, or having finished having babies); and some are single women just wanting to celebrate their bodies and feel sexy! I've done some couples boudoir shoots in the past, and I'm starting to book more of these shoots again, which will be great to dive into.

It came as a bit of shock to me recently when I realised that around 20% of my client base is currently made up by other female photographers, which is incredibly flattering. Repeat clients are also wonderful, because you know they obviously love your work and highly value the experience you provide them. I never take my job for granted, and I'm always so honoured that women choose me to capture these intimate and precious memories for them.'

Quizzed about mentors, influences or people who may have had a lasting impact on her work, Stephanie had this to say.

'There isn't one particular photographer or artist that I can attribute with being my influence or reason for getting into photography. I find myself

following and drawn to a lot of amazing artists and photographers across a range of genres. Obviously fashion is closely aligned with boudoir photography, so you'll find me regularly surrounded by magazines and fashion books. There's always music playing in my home and studio too.

Boudoir photography is definitely a much more widely accepted and diverse field throughout the US and Canada. I enjoy following, interacting with and learning from some of these talented photographers as my work grows and develops in new directions. At a time in Australia when many portrait photographers were jumping on the Sue Bryce "glamour photography" bandwagon, I decided to stick to my own path and focus on creating my boudoir brand and capturing more intimate portraits of women. As there were not a lot of other boudoir photographers to follow and model my business on here in Australia, I feel this was a blessing in disguise and helped me to forge my own path.'

We asked Stephanie for some insight into the technicalities involved with her work:

'The first DSLR I borrowed from a friend, and learnt to shoot with, was a Canon. So naturally when it came to buying my own gear, Canon felt comfortable and familiar. I've also found that the Canon lens and sensor combination tends to produce slightly warmer images, which I love. I started with a Canon EOS 7D with 50mm f1.8 and 18-200mm lenses for my portrait work. As my business grew I invested in the EOS 5D MkIII, and this is still the main camera I use today. The lens that is most often on my camera these days is my 24-70mm, simply due to the versatility it provides in my home studio set up. But I sometimes switch to my 50mm f1.4 and 35mm f2.0 as needed.

Being self-taught, I'm not what you would call a technical photographer. I've never studied photography, but I know what settings to use on my camera to achieve the look I desire for my work. When it comes to creating beautiful

evocative boudoir images, I find what I am most drawn to are the feelings and emotions being captured. To me, being able to draw these expressions out of my clients is far more important than having technically perfect images lacking that connection.

All of my boudoir photo shoots are done with available light. I don't use any flash or lighting equipment. For my style of work, I like the look that natural light provides. In the future, I may start experimenting with some new looks and may possibly look at introducing some lighting equipment, and new camera equipment too.

I think some photographers get caught up with needing to have the latest and most expensive equipment. While these things are great to have, they definitely aren't essential for running a successful portrait photography business. I'm really quite a minimalist when it comes to equipment. I've found what works for me in my workflow and set up, and I stick to that.

As to my post production workflow, I import into Lightroom, making minor adjustments and culling images there. The majority of my editing work is done in Photoshop using various actions and workflow processes I have set up to suit my photography. This helps create a consistent look and feel with my images and across my brand.'

As to the future?

'I'm going to be hosting a Boudoir Photography Retreat in Queenstown, New Zealand in November. The retreat will be for female photographers to get together for a few days and learn about boudoir photography. The plan is to shoot, relax, explore, network and have fun! Tickets will be going on sale shortly so see my website!

There may possibly be an exhibition or book in the not too distant future, so watch this space. My plan is to attend more workshops over the next few years, continue to network across the globe with other photographers and artists ►

(you never know where your next collaboration and opportunity can come from), and push myself creatively.

If you're not constantly trying new things, experimenting and failing, then you're not learning and growing as an artist.

I'm feeling the urge more and more these days to create images just for me, so who knows where the next chapter of this journey will take me, I'm excited to see!' ■

TS

<http://www.stephaniebowers.com>

'During my childhood years, I was always drawing and working on different art and craft projects. So the creative gene has always been there.'

Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers





Canon EOS 5D MkIII with EF 24-70mm f2.8L II
USM lens. © Stephanie Bowers

‘I’ve established a reputation for producing tasteful and stunning boudoir photography images for everyday women, I don’t work with models. I absolutely adore black and white portraits, and would probably share all of my work as monochrome images if I could! So it’s exciting that this magazine has chosen to showcase an entirely monochromatic portfolio.’





►► Following double page spread: Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers



Canon EOS 5D MkIII with EF 24-70mm f2.8L II
USM lens. © Stephanie Bowers

‘It wasn’t until after the birth of my daughter in 2009 that I had the urge to dive back into something creative again. I borrowed a Canon DSLR camera from a friend and taught myself how to shoot. I primarily did this because I wanted to take better photos of my own children.’

►► Following double page spread: Canon EOS 5D MkIII
with EF 24-70mm f2.8L II USM lens.
© Stephanie Bowers





Canon EOS 5D MkIII with EF 24-70mm f2.8L II
USM lens. © Stephanie Bowers

*‘...I began exploring boudoir photography by shooting some
of my friends. I always liked the look of gorgeous black and
white boudoir photography...’*

►► Following double page spread: Canon EOS 5D MkIII
with EF 24-70mm f2.8L II USM lens.
© Stephanie Bowers







Canon EOS 5D MkIII with EF 24-70mm f2.8L II
USM lens. © Stephanie Bowers

'I'm a boudoir photographer who works with everyday women to give them empowering confidence-boosting experiences through intimate lingerie portraiture. I want women to take the time to pamper themselves, step out of their comfort zones, embrace their bodies and express their sexuality through these gorgeous sensual images.'

►► Following double page spread: Canon EOS 5D MkIII
with EF 24-70mm f2.8L II USM lens.
© Stephanie Bowers







*Canon EOS 5D MkIII with EF 24-70mm f2.8L II
USM lens. © Stephanie Bowers*



‘Being a female photographer is definitely a massive advantage in this field of photography - I’m working with everyday women who are shy and nervous. 95% of my clients say they would never feel comfortable doing this type of shoot with a male photographer. As a boudoir photographer, you have to empathise with your client’s worries, insecurity and fears. You can’t just tell someone to embrace their body.’



Canon EOS 5D MkIII with EF 24-70mm f2.8L II
USM lens. © Stephanie Bowers

‘All of my boudoir photo shoots are done with available light. I don’t use any flash or lighting equipment. For my style of work, I like the look that natural light provides.’

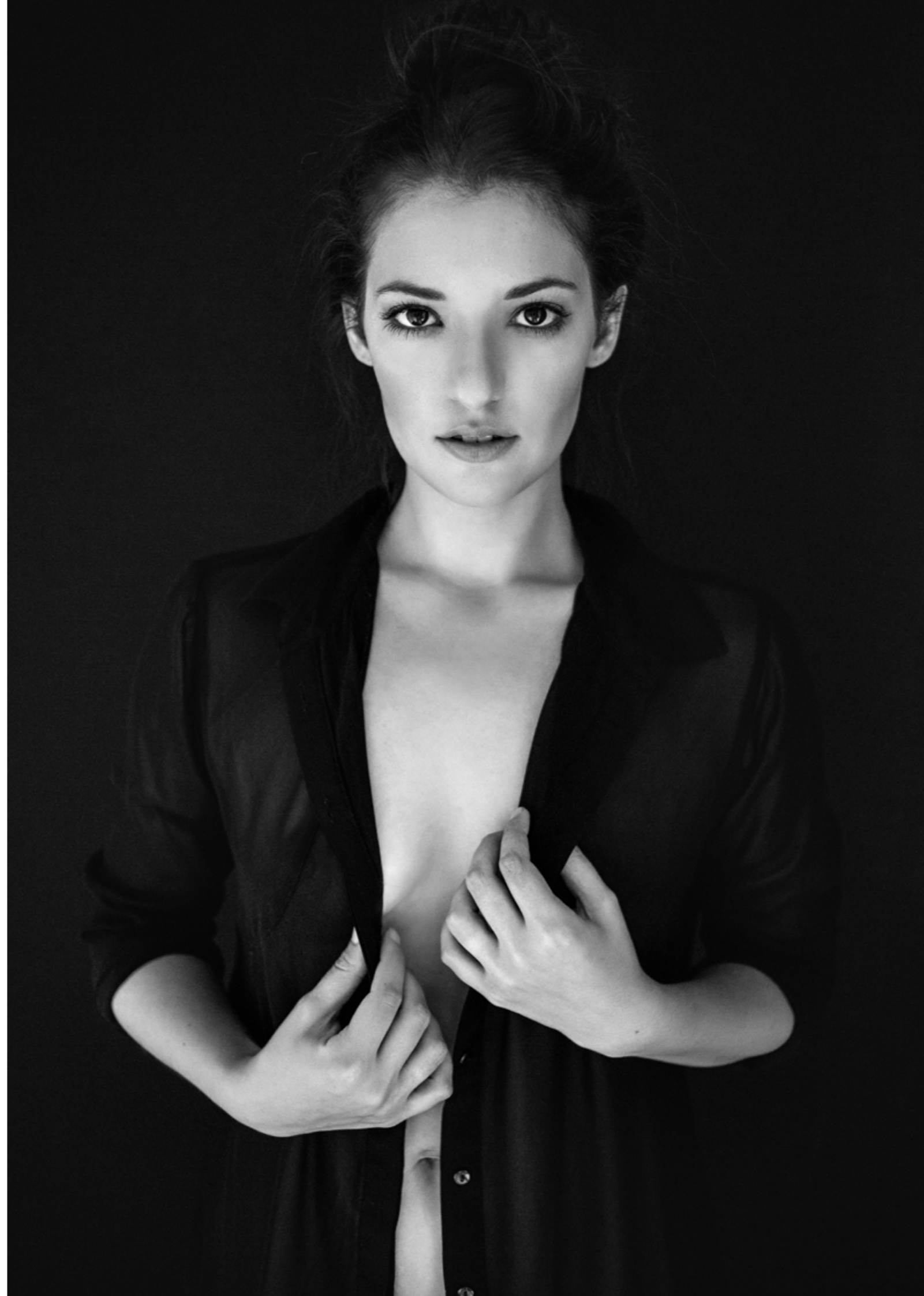




Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers

► *Canon EOS 5D MkIII with EF 35mm f2 lens. © Stephanie Bowers*

►► *Following double page spread: Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers*







Canon EOS 5D MkIII with EF 24-70mm f2.8L II USM lens. © Stephanie Bowers

► *Canon EOS 5D MkIII with EF 35mm f2 lens. © Stephanie Bowers*



Canon EOS 5D MkIII with EF 24-70mm f2.8L II
USM lens. © Stephanie Bowers

‘If you’re not constantly trying new things, experimenting and failing, then you’re not learning and growing as an artist.’



Joel STRICKLAND

Need for speed

Australian photographer Joel Strickland hails from Tasmania and started his photography career straight out of school, registering his business name Joel Strickland Photographics only a year later. That's a high degree of commitment from a school leaver, and now, two decades later, Joel and his photographers supply photographic services to an extensive range of clients across Australia and to growing markets in American and Europe. With a strong focus on automotive photography, Joel regularly services corporate clients including Lamborghini, MG, McLaren and the Zagame Automotive Group as well as leading automotive publications such as Hooniverse, Motoring, Auto Action, V8 Action and Evo Magazine.

'My family has a strong background in creativity. My grandfather was a sign writer and a water colour artist. My uncle was also a sign writer and photographer. So with early influences such as these, there was always a chance I was going to be creative. ▶



*Lamborghini Huracan LP 580-2 at dusk, Phillip Island Grand Prix Circuit, shot for Lamborghini press kit.
Nikon D3s with Tamron 24-70mm f2.8 with a graduated neutral density filter and a four second exposure.
© Joel Strickland*

My passion for photography started around 1992 when I was at school in Hobart, Tasmania, when I was given a choice between photography, pottery, and painting. I chose photography and that was the beginning of my career.

Over the next few years I spent many hours inside the school darkroom honing what would eventually become my trade with black and white film developing and hand printing. I also helped establish the school's first photography club and became the school's official photographer covering sporting events.'

After leaving school, Joel freelanced as a photographer and studied at TAFE for two years, where he completed an Associate diploma in Art, Craft and Design, majoring in photography. This provided his first experience of studio photography, and an introduction to working first with medium format and later, large format photography.

'During this time I began to cover Motorsport events around Tasmania including V8 Supercars, Targa Tasmania and the Australian Rally Championship for my first ever magazine client Motorsport News. This led to more work with the local newspaper and an image library specialising in sporting images.'

In 2000 he headed to Sydney to work in Press Operations at the Olympics. His role was to assist and manage the needs of press photographers at the Sydney Olympic Park Aquatic Centre. It was a great opportunity to network with, and see how some of the best sports photographers in the world worked.

'As my experience grew, so did my network, and the opportunities soon came along.

So in 2001 I headed to cover the International Rally of Canberra as one of the official event photographers. While there, I had a conversation that would change my career. I learned that there was a job going at Sport The Library in Melbourne, where I had earlier done some

freelance work. I contacted the owner and discussions began.

Two months later, I packed my life into my car, drove on to the ferry and headed to Melbourne to start my new career. Over the next few years I covered everything sporting from the Australian Tennis Open, golf tournaments, swimming, Davis Cup Tennis, test cricket and the Goodwill Games in Brisbane. This was my apprenticeship in photography, as I shot everything on transparency and negative film. There was very little exposure latitude, particularly when shooting with transparency film so my trusty Minolta Flash Meter 5 was crucial to getting my exposures spot on.'

Feeling the need for a change, Joel headed to work in the corporate world.

'I wanted to re-inspire my work. So I began working in photographic wholesale, working for the agency that distributed brands such as Nikon and Lowepro. This allowed me to work with, and experience, some of the latest equipment as Nikon released it. I also had the opportunity to support pro photographers at the Australian F1 and Moto Grand Prix.

Not long after starting that role I was offered the opportunity to become part of the team covering the Australian Rally Championship as one of the series' official photographers. For the next 6 years I spent all of my annual leave travelling around Australia to all the different rounds creating some amazing imagery and working in all conditions, from the heat of Western Australian summers to the cold of Tasmania winters. ▶

Simon and Sue Evans portrait shoot on location in Forster, NSW 2007. Nikon D2x with AFS 17-55mm lens and Nikon SB800 off camera flash. © Joel Strickland



Towards the end of my time of covering the Australian Rally championship I was asked to come on board and be the official news photographer for Targa Tasmania. This was a challenging event to cover as it is 6 days of full on activity chasing cars around the state.

After many years covering rallying, and looking for new challenges for my photography, I moved into commercial and editorial work. I have shot for brands such as Ford Performance Vehicles, The Motor Report, Car Advice, Australian Mustang & Ford Magazine, Zoom, Speed, Ford Performance Racing, Hooniverse, Autoblog, Auto Action, Motoring and Autoweek. I also work very closely with different PR companies and automotive dealerships to provide them with imagery.

In 2010 a new event appeared on my radar, the legendary Bathurst 12 hour race, held at the famous Mt Panorama circuit in regional New South Wales. A fellow photographer, and good friend who I had worked with at the Australian Rally Championship, suggested we put together a team to cover the event and we offered our services to various teams at the event. This is now a major event on my calendar and I have covered it the last 6 events.

Around this time I began expanding my business by working with PR companies, more automotive brands and vehicle dealerships. This has led to great relationships and some amazing opportunities have presented themselves while working with some of these clients.'

We did a deep dive into matters technical with Joel, leaving no stone unturned.

'Of course, I started my photography career working with film, and that was how I shot for the first 12 years in the business. It was a great way to learn how to capture images and to deliver well exposed images to the client. Working with film taught me a lot about waiting for the right shot and taking my time to perfect the right angle before hitting the shutter.

With film, you only had 36 frames on a roll and it wasn't cheap, so you had to use your shots and every roll, wisely as there was a real danger of running out of film when shooting an event.

I bought my first SLR camera the year before I left school, it was a Canon EOS 500 with a 28-80mm and 75-300mm lens. I used this for many years before buying a second hand EOS 100 and later, an EOS 1n. I still remember the day, after I had moved to Melbourne that I bought my first f2.8 lens. Actually I bought two that day, a 70-200mm f2.8 and a 400mm f2.8, both L series. I continued to use Canon until I started to work for the Nikon distributor. At that point, I switched to Nikon, sold off all my Canon gear and I've never looked back.

I also switched to digital at that time, initially with the D1 and D100, later with the D200 and D2H. I bought the D2x when it was released in 2004, with a range of lenses which I kept until recently. When Nikon released the SB800 Speedlight it created something pretty special. The flash enabled the photographer to place the flash anywhere within line of sight to a master unit mounted to the camera and used the camera meter to evaluate how much flash power to output, the system is called CLS, the Creative Lighting System and it's been a fundamental part of how I work. I loved this technology and began to use it a lot in my photography, from shooting drivers sitting in race cars, to the more formal portrait shots of drivers on location.

This also created another style for my work, I began to shoot my feature cars this way. I slowly built up my kit of flashes to allow this to be easier, my kit now contains 5 SB800s and one SB910 which I added last year. The SB910 is such an upgrade and it's superb for corporate events indoors as the bounce ability is amazing. I also acquired a set of PocketWizard TT5 radio slaves, which work great with my set up. The disadvantage of the CLS system is that the infrared suffers outside in bright light, so by

using the PocketWizards I trigger the flashes using radio signals which work in all conditions, and no longer need to be used in direct line of sight. This has been my 'go to' set up when the light is poor, I also like to use the system when there is good light to help remove shadows. This set up is perfect as it travels with me everywhere and it's like having an entire studio set up in my camera bag.

Another piece of equipment that I love is my Westcott Ice Light, this LED light is extremely handy and a very bright light source. I use it for light painting, something I once did with my Speedlights where I would walk around the car whilst the shutter was open on a bulb setting firing the flash repeatedly from different angles. The problem with this technique is that it left hot spots all around the car. So when I saw the Ice Light, designed by Australian Wedding Photographer Jerry Ghionis, I knew I had to have one. I soon discovered that it needed some form of light shaper to help the light spill better. So I made my own set of barn doors and now I love using it as part of my kit. Creating this style of work has led to me doing a series of images for a client as they loved the style this created. As well as using it for photography I love using it when packing my car when darkness descends after a shoot. I just throw it on a light stand and it's the perfect source to make sure I have everything sorted and packed away before departure.

The D2x camera was my work horse for the next few years, until I replaced it with a D300. This was a great camera as the low light and colour was a big step up from the D2x. In 2014, I went full frame with the D3s. Every time I upgraded I kept the previous camera as I believe in the importance of always having a back up camera. One of the first things I pack as part of my kit is a back up camera. On the two occasions where I have had a camera go down on a job, I have always had a back up camera with me.

The change to full frame also meant an upgrade

in glass, I purchased the wonderful 14-24mm lens which I love to use on the full frame camera. In mid 2016 I had to upgrade my D3s after it was damaged, it was replaced with a D4s. This camera still amazes me each day with its colour and low light ability. Together with the AFS 24-70mm f2.8, this has become my go to kit for most things due to the sharpness on offer.

I also purchased the extremely handy Nikon 200-500mm lens. I had begun to do more and more motorsport photography and whilst the team at NPS have been great at lending me equipment at times as well as renting, it was easier to purchase my own lens. At the Targa High Country Tarmac Rally event last year, I used it quite often on stages and loved the results I got with it.

I am a member of Nikon Professional Services, this has been invaluable in my work as a pro photographer. It allows me to send my equipment for service or repair and receive loan equipment to help me keep my business running. I have also used the service a few times to trial equipment before buying.

So in summary, my current kit includes the Nikon D4s, D300 and Nikon D2x bodies together with Nikon AF-S 14-24mm f2.8, AF-S 24-70mm f2.8, AF-S 70-200mm f2.8 Series II and 200-500mm f5.6, and 50mm f1.4 lenses. I also have a Tamron 90mm f2.8 Macro lens.'

Finally, we asked Joel about the business of photography, where he finds his clients and what his plans are for the future.

'A fair percentage of clients come from referral work from my other clients, as you might imagine, working in the automotive and motorsport space it's not always what you know but who you know, that gets the gig. I'm always working on building my network. You never know when someone you meet might need some imagery. ►

Social media is a great way to share my work, and I try to be as active as I can. I use the three main platforms, Facebook, Twitter and Instagram to share my work. I like the ability to bring my followers along with me on my shoots, take them behind the scenes. Instagram is great for this. I also like Facebook Live and Periscope, and how they give your audience a chance to see what you are up to and interact with you whilst you are working.

Sometimes it's simply not practical to share my work, particularly if there are embargoes in place with long lead times before I can show the work in public forums.

What's in store for the future? Continuing to build my photography business is my focus moving forward but in saying that, I am starting to do more work in the video space, as demand for this content increases, so I'm working on building my video folio. I enjoy the challenge of video but it's the editing part that I find quite rewarding, it is so satisfying to create a finished product.

I am also working on my writing skills, as I can combine this with my photographs to create features stories to supply to magazines and online media. This is something I'm already doing, but there is always room for improvement!

Now, let's roll on through Joel's pictures to see exactly where the rubber meets the road. ■

TS

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Twitter and Instagram @joelstrickphoto

Facebook - Joel Strickland Media -
@joelstrickphoto



Chris Atkinson and Glen MacNeal in their Subaru Impreza WRX STI jumping at Rally Australia, WA 2006.
Nikon D2x with AFS 70-200mm f2.8 lens. © Joel Strickland



A famous Australian racecar, Peter Brock's 05 Holden Commodore (1993 VP) for magazine feature, Warrnambool, Victoria. Nikon D3s with AFS 70-200mm f2.8 lens. A 74 second exposure lit with Icelight LED. © Joel Strickland



1967 Chevrolet Camaro shot for stock library, Melbourne 2009. Nikon D300 with AFS 17-55mm lens. © Joel Strickland

‘My passion for photography started around 1992 when I was at school in Hobart, Tasmania, when I was given a choice between photography, pottery, and painting. I chose photography and that was the beginning of my career.’



*Renee Gracie and Simona de Silvestro promotional image for team in lead up to debut race, Winton Raceway, Benalla, Victoria 2015. Nikon D3s with AFS 70-200mm f2.8 lens and two Nikon SB800 Speedlights off camera.
© Joel Strickland*

‘After many years covering rallying, and looking for new challenges for my photography, I moved into commercial and editorial work.’



*Mazda MX-5 multi-car shoot for website feature, Yarra Valley, Victoria 2012. Nikon D300 with AFS 12-24 f4 lens.
Shot using camera rig attached to the car. © Joel Strickland*



*Holden HSV R8 action shot for The Motor Report in Melbourne 2009. Nikon D300 with AFS 12-24mm f4 lens.
Shot using camera rig attached to back of the car. © Joel Strickland*



McLaren 570, 675LT and 570GT on track during a McLaren Melbourne customer track day, Phillip Island Grand Prix Circuit, Cowes, Victoria, 2016. Nikon D4s with AFS 24-70mm f2.8 lens. © Joel Strickland



*1964 Ford Mustang shot for magazine feature, Melbourne 2011. Nikon D300 with 12-24mm f4 lens.
Shot using camera rig attached to the car, then removed in post. © Joel Strickland*



Rex Broadbent with his Porsche 911 tarmac racecar, shot for event press release, South Melbourne, Victoria 2015. Nikon D3s with AFS 14-24mm f2.8 lens and three Nikon SB800 Speedlights off camera. © Joel Strickland



1969 Chevrolet Camaro Z28 for stock library, Melbourne 2009. Nikon D300 with AFS 12-24mm lens. © Joel Strickland

Renault Clio and Lotus Sunbeam comparison feature for automotive website, Gippsland, Victoria 2012. Nikon D300 with AFS 12-24mm f4 lens and two Nikon SB800 Speedlights off camera. © Joel Strickland

‘Every time I upgraded I kept the previous camera as I believe in the importance of always having a back up camera. One of the first things I pack as part of my kit is a back up camera. On the two occasions where I have had a camera go down on a job, I have always had a back up camera with me.’





TMR Triton on the roads of Halls Gap, shot for The Motor Report, Victoria 2009. Nikon D300 with AFS 12-24mm f2.8 lens. Camera mounted to vehicle roof by suction cup and triggered by remote control. © Joel Strickland



Dean Fiore with his 2016 Porsche Carrera Cup Car, shot for a team press release for season launch. Nikon D3s with Tamron 24-70mm f2.8 lens with two Nikon SB800 Speedlights off camera. © Joel Strickland



Subaru Australia Rally Driver Molly Taylor with her Subaru Impreza WRX STI at Subinats Event at Phillip Island Grand Prix Circuit, shot as part event coverage. Nikon D3s with Tamron 24-70mm lens with Nikon SB800 Speedlights off camera.
© Joel Strickland



1965 Ford Mustang shot for magazine feature, Melbourne 2011. Nikon D300 with AFS 17-55mm f2.8 lens.
© Joel Strickland



*McLaren 540C and 570S on location at Levantine Hill Estate , shot at a press event for launch of vehicles.
Nikon D3s with Tamron 24-70mm f2.8 lens. © Joel Strickland*

Colin McRae and Nicky Grist in Ford Focus at Rally Australia in Perth, WA 2001. Canon EOS 1n with 400mm f2.8 lens on Fujichrome Sensia film.
© Joel Strickland.

‘Social media is a great way to share my work, and I try to be as active as I can. I use the three main platforms, Facebook, Twitter and Instagram to share my work. I like the ability to bring my followers along with me on my shoots, take them behind the scenes.’





Jack Atley with his Formula Ford racecar at Winton Raceway, Benalla, Victoria 2014. Nikon D3s with Tamron 24-70 f2.8 lens with two Nikon SB800 Speedlights off camera triggered by PocketWizard TT5. © Joel Strickland



*TMR Triton at dusk on location in Halls Gap, Victoria. Shot for The Motor Report, Victoria 2009.
Nikon D300 with AFS 12-24mm f4 lens. © Joel Strickland*



1965 Ford Mustang shot for magazine feature, Melbourne 2011. Nikon D300 with AFS 12-24mm f4 lens. Shot using camera car rig attached to the car, then removed in post. © Joel Strickland



Ford Mustang GT shot for a road trip feature article, Brighton, Victoria, 2016. Nikon D3s with Tamron 24-70mm f2.8 lens and graduated neutral density filter. © Joel Strickland



*Lamborghini Huracan on track during promotional shoot for Lamborghini Melbourne, Phillip Island Grand Prix Circuit, Cowes, Victoria 2015. Nikon D3s with Tamron 24-70mm f2.8 lens. Image shot from a second car being driven alongside.
© Joel Strickland*



*1965 Ford Mustang GT Fastback shot for stock library, Melbourne 2012.
Nikon D300 with AFS 17-55mm f2.8 lens using Nikon SB800 Speedlights off camera. © Joel Strickland*

‘...I am starting to do more work in the video space, as demand for this content increases, so I’m working on building my video folio. I enjoy the challenge of video but it’s the editing part that I find quite rewarding, it is so satisfying to create a finished product.’

Kai NAGAYAMA

Collecting pebbles

Kai Nagayama is a fine art photographer currently based in New York City. He works as a freelance photo retoucher in the city while creating his own photography projects in his free time. Originally from Kyoto in Japan, Kai moved to the United States when he was 18 years old.

‘My home city Kyoto, was once the capital of the country, and is a beautiful and calming place filled with rich histories and traditions that people still try to preserve and honor to this day. I never really noticed this before, but I think growing up in such a city made it natural for me to be attracted to anything naturally beautiful since a young age. I have three siblings in Japan, two older sisters and an older brother. Both of my sisters had gone to a foreign country to study English when I was still little, and the stories they told, along with the pictures that they showed me, influenced me very much to get out of Japan to see more of the world. I still remember the sugary smell of the sheep fur in a chocolate bar box that my sister brought me as a souvenir from New Zealand.

I used to play with instant cameras from Fuji when I was little. There was a small printing store in a department store near my house in Kyoto, where we always took our film to be processed. It was always an exciting time while

I waited for the store to finish developing the films and print them, because I never knew how the pictures would come out. My sister got into photography and used an old SLR camera from our father. I saw the camera and I just thought it looked so heavy and gigantic, and that was it, I never even touched it. I was not interested in cameras or photography in general until I moved to the states as an international student after graduating from high school in Japan.’

Later, Kai’s father bought him a compact Canon camera so that he could record his impressions of the first foreign country that he visited, the USA.

‘I went to Las Vegas, Nevada to study Hotel Management, but changed my mind and ended up majoring in Commercial Photography after taking my first photography class in college. I was mainly taking street-style photographs with the compact camera while I was riding a bicycle on my way to a language school. I would say it was a little dangerous considering how crazy Vegas drivers are. Everything around me in a ▶

Bandage Portrait, Jolan 2016. Nikon D600 with Sigma 24-70mm f2.8 lens. © Kai Nagayama



foreign country was just cool and interesting, it was like I was in a treasure box. Everywhere I went I found something that excited me, I was literally shooting everything. A short time before I left Japan for the States, I discovered some hobbyist photographer online who takes street style pictures. His pictures were very random, but on every picture he took, he put a caption on them. It was as if he was telling some story on each picture through riddles, they made me ponder the meanings and I found it very intriguing. So I decided to do the same, I took pictures of anything I found interesting, uploaded them to a free blog site and put captions on them. I showed the site to my host mother and she was laughing her head off, apparently she found my captions and the pictures funny. That was when I truly found photography fun because I realised that I can make someone ‘feel’ something with my images.’

We’re sharing a few images from each of the 4 different series which Kai is currently working on. Kai discusses each of these in turn.

Bandage Portrait

‘My series “Bandage Portrait” is meant to explore the state of emotional destruction and resilience. It is so easy to be ignorant of your own feelings even though you are aware of them. I believe that every single person (if not most people) has their own stories that force them to bring out strong feelings. An emotion that is so raw; whether it is sheer happiness or an uncontrollable anger, is something I consider a very beautiful feature that we humans have. There is nothing artificial about it, they are never wrong. I wanted to capture the emotions in photographs and to show that it is okay to express them. As you get older, you see more things that you did not see before and, little by little, one comes to understand why these emotions happen. Not allowing your emotions to control you can make you stronger, otherwise you may end up feeling stuck in a deep hole when you don’t. All of the models in these

images are my friends and I interviewed each of them about their personal stories prior to the shoot. I posed them in ways that incorporate their stories and gradually peeled off the bandages to express their feelings. But most of them have moved on from the pains they had, accepting what had happened. Talking about sensitive matters with my friends made me feel how resilient human beings can be and also honestly how small my heart is compared to theirs. I was a little ashamed of myself of not knowing these sides of my friends when we had known each other for long. It’s probably the first time I truly realised that a portrait isn’t just a picture of people, but of their hearts.

In this shoot, we put a bunch of bandages on the skin of each model, some half body, some full body, depending on how comfortable they were about exposing their skin. As we shot more frames with different posing, we gradually peeled them off. For the technical side, I used a black background and one light with a softbox that is suspended almost directly above the models. I shot them digitally with my Nikon D600 and processed them in Photoshop.’

No Labeling

‘The series “No Labeling” is meant to talk about stereotyping or discrimination in society. People would label you as white or black, boy or girl, young or old, gay or straight, Christian or Buddhist and so on, but those categorisations are merely the topmost of the many very thin layers of an icy lake. You can easily break them if you choose to, but you will never be able to see what is underneath it if you don’t. Labeling keeps us safe because it gives you the feeling of whole and also individuality at the same time. But it also makes our perceptions biased and ►

Bandage Portrait, Akiko 2016. Nikon D600 with Sigma 24-70mm f2.8 lens. © Kai Nagayama



keeps us small-minded. Each individual is different and I do not believe it is possible to create generality from it.

In this shoot, I digitally created several shapes first, printed them out on paper, traced them on a cloth and cut the shapes out with scissors.

You could probably guess the race of the models, or you would probably have some sort of impression of them without looking at their entire face. So you could assume their personality but you can't know what kind of person they really are just by looking at them through the cloth in the pictures. We probably all get that. But isn't this what we do when we judge, label, and discriminate each other because we are ignorant? These draped cloths in front of the models would be our filters and the shapes of the cutout holes on them would be how we assume or label. I do think that categorisation is something that also unites us, but if we are biased about something or someone in a certain way in the first place, that would interfere to actually understand something beyond it.'

Serenity Prayer

'The work titled "Serenity Prayer" is a portrayal of the state of acceptance. I was inspired to do create this work from the prayer written by Reinhold Neibuhr.

*God grant me the serenity
To accept the things I cannot change;
Courage to change the things I can;
And wisdom to know the difference.
Living one day at a time;
Enjoying one moment at a time;
Accepting hardships as the pathway to peace;
Taking, as He did, this sinful world
As it is, not as I would have it;
Trusting that He will make all things right
If I surrender to His Will;
So that I may be reasonably happy in this life
And supremely happy with Him
Forever and ever in the next.
Amen.*

I heard these words when I was leaving Japan for America, from my sister who had lived in New Zealand. She told me that her friend, who was a devoted Christian, mentioned it to her. My sister found these to be very beautiful words and it had stuck in her head ever since. I had not really thought about it when I just heard it, I probably did not understand it well because my English wasn't good at the time. After I moved to the States, I realised I was starting to hold on to the past, or wishing for things in certain ways that were not going to happen, and that made me very unhappy and depressed. And then I remembered these words from Serenity Prayer, as simple as they were, I found them very true, yet realised how little I understood them. It was so strange to me that I physically felt the pain in my heart when I felt sad, because nothing was actually touching it.

In this shoot, I shot two separate photos and digitally combined them in post. I first shot the two models together as shown in the picture with one light almost directly above them, then I shot the second picture of just the man grabbing a pillow in front of his chest to create the creased textures.'

Workaholics

'The series "Workaholics" talks about Japanese work culture where many Japanese businessmen called "Salarymen" are expected to work very long hours each day and to go out to drink with clients to get new jobs, basically to do anything for a company to show loyalty. I decided to start this series when I heard that my brother, who then worked in a Japanese toy company, had been mistreated by one of his bosses and ▶

Bandage Portrait, Mitch 2016. Nikon D600 with Sigma 24-70mm f2.8 lens. © Kai Nagayama



could not step out of his apartment to go to work because of the fear and trauma. He was forced to work so many hours, way past the regular work hours and there was bullying from the boss at work. I knew that working overtime and going out for drinks or to a business dinner with clients was common in Japan because my father used to do that almost everyday. Even then I was upset and angry that my brother was treated in this way. There is a high death toll (it's called Karoshi, meaning death from overworking) and a high work related suicide rate in Japan. Although some positive change has occurred in many work environments, Japanese companies still value both quality and productivity, the cost competitive advantage and the ability to perform as a team. In order to achieve this, they created the notion of a company as a family and a strategy to bond the workers to them using systems such as company dormitories or the notion of lifetime employment. There are very few protests or boycotts in Japan compared to other countries because we are expected to keep "harmony" in society, we should rather keep our mouth closed if everyone else is doing the same. Valuing harmony and peace is a beautiful cultural aspiration, however not being able to adapt a culture makes it difficult to produce positive change.

In this shoot, I have created clone-like photographs using several shots and digitally combined them in post production. The cloning describes Japanese robotic workers who diligently do what they are told to answer the loyalty and performance expectations from their society. There is one clone who is looking in a different direction from the others in each image and this describes the need to vocalise the situation faced by many Japanese workers.'

Kai on equipment choices

'My gear primarily consists of a Nikon D600 camera and a Sigma 24-70mm f2.8 lens. This is what I use for 90 percent of my work. I also have

two other lenses, a Nikkor 50mm f1.4G and Tokina 11-16mm f2.8. When shooting in the studio, I usually use Profoto lighting. If I am not carrying my camera, I shoot with my iPhone. As for software, I only use Photoshop.'

Kai on mentors

'My influences come from many contemporary and surreal artists including Robert and Shana ParkeHarrison, Rodney Smith, Philip-Lorca diCorcia, Gregory Crewdson, Julie Blackmon, Erik Johansson and Chen Jiagang. I am also constantly inspired by stories or words from films and books, or real-life people that I meet everyday. When I took my first photography class in college, I came across the term Photo Manipulation and I found so many Photoshop artists and tutorials on YouTube. The one artist who stuck in my mind is Erik Johansson, a Swedish photographer who creates surreal arts by digitally manipulating photographs. Not only are his images visually beautiful but I was inspired even more by the meaning behind each image. He wasn't just stitching images together to create crazy looking photos but he actually had reasons why each element was there. I was also amazed by the idea of the unlimited possibilities of creating anything we can imagine as a form of art and being able to tell stories with it.'

Kai on the importance of telling stories

'I think that as photographers we should always create visually strong and compelling images. But I believe that the most important thing when creating images is to have something real ▶

Bandage Portrait, Spike 2016. Nikon D600 with Sigma 24-70mm f2.8 lens. © Kai Nagayama



and true in them. Understanding what we are photographing and why we are shooting in the way that we are, knowing what we are trying to say through those photographs needs to be very much in mind when working on a project.

I also like to get out of the house and roam around the city for hours to shoot whatever I find interesting because it makes me go back to the beginning of how I started photography. I sometimes walk around for 5 or 6 hours a day just to see what I can find. I think being able to do so without getting bored is one of the perks of living in New York City.

Taking pictures is like collecting pebbles, sometimes you find a smooth and beautiful one with a perfect shape after looking down for a while and you feel lucky and glad that you took the time to find it.' ■

TS

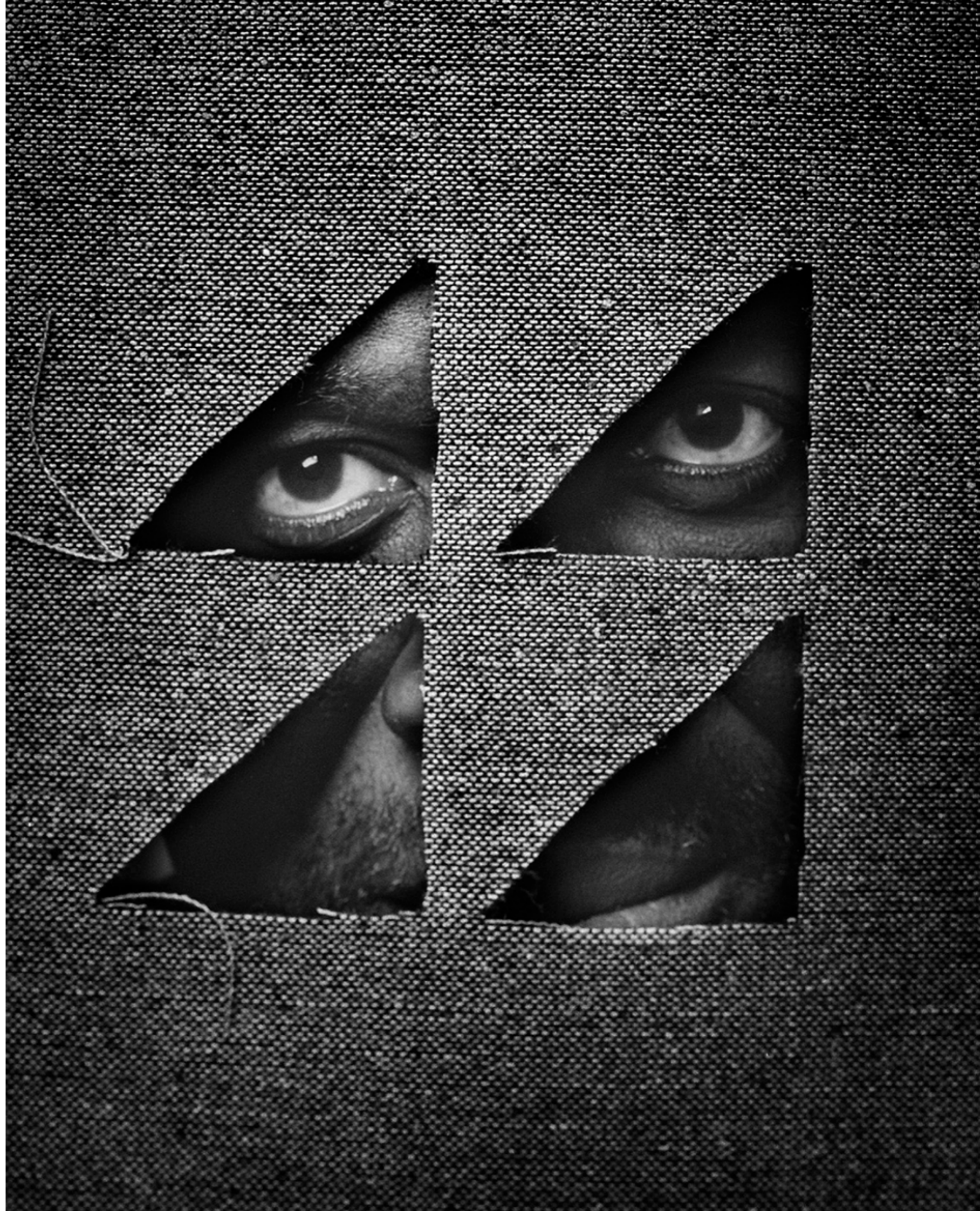
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No Labeling, Ikumi 2015. Large format camera
© Kai Nagayama



*No Labeling, Humphrey 2015. Large format camera
© Kai Nagayama*

*‘My home city Kyoto, was once the capital of the country, and
is a beautiful and calming place filled with rich histories and
traditions that people still try to preserve and honor to this day.’*



No Labeling, Roy 2015. Large format camera
© Kai Nagayama

‘Everything around me in a foreign country was just cool and interesting, it was like I was in a treasure box. Everywhere I went I found something that excited me, I was literally shooting everything.’



‘The series “No Labeling” is meant to talk about stereotyping or discrimination in the society. Labeling keeps us safe because it gives you the feeling of whole and also individuality at the same time. But it also makes our perceptions biased and keeps us small-minded.’



‘The work titled “Serenity Prayer” is a portrayal of the state of acceptance. I was inspired to do create this work from the prayer written by Reinhold Neibuhr.’

*God grant me the serenity
To accept the things I cannot change;
Courage to change the things I can;
And wisdom to know the difference.
Living one day at a time;
Enjoying one moment at a time;
Accepting hardships as the pathway to peace;
Taking, as He did, this sinful world
As it is, not as I would have it;
Trusting that He will make all things right
If I surrender to His Will;
So that I may be reasonably happy in this life
And supremely happy with Him
Forever and ever in the next.
Amen.*





‘The series “Workaholics” talks about Japanese work culture where many Japanese businessmen called “Salarymen” are expected to work very long hours each day...’

Workaholics 1, 2015. Nikon D600 with Sigma 24-70mm f2.8 lens. © Kai Nagayama



Workaholics 2, 2015. Nikon D600 with Sigma 24-70mm f2.8 lens. © Kai Nagayama



Workaholics 3, 2015. Nikon D600 with Sigma 24-70mm f2.8 lens. © Kai Nagayama



PSCON 2017 at Forster

This year the Australian Photographic Society annual convention will be held at Forster about 3.5 hours north of Sydney. As is usual, a complete program of speakers, workshops, tours and social occasions has been organised. Following are brief introductions to the speakers and workshop presenters. Full details are on the Society's website.

Ron Willems Hon PSNZ FPSNZ FAPS AFIAP ARPS has been passionate about photography for over 45 years during which time he has won many exhibition awards in Australia and throughout the world. He is regarded by many as New Zealand's most talented colour transparency photographer of all time.

Ron's photographic work and articles have been published in books and magazines on three continents. His relaxed, informative and engaging lecturing style has taken him all over Australia, New Zealand and the United States and will be on show to delegates at Forster.

Shane Chalker AIPP is an award winning photographer in national and international exhibitions and is an accredited member of the Australian Institute of Professional Photographers.

Shane had a unique upbringing as the son of a lighthouse keeper at Seal Rocks. This is where his love for the ocean and its surrounds began. He practices his craft as a professional photographer in Tuncurry across the river from

Forster. His photographic subjects are varied but his particular interest is in the ocean and the life it contains.

David Burren APP AAIPP FAPS is an Adobe Certified Expert and has spent years teaching Photoshop and Lightroom at a tertiary level and to individuals and groups. David regularly conducts photographic workshops and tours to destinations around Australia and the globe. He has been photographing since the 1970s. As well as winning awards for his photography and teaching hundreds of people his IT background has provided important tools in managing the photography workflow.

Jude Conning is a professional photographer specialising in family and portrait photography but she is a passionate traveller and has fallen in love with the icy parts of the planet. She will speak on her Arctic Adventures.

In addition two of our own well known members, Peter Manchester AFIAP AAPS HonFAPS FTFP and Dr Roy Killen EFIAP APSEM GMPSA, will speak on their areas of expertise. Three workshops will be conducted by Phillipa Frederiksen EFIAP MAPS SSAPS, Sarah Debenham and Dr Killen. The titles of their sessions are respectively; Mobile Phone Photography, Facebook Beyond Social Media and How to be Successful in National and International Exhibitions.

Robert Dettman
Chairman Social Media Sub-committee
Digital Division committee member

PSNZ Judge Accreditation Training programme gains momentum

The Judge Accreditation Programme (JAP), introduced nearly four years ago by the Photographic Society of New Zealand (PSNZ), has proven to be successful among photographers aspiring to become judges.

Initiated by former PSNZ President Shona Jaray APSNZ, and chaired by Wellington based Bruce Girdwood FPSNZ, the programme has gone from strength to strength with the demand for more workshops to be offered. The next Judge Training Workshop will be held in Greymouth on Saturday and Sunday, 20-21 May, 2017. The workshops are held two days over a weekend and generally attract 20 – 25 participants. Members of PSNZ and members of affiliated camera clubs are invited to attend, with a small charge applicable to non-financial members only.

The workshop aims to provide those attending with a good understanding of the standards expected for club judging. Participants are taken through a process of image evaluation and critiquing which assists them in casting aside their personal prejudices and bias to give a balanced and informed critique.

There are two stages to the programme. During the first stage, the aspirant judge is paired with a mentor who provides guidance. When the applicant and mentor are happy with the skills and confidence levels of the applicant the applicant then applies for full accreditation. This first stage is very much 'self-faced' and can take from six to 12 months. For full accreditation the applicant is provided with 20 images to

assess which must be done fluently, with sensitivity, respect and in a way that demonstrates the effectiveness of the image in conveying its message whatever the genre. Once approved, clubs are notified that the successful applicant is available for club judging.

The programme helps the judges to develop skills required to, as far as possible, put their own preferences to one side and to provide a reasoned interpretation of images. We do this by using a process that, at its heart, identifies the message, or story in an image, how the photographer expresses that story in their own style and how they do this by using the craft of photography to produce a unique image, their art.

The Judge Accreditation Panel has also embraced the opportunity to develop a roster system of all PSNZ accredited judges which will be made available to clubs when selecting judges for the many salons and competitions in the PSNZ calendar year.

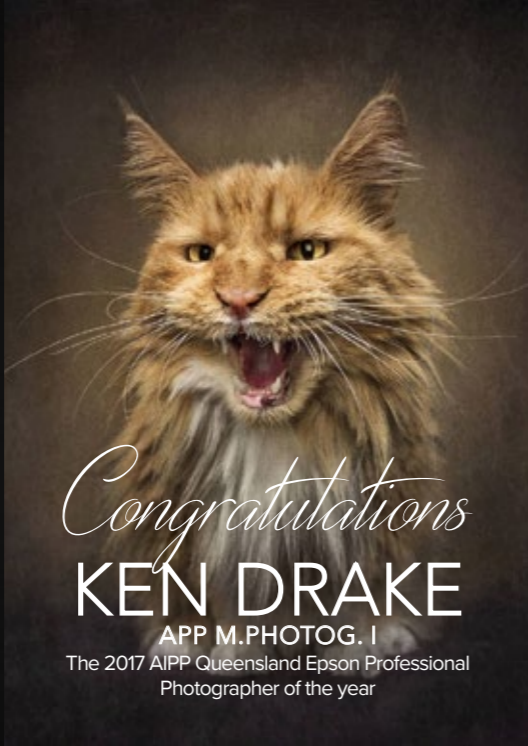
PSNZ expects a lot from its accredited judges and does its best to support them with mentors and training. To do this, good mentors are essential, as is good training and the supply of on-going support materials.

For further information please visit the PSNZ website www.photography.org.nz or send an email to: PSNZ.Judging@gmail.com

Moir Blincoe LPSNZ
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DAMIEN BOWERMAN APP M.PHOTOGRAPHY II

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hokianga Experience tours:

'Learn about the history and culture of Hokianga from one whose roots are in this area, while discovering places only a local with Māori ancestry will know.'

Bridge on his photography workshops:

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Tony's workshops are always bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

www.thistonybridge.com
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+64 21 227 3985



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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.

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

Tony Drayton
www.tonydrayton.com



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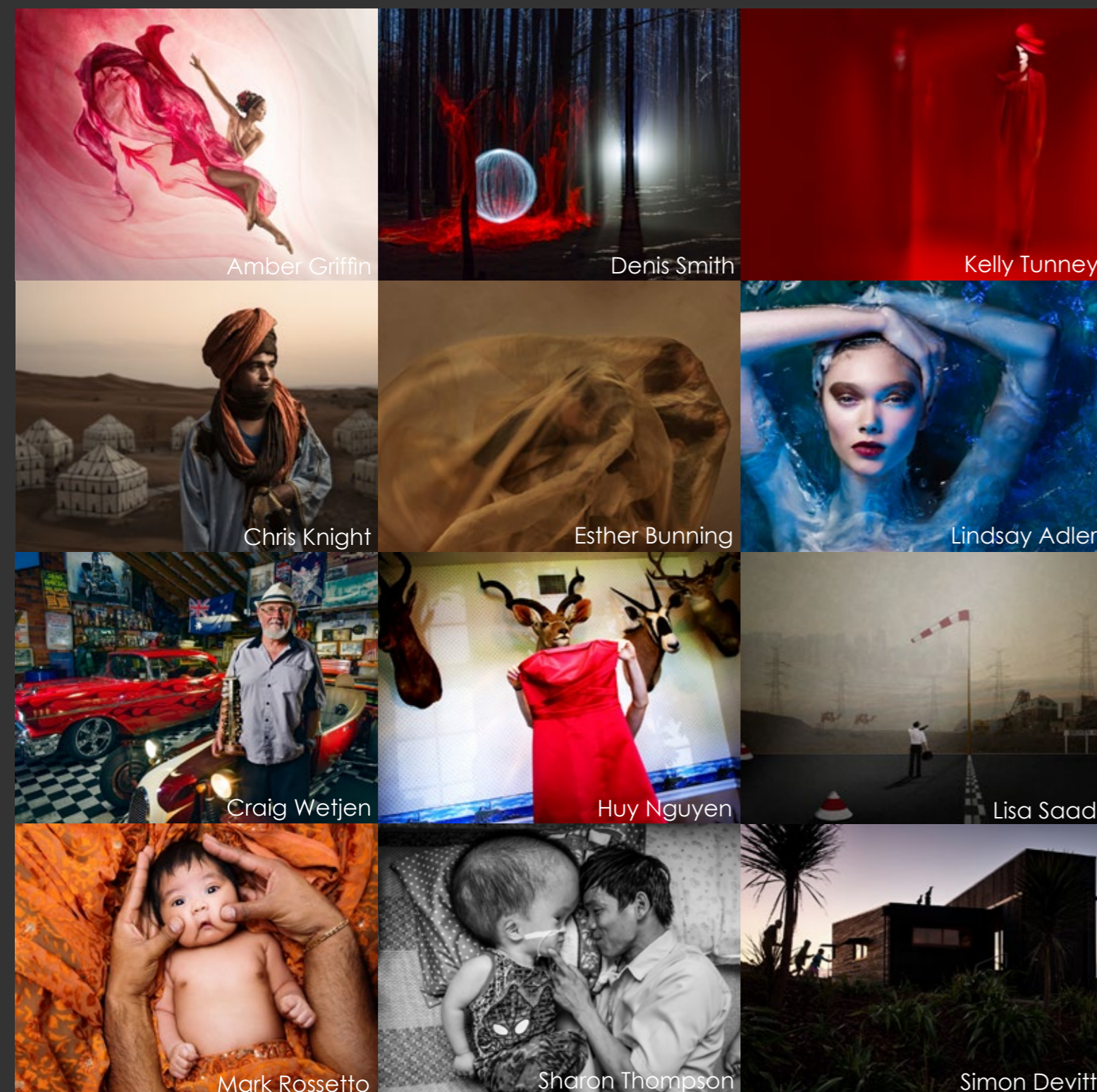


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With an active and long-term membership of the Australian Institute of Professional Photography (AIPP); a lifetime of photographic experience; an extensive role in judging photographs in Australia and New Zealand; and a post-graduate degree in visual 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.

SKYPE | EMAIL | SNAIL MAIL | FACE-TO-FACE

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Blog poolefoto.wordpress.com
Skype [poolefoto](https://www.skype.com/en/contacts/poolefoto)



►► Continued from page 148...

the context of an environment? Are you making work to be enjoyed by a client or shared with a viewer - or peer, or judge – it's the awards season after all.

There is no right or wrong answer of course. It's your decision, and it is never simply one or the other. If like Penn, you have a studio, it doesn't guarantee you can elicit the transformation from your clients that he was capable of. Similarly, photographing someone in their environment doesn't guarantee your viewer will necessarily have a deeper insight into the character of your client.

It is worth noting that Newman spent many of his formative years of photography working in the studio. His lighting and composition skills were well-honed. And for those available light photographers who think they are emulating Newman when they shoot on location they are most definitely not! Newman brought lights to his portrait shoots, and took control of the setting often re-arranging spaces to suit. He actually preferred to term this symbolic portraiture, a world apart from an available light photographer who shoots on location because they cannot access or afford a studio.

A portrait is a consensual process and your client is placing their trust in you.

Remember, as Newman so famously said, a good portrait is first and foremost a good photograph. Hone your skills, don't ignore the value of the studio portrait and always be the best photographer you can. ■

Ian Poole
(with Lisa Kurtz)

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ian@f11magazine.com

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The Studio

Useful or outdated space?

This article has been a collaboration with Lisa Kurtz, whose assistance was invaluable, enjoyed and appreciated.

Irving Penn argued that taking people out of their natural circumstances and putting them in front of a camera placed in a studio transformed them into better subjects. A concept almost completely at odds with the habits of many of today's photographers, who continue to ride the trend of environmental portraiture first introduced by Penn's contemporary, Arnold Newman.

For Penn, the studio was a neutral territory where the subject rose to the experience of being looked at by a stranger with a dignity and seriousness of concentration which could never be achieved in their own natural environment.

For Newman, the environment provided information that added to the understanding of the person. What's interesting is that Penn speaks from the sitter's perspective, of transformation; Newman from the viewer's perspective, of revelation.

Penn and Newman in their lifetimes both achieved accolades and fame for their respective approaches so it is clear that there is no one winning formula.

This reminds us that the portrait is a complex and significant document. Prior to photography the portrait was the sole preserve of the rich

or the royal. Commissioned for propaganda or vanity (or both), portrait paintings and sculptures were installed in great halls and grand rooms to be viewed only by the similarly privileged. The invention of photography saw the portrait democratised. Suddenly, all classes of society could have their likeness recorded.

Early portraits were daguerreotypes, filled with silver and magic, perfectly suited for their role as mementos of loved ones. These beautifully hinged cases carried the promise of immortality and could be shown and shared with others. Within a decade of its invention, photographic studios in the US alone produced 3 million daguerreotypes a year. Whilst hardly comparable to today's 20 million Instagram posts a day from US users (unfortunately we lack local geographic statistics to make more relevant comparisons), it isn't too dissimilar a percentage of the population that we could argue were sharing photographs then and now. However, the sharing of a daguerreotype with a chosen viewer is distinctly different from today's social media world where the portrait is being reduced to a "like", a love-heart icon to be clicked - often by an anonymous, or several times removed user who just happens to follow the same hashtag.

Bringing this back to Penn and Newman, where do you stand? Are you transforming your clients in the studio or enlightening your viewers with

◀ Continued on page 147...



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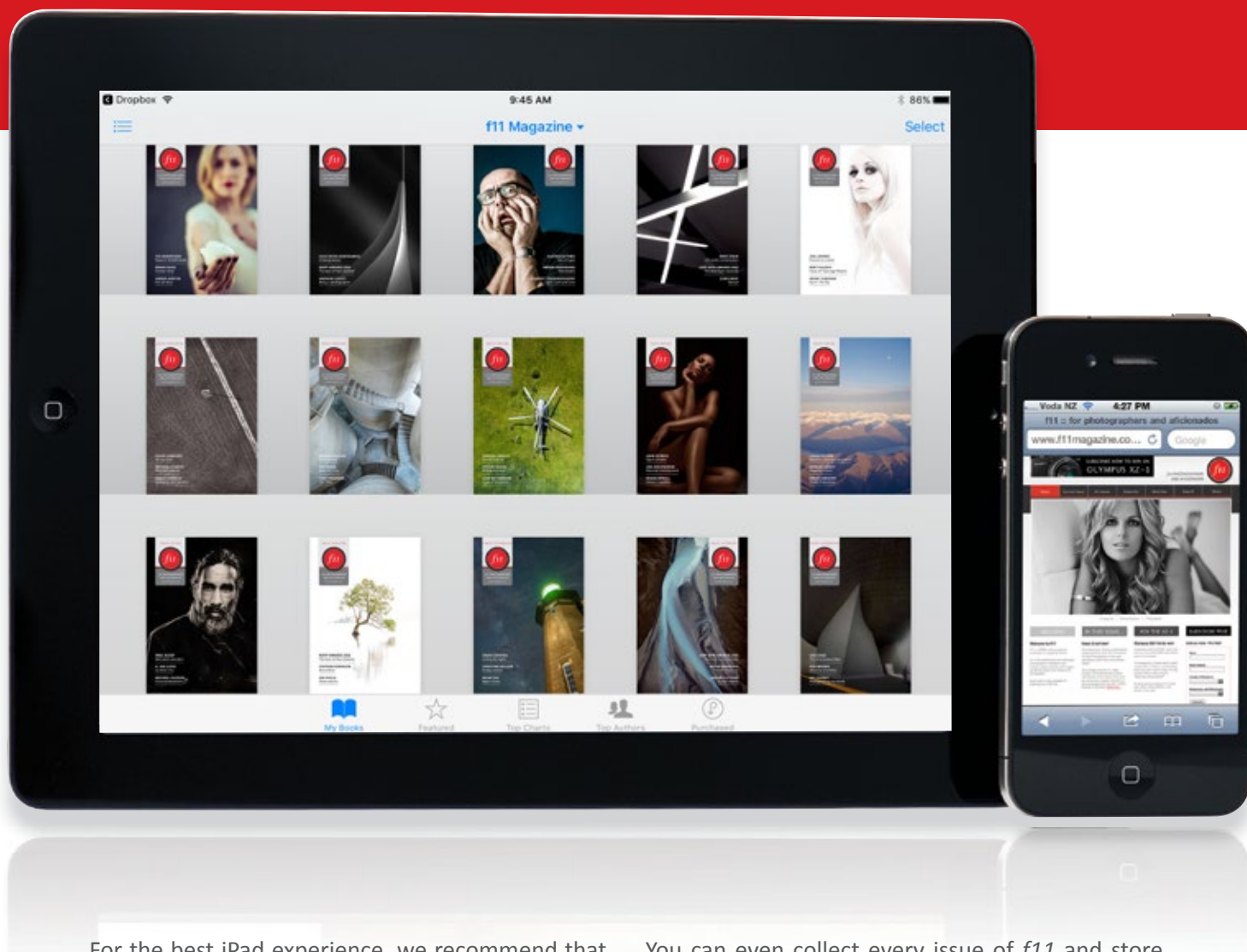
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