



ISSUE 11 | JUNE 2012



for PHOTOGRAPHERS
AND AFICIONADOS

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LISSA HATCHER
Poetic Portraiture

DEB MORRIS
Art in the waves

MARC BURLACE
Postcards from Cuba

D800



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At the heart of the image



Welcome to *f11* Magazine

Welcome to issue 11, our June 2012 edition. As this is our eleventh issue we've now completed our first year of publishing the magazine. Cue fireworks, balloons and perhaps a cake...

What a year it's been. Hard work, long hours and a lot of midnight oil burnt but brilliant fun as my small team and I have worked away behind the scenes to deliver the experience that is *f11*.

In the process I've been able to rekindle many old friendships, rediscovering many photographers from my commercial past and catching up with the amazing imagery nesting in their portfolios. I've also made a whole bunch of new friends, as my social network of photographers expands to include more countries and cultures.

It's amazing how much you can get to know someone without ever meeting him or her in person. In the process of compiling their work, long distance interviewing, proofing and correcting the articles, and co-captioning images, a real sense of who these people are emerges.

Some portfolios come easy, the work is already compiled and catalogued and displaying a photographer's 'start to finish' vision simply requires due diligence and careful process to display these on our virtual pages.

Others have a more painful gestation, the work needing to be coaxed out of hiding and gathered into a compilation where the parts become a whole.

The clock is ticking as we count down to the draw of our current subscription prize, a very substantial and valuable Epson Stylus Pro 3880 printer capable of printing up to A2+ in beautiful photographic quality. It's aspirational, and we think most of our casual readers will want to become subscribers for the opportunity to win this baby. See details on our website or at the end of this issue. Be quick, entries close on 28th June.

Finally, thanks to all of our loyal readers and subscribers who have discovered *f11* and joined us on the voyage of our first year. We've appreciated your company.

Hope you enjoy this issue of *f11*.

Tim

tim@f11magazine.com

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The *f11* team

GARY BILDON aka The Shooter was schooled in the dark arts of photolithography, before talking his way into a well-known Auckland studio in the heady 80's. Most of the 90's were spent in a plausibly deniable series of roles in the photo industry. After his disappointment at Y2K not signaling the end of the world, as we know it, he returned to shooting people, products and fast moving objects for filthy lucre. Helmeted and leathered, he's often sat astride a rather large and imposing British motorcycle, the latest in a succession of fast toys. For shits and giggles he plays both drums and bass in bands you've never heard of, in places you've never been to.



TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, "Learn from him, you will".



DARRAN LEAL is a photographer, adventurer and educator. An Australian by birth, he combines his twin loves of travel and outdoor photography by running tours, workshops and seminars and guiding photographers to stunning locations around the globe. Prior to inventing this great gig, he variously sold cameras, served food and wine, built gas pipelines, explored for diamonds and discovered that the life of a park ranger was not for him. When not up to his ass in crocodiles, cuddling gorillas or herding photographers, he fishes the world's oceans, rivers and streams. Only his fishing exploits suffer from exaggeration, believe it or not the rest of his adventurous life is, amazingly, true.



JAMES MADELIN is a former investment wanker, a reformed press photographer and a cunning linguist. He's better known for his role as CEO and chief mad scientist at his company Enlight Photo. James is the inventor of the now world famous Orbis ring flash device, the indispensable Frio and a host of future products that shall, for the moment, remain top secret. When not jet setting around the world's photo dealers promoting his latest indispensable photographic invention, James may be seen around town on two wheels in an effort to reduce his massive carbon footprint. He strenuously denies the use of bicycle clips and insists that his legs are unshaven.



KARIM SAHAI is an accomplished photographer, a deeply conceptual thinker and an all-round clever guy yet he still insists on holding down a day job. He is one of those mysterious unsung heroes toiling away on the back lots of Wellywood as a visual effects artist for feature films. As you read this, he is most likely putting the finishing touches on a future blockbuster while planning his next expedition as his alter ego, the globe-trotting travel photographer and adventurer. Although he failed to meet the selection criteria by being far too young and good-looking we decided to invite him to join the *f11* team anyway.



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



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



WARNING - HOTLINKS ARE EVERYWHERE!

Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer screen contains a link, there are highlighted links within articles and all advertisements link to the advertisers websites so you can learn more about the products you're interested in. Simply click on the ad.

If this is still baffling, learn more in our expanded instructions on page 97 of this issue.



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Lissa HATCHER

Poetic Portraiture

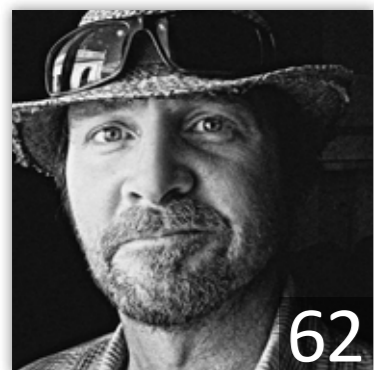
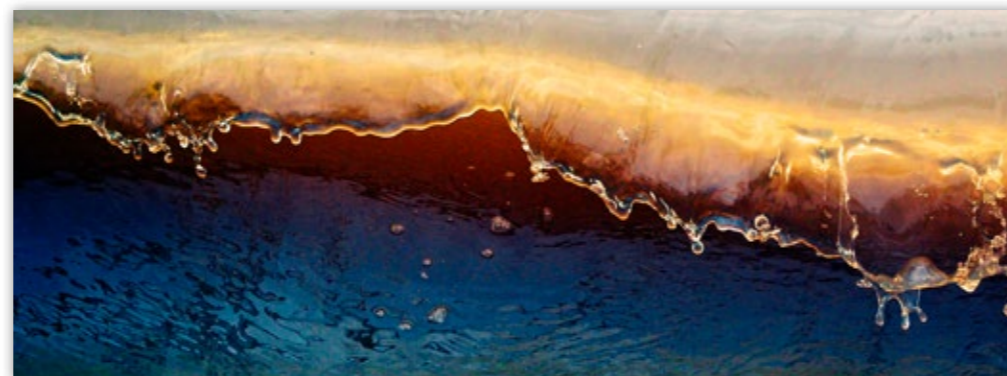
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COVER IMAGE © Lissa Hatcher
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In plain sight

ZACK ARIAS IN MUMBAI, INDIA WITH THE FUJIFILM X-PRO1 AND X100

"The camera got completely out of my way, I wasn't worried about my gear, I wasn't weighed down by my gear. I could spend 12 hours on the streets with 2 cameras, 3 lenses and not even think about the equipment, not even feel the equipment and it allowed me to experience this place, and this place has changed me..."

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



AQUABUMPS ROAD TRIP - NEW ZEALAND

The Aquabumps gang rolled over to New Zealand for a little road trip, in search of surf and good vistas. Australian photographer Eugene Tan takes all the pictures that you see on Aquabumps.com. In this video he travels with surf guide, and legend, Maz Quinn to find all the best little places along New Zealand's amazing coastline of the North Island.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



THE MAKING OF THE LEICA M9-P EDITION HERMÈS

Watch the making of the Leica M9-P Edition Hermès - Série Limitée Jean-Louis Dumas, introduced in Berlin at the "LEICA - DAS WESENTLICHE" on May 10, 2012.

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Just over 600 grams.

That's 1.3 pounds to those of you outside of the metric system. That's light, not feather light, but pretty damned light for an all singing, all dancing, communications device like an iPad.

One of the photographers featured in this issue emailed me to say that *f11* had

inspired the purchase of an iPad, went on to enquire whether I had any Apple shares and declared that our path was the future. It's not an untypical remark, we've heard it before.

Devices such as this are so much a part of our vision for *f11* that it's the wallpaper we stop thinking about, a premise that simply underlines what we do, and in the process becomes an unspoken truth. Sometimes it needs to bounce back to resonate with us afresh.

The iPad, or if you use another tablet, insert name here. Fresh out of the beautifully designed packaging, bare but for the basics provided by its maker, it's a device of unrealised ideas and untapped potential.

Brand new, even though partially pre-populated with apps and capabilities, these devices are really blank canvases awaiting our input in order to make them personal, increasingly valuable and practically indispensable.

We set about the process of making them ours, buying apps, adding content – our pictures, perhaps our music, almost certainly our ideas. We load these things with everything we always wanted to carry around with us, but never could.

Weeks, months, perhaps even years later – now containing our interests, thoughts, hopes and dreams – these devices have become digital avatars highly representative of their owners.

Yours may now contain a thousand pictures, a couple of hundred magazines, fifty full-length novels, PDF manuals for all of your devices, all of your contacts, some high definition movies, 17 days of non-stop Samba music...

Yet one thing remains the same.

That iPad weighs not one gram more than the day it came into your life, and it never will.

Concepts, content, ideas, information, inspiration – all there, present and accounted for, in a stream of zeros and ones – finally weightless.

It's liberation, it's set us free, and we're not going back.

TS



17 iPad TIPS AND TRICKS

Simply Zesty presents some top iPad tips and tricks, to help improve your workflow and get the most out of your tablet. Even if you're a power user, there's one here for you...

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



Leica M Monochrom, available in black chrome finish.

NEW: LEICA M MONOCHROM

The fascination of digital black and white photography.

The fascination of black and white photography is more alive today than ever before. Time for a camera that finally makes it possible to create authentic monochrome photography in digital form: the Leica M Monochrom is the first digital 35mm camera developed exclusively for shooting in black and white. Its full-format sensor works without colour filters and thus delivers "true" black and white images with unrivalled sharpness and dynamic range. This makes the M Monochrom the perfect tool for fine-art photographers and all lovers of black and white photography.

Discover the fascination of the Leica M Monochrom at www.m-monochrom.leica-camera.com

Canon PowerShot G1X

Canon's G series cameras seem to crop up in the camera bags of those who use Canon professional DSLR's, as well as those of many who don't.

Wellington commercial photographer Nick Servian is an excellent example of this, and no stranger to *f11* Magazine, as we featured some of his work in our very first issue!

He's had a series of G's, and recently upgraded to the new G1X.

Here, in our latest 'Real Life Review' we asked Nick to give us his observations of, and experience with, the camera.

It's worth a quick recap of the concept. When we ask someone to carry out a Real Life Review for *f11* it's in the knowledge that they have actually purchased the equipment they're reviewing.

Without fear or favour, they're going to say what they like about the gear and you'll get an unbiased opinion of what's good, bad or 'could do better' from someone without any agenda other than improving the breed.

Nick is seldom, in fact make that never, without a camera, he's the one who brings a real camera along when I get together with Wellington photographers at Café L'Affare,

when the rest of us are only toting iPhones.

Nick's experience with previous G series units places him in an excellent position to weigh in on the new G1X.

So, a hard core shooter speaks...

f11: Welcome back to *f11* Nick. Tell us about the G1X – it's replaced a G11, is that right? So what are your thoughts?

NS: I've had a G9 and a G11. I love street photography as an art form (if you don't believe it's art, see London Festival of Photography), so carrying a little black camera makes you kind of anonymous and nobody takes you seriously. If you flash a great big white lens around in the street you ain't going to get candid candid. I once took a great picture on the G9 of two women kissing each other passionately on the street in Oslo. They didn't notice me, probably because they were busy and anyway I just looked like another tourist. Looking at the picture later I noticed one of them was carrying a banana - you can leave that bit out if you like. My G9 died one day in 2010 (just out of warranty of course) but I had enjoyed it so I bought a G11, and now I've got a G1X.

f11: Has the evolution of the species delivered a better product, and are you happy with your purchase?

NS: Hell yeah! The image quality on the G11 was good in bright light, but the tiny chip gave a few problems. It was very noisy at high ISO, and I used to get colour fringes around things like dark tree branches against bright skies - this is quite different from lateral chromatic aberration as you know. And because the focal length was so short the depth of field was huge, which can be a good or a bad thing.

With the G1X the chip is 6 times bigger. There's no fringing and the bigger lens means I can get shallow depth (sounds like an oxymoron) if I want it, or I can stop down to f16 and get more depth. And the built-in ND filter means I can use slow shutter speeds if I want to.

It's fairly small and inconspicuous, all the more so after I took off the silly ring around the lens which doesn't seem to serve any purpose at all. The swivel screen makes it easy to shoot "round corners" or from high or low angles. The face recognition focus works really well, even on mannequins!

It's also got in-camera HDR, which is fun. The rules say you can only use it on a tripod with a stationary subject, but who cares about rules?

f11: That tiny optical viewfinder, what do you make of that? Seems like such an afterthought.



Is it usable or do you rely entirely on the LCD?

NS: It's fairly useless, but if you think of it like the old sports viewfinder – just a guide to where the camera's pointing - it's OK. It's handy for fast shooting. If I want to compose carefully I use the LCD screen. It's a bit like "the old days" shooting on a 4x5, except the image is right-way-up. The main problem now is I have to wear reading glasses to see the screen properly, funny how your arms get shorter as you get older.

f11: Tell me about it, the perils of middle age... Tell us about resolution, are you liking the bigger sensor?

NS: It's fantastic. The RAW files are 40MB and you can blow them up huge. The lens is sharp and has very little distortion or aberration.

f11: Bigger sensor but smaller battery – down on the G12's in both size and endurance by all account. Have you noticed that?

NS: Yes, bit of a bugger. I bought a spare battery to slip in my pocket in case it doesn't last all day. Never had to do that with the G11.

f11: The zoom range, are you surprised that this has remained at 28-112mm equivalent when so many manufacturers are chasing super zoom ranges? ▶

NS: Yeah, it would be nice to have a bigger range, but it keeps the overall size and weight down. Mind you, if you set it to digital zoom it goes up to the equivalent of 450mm (JPEG only). I've never believed in digital zooms but the image quality with this one is pretty good.

f11: What's the best thing about the G1X?

NS: The image quality, specially at high "film" speeds. It's staggering stuff. You can set the ISO to auto, but then set a maximum limit. The other day I took a shot at 12,800 ISO. It was pretty noisy, but with a quick tweak in Lightroom 4 it was beeeeeoodiful! I've always wanted to take pictures in the dark.

f11: And the worst, any major disappointments?

NS: Like the older G series it's still a bit slow when you're zooming or trying to shoot a sequence. I tried shooting a stage-start of the Tour de France on the old G9 once. I thought: "I'll zoom in to shoot the bikes on the start line, then zoom out as they go past." Yeah right. By the time the lens had zoomed out they were in the next town.

The macro is pathetic – can't get really close to anything. And I hate the little lens cap dangling on a bit of string, but I suppose it's better than losing it.

I had to upgrade to CS5 and Lightroom 4 to handle the RAW files, but it was about time I did anyway.

You need a degree in insanity to read the instruction book PDF. It's 242 pages long! But most of the functions are similar to the older G series, and they're easy to find once you get the hang of it.

f11: Where do you sit on the measure of satisfaction? 10 being brilliant and 1 being "I wish I'd never bought the thing!"

NS: About 8¾. I mostly love it. It's like my American Express card, in that "I never leave

home without it."

f11: Is it the genuine DSLR replacement some have called it?

NS: No. More of a supplement than a replacement. But it's great not having to worry about dust on the sensor. I'd say the image quality is comparable, but you can't beat a DSLR when it comes to the range of lenses and the speed. When I covered the RNZAF air show at Ohakea recently for NZ Aviation Magazine, I carried a Canon 1Ds Mk II with a 100–400mm lens on one shoulder and the G1X on the other.

f11: Shooting any video?

NS: Only for fun – the cat playing the piano and the dog fetching the paper - which is on Masterpet's Facebook page.

The quality looks outstanding to me, but what do I know?

f11: Taken the G1X on any trips yet, or just down the road for coffee?

NS: Haven't been overseas with it yet, but I'm looking forward to it. I've only wandered around Wellington trying to be Cartier Bresson or Martin Parr. There's a picture library I contribute work to in the UK called Robert Harding and they refused to use pictures from the G11. But they tell me they'll be OK with the G1X.

That makes it all worthwhile!

f11: Thanks Nick, always great to have your thoughts, and a couple of your images, on f11's virtual pages! ■

TS

www.nickservian.com



Manawatu Retro, Foxton, North Island, NZ. Canon G1X. © Nick Servian



Cuba St Doppelganger, Wellington, North Island, NZ. Canon G1X. © Nick Servian

Seeing by Unlearning

Colour as it is

Last month I talked about seeing tonally, how some of us have a natural predilection for seeing in black and white, and that we should give in gracefully to that and celebrate the fact. Then make superb black-and-white images. This month I want to turn the conversation to colour, which is much more fraught and psychologically-loaded.

All of us see colour as we want to, or as we have learned to, rather than as it is. We make assumptions and we have expectations. However, before we can begin to approach colour in an informed way, we need to be able to see to see what is really there, rather than what we believe is before us.

Seeing is not done with the eyes. It is a function of the brain. Data is captured by the eyes, then transmitted via the optic nerve to the brain, which decodes and interprets the data, applying a range of filters, most of them psychological, then generating meaning, based upon a whole range of factors, including prior learning and biochemical responses to a whole raft of things going on in our lives. Thus we 'see' through the filters of our life experience and mood, to name a couple.

To see photographically, to see the world as our cameras do, we need to unlearn, to recognise things for what they are. White balance is a



Both images © Tony Bridge

great place to start. Here is an example. At my workshops, when I am teaching this, I will hold up a blank sheet of photocopier paper and ask the class to tell me what colour it is. Usually I am in a room lit by warm white fluorescent tubes. The class responds as you would expect, by offering the answer: white.

Not so. It is green.

Disbelieving looks all round. Then I point out that the ubiquitous cool white tube emits a whole lot of light in the green and yellow-green part of the visible spectrum, overpowering the white of the paper. I add that if I were to leave them in the dark for a couple of days, and then suddenly turn on the lights, the paper would be green until their brains caught up and adjusted the meaning of the paper to seem white. Why is this?

The brain knows the paper is white and decodes the input data to give that meaning.

We have learned that photocopier paper is white, so we expect to see that. The brain obeys.

To see colour as it is, we need to unlearn. Here is a place to begin. Lock your white balance on 5600°K, the colour temperature of Mean Noon Daylight, the reference temperature for daylight, and leave it there. If you have an EVF in your camera, you will see the colours as they are. If you shoot RAW and/or use an optical viewfinder, set the camera to RAW+jpeg and what you see on the LCD will be a rendering of the scene as it is. Remember that Auto White Balance is the camera trying to correct out any colour im-balance, to correct the colour to what it thinks your brain wants to see. When you review the image, compare the LCD with the actual scene. Over time you will come to see things as they are, to be able to read the colour of light as it is and recalibrate your brain.

One afternoon on Great Barrier Island, I was photographing on one of the northern beaches. I had my camera locked to daylight when I made this photograph of some sand patterns, lit from the south by bright blue sky with a colour temperature of around 9,000 to 10,000°K - very blue. My brain naturally saw the sand as the colour of the neutral image. My camera showed me what I was really seeing.

Sometimes we need to over-ride the auto white balance our brains provide.

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FOCUSING ON FUTURE STARS



Lissa HATCHER

Poetic Portraiture

Lissa Hatcher is based in Tampa, Florida in the USA. She shoots distinctive portraits in an ethereal and illustrative style that really caught our eye when she sent some images to *f11* for our consideration.

In the process, Lissa found us and we're delighted to have found her right back. Her carefully choreographed website, with evocative music, showcases her work persuasively and 20 minutes later we were hooked.

***f11*:** Welcome to *f11* Lissa, thanks for submitting your images, trusting the process, and now allowing us to share your work with our readers.

LH: Thank you so much, I am so happy you liked the work and the website. I cannot wait to be a part of your magazine.

***f11*:** How did you get started in photography?

LH: Well, my uncle was a photographer; he passed away and left his camera to my mother. I borrowed it and went on a trip to New Orleans to visit an artist friend who was homeless there. He took us around and I took 20 rolls of film. I was hooked, when I returned to Maryland I got a job in a photo ▶



StarFish. Nikon D700 with 24-70mm f2.8D lens. © Lissa Hatcher

"I hate to say it, but I wish I was a painter!"

lab. I also worked for local papers including The Washington Post, learning very quickly that 'reality' was not my cup of tea! So I spent the next few years entering gallery shows and photography competitions. I won my first Art show, never thinking I would even get in, and I was featured on PBS - it was a real confidence booster!

f11: What happened next?

LH: I moved on to Oklahoma where I was named photographer of the year 2 years in a row... My business boomed! I was just about to build a studio when my husband announced that the military was moving us to Virginia.

Knowing I was not going to be in Virginia for two years, I kept shooting and waiting to see where life would take us. I was thankful for the time out, had some time to travel, and I learned that I love to teach – something I'm still doing now.

f11: Tell us about your life right now, what are you working on?

LH: Now that I am rooted in Tampa, FL and hoping to never move again, I find I am changing my mind about my direction. With the economy being what it is, and watching many talented photographers close their studio doors, I have put off my dreams of a 'store front' to pursue more art work and writing. I have two books in the works, one a children's book which I will illustrate and write, and the other is a themed photography book that I am so excited about, but keeping to myself for the moment.

f11: Your work has some quite 'painterly' qualities, why photography instead of another form of expression?

LH: I hate to say it, but I wish I was a painter! I grew up surrounded by them, and I was always envious to say the least. I sometimes view my camera as a necessary evil, but an evil I am thankful for as it allows me to create ▶



Carnival. Nikon D700 with 24-70mm f2.8D lens. © Lissa Hatcher

where before I could not. Thanks Nikon!

My camera even has the nickname "monster". I joke all the time that if I could only draw the way I shoot, I would be unstoppable.

f11: Have you always been digital, or is there some film in your past?

LH: I know I am a walking contradiction, but I still miss film...

My Mamiya C330 and I were the best of friends, in fact my favorite pieces to this day are a set of three fiber prints that hang in my front hall. They would be the first things I grabbed in the event of a fire. That being said, digital has taught me to see the world in a whole new way.

f11: Where do the ideas for these constructed images come from?

LH: I have books and books full of ideas, titles, and thoughts. I sketch from 3 to 5 am in my little notebook next to my bed. Heck, last night I was sketching nuns – now who can say that of their 3 am wake up?

f11: If you had to describe your work to a stranger, what would you say?

LH: I shoot for the love of art, to bring out something someone knew was there, but was never captured on paper. Nothing makes me happier than chipping off a piece of "soul" and Photoshopping it.

I have a running joke, "I live in a world of fantasy so keep your reality away from me". I should get it tattooed somewhere...

All kidding aside, I define my work as "Poetic Portraiture". It's surrealistic, organic, and real – like I said, a walking contradiction and I wouldn't have it any other way.

People tell me all the time that I am dark. I don't see that. I am told that I am religious, I don't see that either. ▶



Snow. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher

I am told, time and time again, that I am a romantic... OK, you got me there.

f11: Can we talk technical?

LH: Sure, I'm a Nikon Girl, I shoot with a D700 with a 50mm and three zoom lenses, the 24-105mm, 24-70mm and 70-200mm. For lighting, I use SB800 speed lights and Alien Bees, and I love my Radio Poppers.

I use a Mac to edit, and I use Nik filters and Totally Rad. I think they are the best out there. I am really not a gear head although I do believe the right tool can make the job much easier.

f11: And Photoshop, lots of Photoshop?

LH: I taught myself Photoshop - no internet, no classes, no mentor - all by myself with an old computer, and not because I wanted it that way, that's just how it happened for me.

Why do I mention that? Well I think photographers nowadays are lazy. When people ask me, what's one thing they can do to get better at using Photoshop I say don't use actions for one month. No filters, then I say, see how lazy you are, you are already crying, if you can't live without them, then you should at least know how they work.

It's a bit like growing up without a cell phone. I am so thankful I didn't have one...

f11: Where do you find inspiration?

LH: PEOPLE! I find if you stop talking and listen, people will give you the story you need. I also love old children's books, and artists like Michael Parkes and Leonardo Da Vinci. I will say sometimes those things do fail me and I go to the beach... I love the water!

f11: If you could spend two weeks shooting pictures anywhere in the world, where would you go?

LH: India... the temples, the culture... the MONKEYS!

f11: Whose portrait would you most like to be commissioned to take?

LH: I love to shoot normal every day people, the next person to walk in my world might be my favorite, although it would be nice to have Javier Bardem in my office, if I could keep from smiling and blushing the entire time.

f11: What's the one piece of equipment you'd most like to add to your gear?

LH: It's a toss up between Nikon's D800 or Quantum's Q-Flash.

f11: Which photographers do you find inspirational?

LH: Vivian Maier, Kirsty Mitchell, Mona Kuhn, Herb Ritts - just to name a few.

f11: Where do you teach, and what do you teach?

LH: I have been working on a workshop called 'Whispers and Wonders' - brand new this year, we are working on new dates, see the info on my site. I also teach for PPA and travel all over the U.S. teaching conceptual photography and Photoshop.

f11: Thanks Lissa, it's great to feature you and your work in f11! ■

TS

www.lissahatcher.com

*Splash. Nikon D700 with 24-70mm f2.8D lens.
© Lissa Hatcher*





3 Ships. Nikon 700 with 24-70mm f2.8D lens. © Lissa Hatcher

"I know I am a walking contradiction, but I still miss film..."



Paris. Nikon D100 with 28-105mm f3.5D lens. © Lissa Hatcher



Baby Blue. Nikon D3 with 50mm f1.4D lens. © Lissa Hatcher

"I live in a world of fantasy so keep your reality away from me"



Alice. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher



Lilly. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher



▲ *Family Monarchy. NikonD2X with 17-55mm f2.8D lens. © Lissa Hatcher*

◀ *Hellen. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher*



Nevermore. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher



Swan Secret. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher

*The Days in between,
does anyone ever give them
the credit they deserve.
The Tuesday spent doing homework
the Sunday spent planting trees...
it's all just a blur of
memory,
yet it is these moments that define us.
It's the little things that make the bad days bearable.
The little ticks of the clock that make time fly.
— LH*



Bottles .Nikon D700 with 24-70mm f2.8D lens. © Lissa Hatcher

*"I am told, time and time again, that I am a romantic...
OK, you got me there."*



▲ What Remains. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher

► Following spread: Stars. Nikon D2X with 17-55mm f2.8D lens. © Lissa Hatcher





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Deb MORRIS

Art in the waves

Australian photographer Deb Morris was born in Melbourne and spent much of her childhood and adolescence in Sydney. Today, she shoots portraits and corporate work but her passion, as a self-professed surfer chick, is to capture the beauty she sees on the coastline of her native country. She's building an impressive collection of images on this theme.

We're taking an indulgent look at some of this work, and asking Deb to take us through the thought processes behind building the collection.

f11: Welcome to f11 Deb, when did you first become interested in photography?

DM: For me, photography has always played a part in my life, my father was an avid hobbyist so on more than one occasion I would either have to model for him or be his photographic assistant - which really meant I was the "pack horse". Both my parents had a passion for original artwork so without me realising it at the time I was surrounded by all forms of composition which, as it turns out, was to assist me in my own photographic endeavours. ▶



Bejewelled barrel. Yamba, Australia. Nikon D7000 with 55-300mm VR lens. 1/2500 sec at f6.3, ISO 400. © Deb Morris

f11: So when did you pick up a camera and begin in earnest?

DM: At age 14, I purchased my first SLR, an Olympus OM10. Funnily enough, I still have it!

Growing up in beautiful Bondi Beach, I was immersed in the surfing culture. During this time I would shoot at local surf spots and sell my wares to surfers who wanted their moves on the water immortalised. This enabled me to purchase further photographic equipment and to commence what became my world travels.

f11: You must have a great repository of images from that time?

DM: Yes, Bondi itself was a great source of photographic material, and now, years later, it appears I possess a wonderful collection of "photographic evidence" of Bondi through the 1970's and 80's with some of these works only now being published 30 years after they were taken.

f11: So where did your travels take you?

DM: After 5 years of chasing summers around the world I found myself back in Australia with a yearning passion for more travel! My 'solution' was to gain employment within the travel industry, and this is where I remained for the next 25 years, heavily entrenched in the corporate world with photography remaining very much my hobby.

f11: What prompted your decision to leave the travel industry, with all of it's perks and travel benefits, and become a photographer?

DM: In 2010 the decision was made to turn my passion into my career, this was so easy in theory but to put it into fruition was nothing but daunting. Accepting advice that I needed to find "my niche" from both Sean Davey and Richard Arthur, two very talented yet different photographers, did nothing but confuse me, as there are lots of wonderful subjects out there! How does anyone find their niche? ▶



Yamba, Australia. Nikon D7000 with 55-300 VR lens. 1/2500 sec at f6.3, ISO 400. © Deb Morris

f11: You obviously have, so how did you achieve this?

DM: I knew that I had always had a flair for anything "coastal" so I started with getting back into some surfing shots even though I knew that this market was extremely competitive. Then, almost by way of an accident, I noticed the beautiful shapes before me in the waves that were rolling through, and I took a couple of shots.

To my delight I really felt that I had captured the waves motion in its true form and this was the birth of the business I now call, DebM WAVEART.

f11: Tell us about the business of shooting waves?

DM: My WAVEART is my photographic passion, rather than just capturing frozen moments from this beautiful landscape, I have found a whole new hidden world to investigate. What's more, one right at my doorstep, that's the world of the micro or mini wave. I endeavour to capture those moments the naked eye misses, trying to provide an alternative look to the average wave shots of today. Daily, I peruse the local beaches in search of waves ranging in size from 3cm to those of epic proportions but I must admit the smaller the perfection the larger the challenge to present a piece of art...

f11: Where has this led to?

DM: Embarking on this new chapter of my life has allowed me to do what I love on many levels. I'm definitely a "surf chick" at heart, so gone are the days of corporate high heels! Now I have the luxury of not wearing shoes at all as my days are spent searching beach breaks, daily immersed in some of the best of nature's scenery. I get to toil with my craft and now have the new challenge of building my photographic business and my profile and turning my images into saleable artworks. ▶



The Fan. Yamba, Australia. Nikon D7000 with 55-300mm VR lens. 1/2000 sec at f5.6, ISO 500. © Deb Morris

Over the past 8 months my work has started to receive some great coverage with sales now being made nationally and internationally. Since last month, DebM WAVEART is now available to buy directly in the United States and is being housed and shown through galleries in California.

f11: And how about publishing, any success there?

DM: Yes, some images have now graced the glossy pages of national publications; others have found fame through the Australian Surf Movie Festival and the Australian Surfing Photographic exhibition. I grew up in awe of George Greenough, Alby Falzon and John Witzig all famous in their own right for capturing surfing culture in its true essence, and now 30 odd years later I have works being displayed alongside such names. This, for me, is such a great compliment!

f11: Who are your influences today, particularly amongst other photographers?

DM: My modern day admiration includes a versatile list but the photographer most related to my own work would be Clarke Little. He too, left his run until later in life and today would be one of the best underwater and wave photographers around. Even though we both strive for images of shore breakers, our style is very different - as is our method of achieving our results - but like mine he gives the viewer an insight into something they may otherwise not see.

f11: Are you passionate about shooting anything else?

DM: My other great love is 'urban' photography, unfortunately I don't get to the "big smoke" often enough but when the occasion does arise I find myself excited by the barrage of colour, shape and texture which offers me a completely diverse subject range, cities really are fun to work with.

f11: Tell us about your methods, and preferred equipment, what gear do you favour?

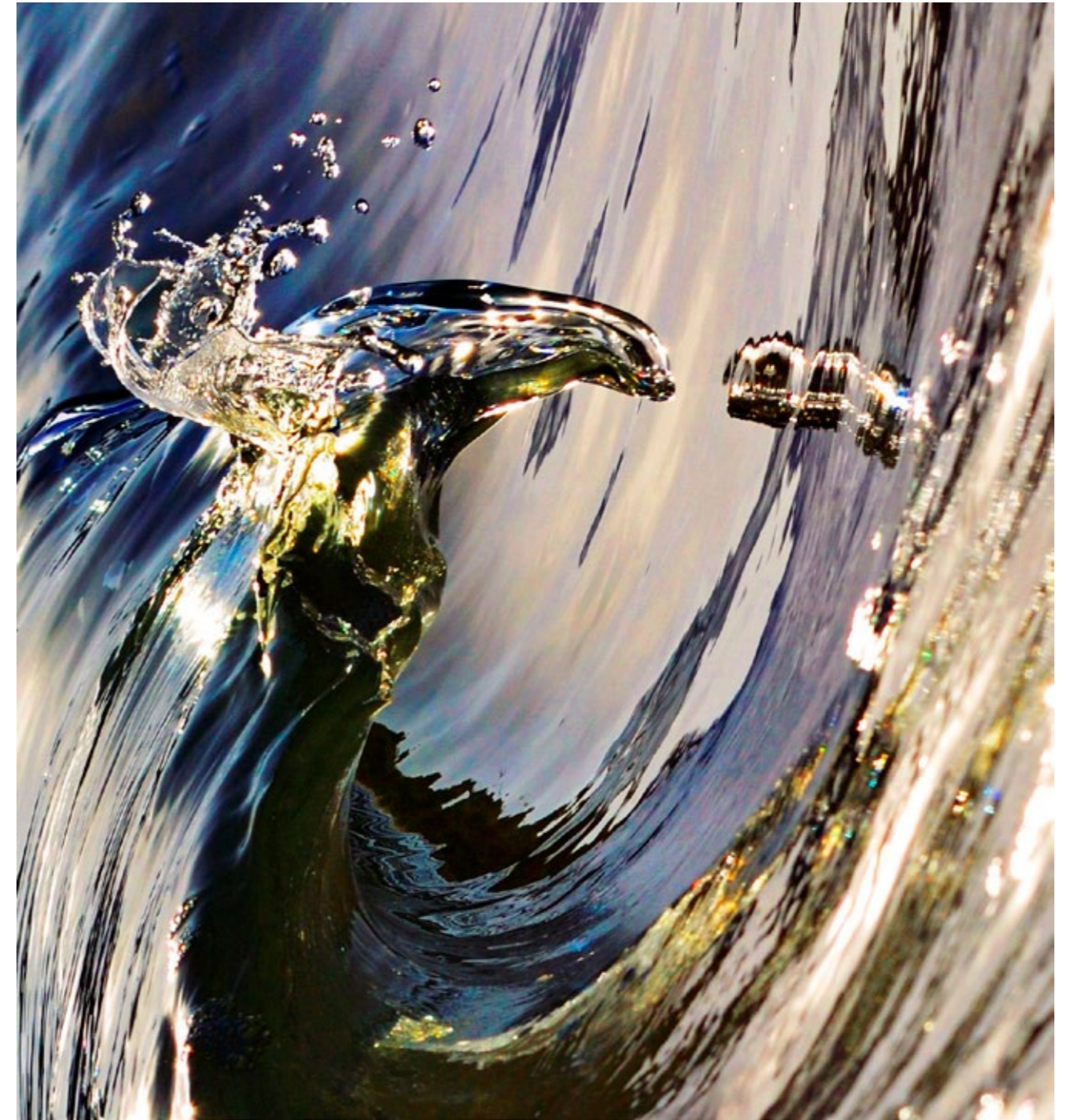
DM: Originally I was an Olympus girl, but eventually fell under the spell of Nikon. I'm a self-taught photographer and had my own darkroom in the pre-digital and pre-Photoshop days.

I fought the pressure to go digital for many years, only making the move in 2007. Funnily enough I have not used film since! Now I primarily work with a Nikon D7000, obviously speed and performance are 'must haves' for my work.

f11: Thanks Deb, for the insight and for sharing these amazing images with our readers. ■

TS

www.wix.com/debmphotos/debm



Yamba, Australia. Nikon D7000 with 55-300mm VR lens. 1/2000 sec at f11, ISO 400. © Deb Morris

"I'm definitely a 'surf chick' at heart, so gone are the days of corporate high heels!"



Brooms Head, Australia. Nikon D7000 with 55-300mm VR lens. 1/3200 sec at f7.1, ISO 400. © Deb Morris





▲ Angourie, Australia. Nikon D7000 with 55-300mm VR lens. 1/1600 sec at f5, ISO 500. © Deb Morris

◀ Previous spread: Yamba, Australia. Nikon D7000 with 55-300mm VR lens. 1/1000 sec at f10, ISO 500. © Deb Morris



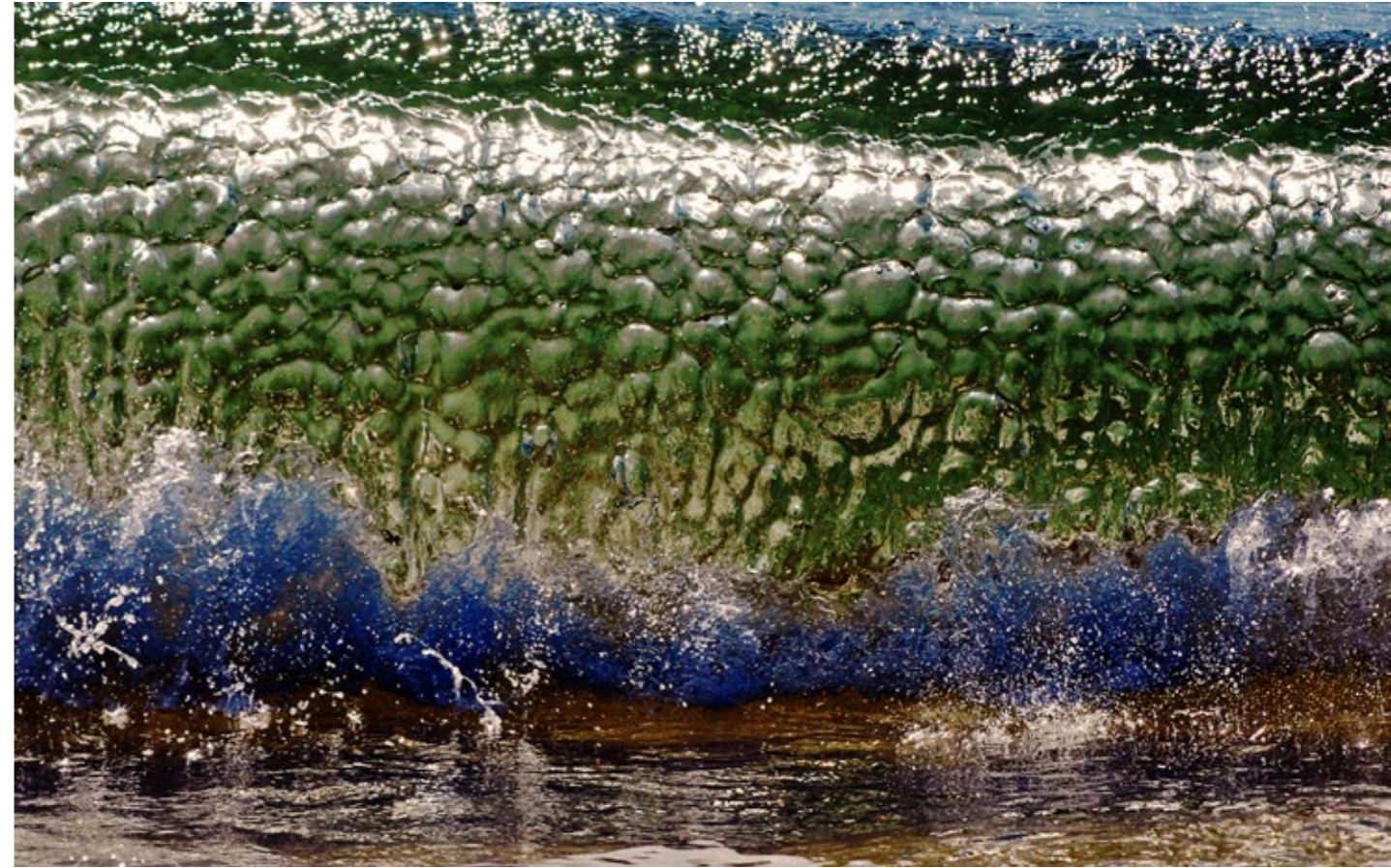
▲ Angourie, Australia. Nikon D7000 with 55-300mm VR lens. 1/2000 sec at f8, ISO 400. © Deb Morris

▶ Following, page 56, top. Angourie, Australia. Nikon D7000 with 55-300mm VR lens. 1/2500 sec at f6.3, ISO 400. © Deb Morris

▶ Following, page 56, bottom. Yamba, Australia. Nikon D7000 with 55-300mm VR lens. 1/2000 sec at f5.6, ISO 500. © Deb Morris

▶ Following, page 57, top. Angourie, Australia. Nikon D7000 with 55-300mm VR lens. 1/1600 sec at f7.1, ISO 400. © Deb Morris

▶ Following, page 57, bottom. Yamba, Australia. Nikon D7000 with 55-300mm VR lens. 1/1600 sec at f5, ISO 400. © Deb Morris





Yamba, Australia. Nikon D7000 with 55-300mm VR lens.1/1000 sec at f5.6, ISO 400. © Deb Morris



Angourie, Australia. Nikon D7000 with 55-300mm VR lens.1/2500 sec at f6.3,ISO 400. © Deb Morris

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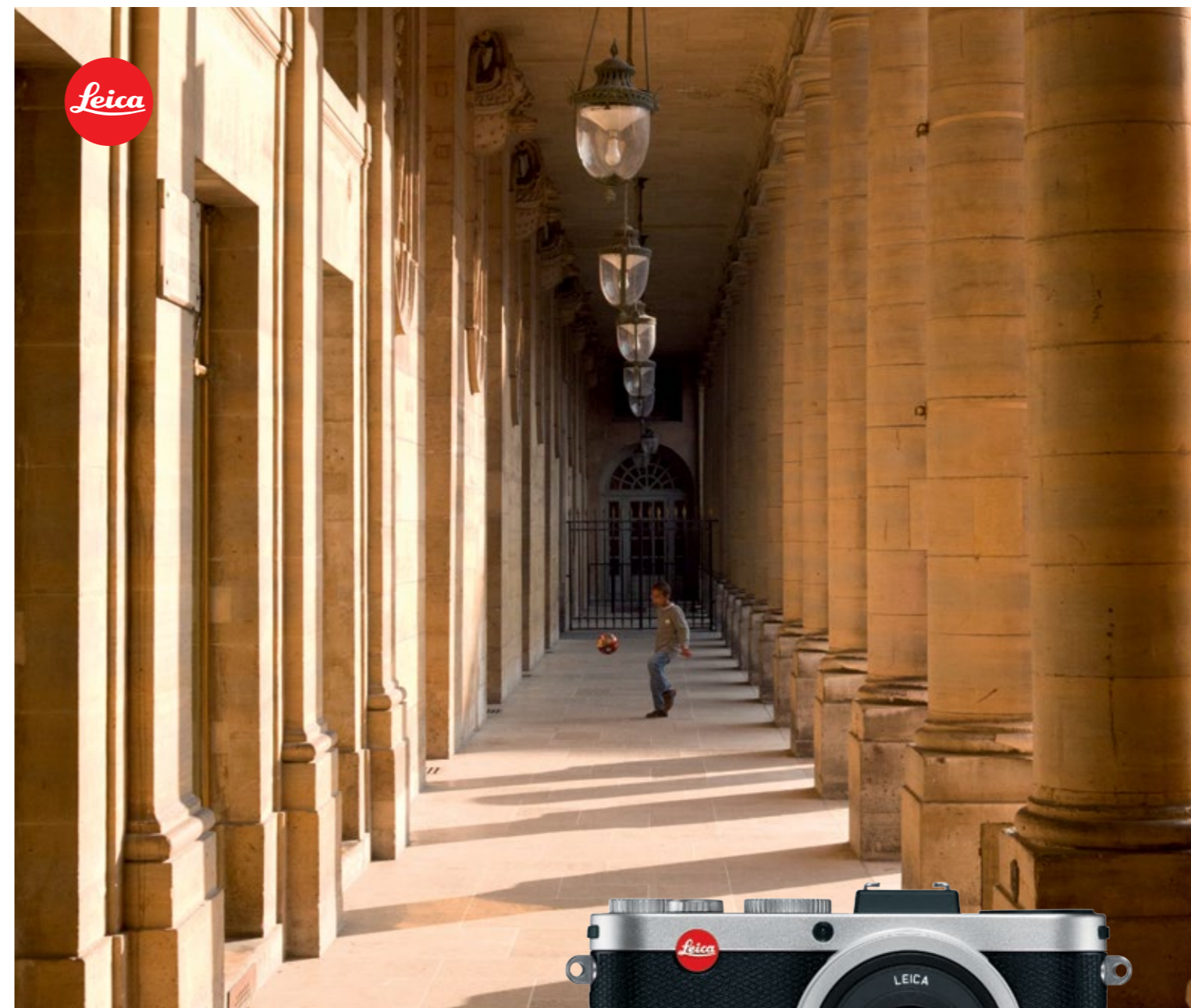
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Marc BURLACE

Postcards from Cuba

Marc Burlace is a professional photographer based in Sydney, Australia. In 2010, as an ambitious photographic project, he elected to fly to Cuba and live in Havana for a few months. His self-imposed mission was to experience and then capture the romantic vision that he'd always had of this far flung island in the Caribbean. Cuba had always conjured imagery in Marc's head. As a self-confessed car-nut, the fact that the country is the largest living museum of 1950's American automobiles outside of the USA also added magnetism.

The reality would prove to be completely different. Marc was initially struck by the grim reality of Havana in 2010 but with time saw through this to discover the essence and patina of a place more than a little out of step with the world he'd left behind. ▶



The Staircase. Nikon D700 with Sigma 12-24mm f3.5 lens. 1/30 sec at f4.5, ISO 800. © Marc Burlace

'Postcards from Cuba' was selected for exhibition in the Head On 2011 Photo Festival in Sydney. It was exhibited at the Gaffa Gallery in Sydney and also produced as a short run book thanks to sponsorship by MomentoPro.

We spoke to Marc about his career and the project.

f11: Welcome to f11 Marc, and thanks for allowing us to showcase this wonderful project of yours. Let's start with your entry to photography as a career...

MB: Thanks Tim. I have to say firstly, what a privilege it is to be featured in your fabulous magazine. I've been a massive fan since I was introduced to it quite recently by fellow photographer Greg Beyer. I've devoured all the back issues with a passion.

To answer your question: I started in photography by chance really. I was backpacking in Europe in my early twenties and decided to visit Israel to work on a Kibbutz. Instead, I ended up on a huge boating marina in the Israeli tourist town of Eilat on the Red Sea for six months. Eilat shared the main beach with the Arab state of Jordan. Guard towers and barbed wire down the centre of the sand. Hilarious!

When I grew sick of working on boats for food, board and 10 dollars a day, I lied my way into a job taking photos of tourists - having never used an SLR before - and started working for commission. So, while I enjoyed spending all my new 'Professional Photographer' money on beer, I fell in love with taking photos, and being known as a photographer of course.

Back in London after my stint in Israel, I bought what was, at the time, one of the most modern cameras to date. The Minolta Dynax 7000i. I used that camera for years. I shot anything that moved. I started shooting motorcycle race days at Brands Hatch outside of London - selling images to my racing mate's



RCA. Nikon D700 with Sigma 12-24mm f3.5 lens. 1/15 sec at f16, ISO 200. © Marc Burlace

sponsors - and more and more street work in London, especially around Camden Town markets on weekends - the fashion hub for the fringe element in those days - while working weekdays as a motorcycle courier. Eventually, together with Katinka, the lovely Dutch girl I had met in Israel, and our new born daughter Latoyah, we moved to The Netherlands and I started taking photos for a few local modelling agencies who had wanna-be models with no portfolios. Katinka would do the hair and ▶

make-up and supplement our income with her own modelling work while I played house-dad. Ah! They were the days!

f11: And more recently?

MB: OK, well, fast forward 20 years and back in Australia; I have done lots of different work over that time including landscape, portrait, food, fashion and weddings. In 2007 I started an annual photography event called The Shutterbug Award, a competition and projection event, with the purpose of giving 'non-professional' photographers a unique outlet for their work. I believed it was something lacking in Australia at the time, and still is for the most part. Last year we opened an International category as well. Entry to Shutterbug requires a series of work with a minimum of 15 images in a theme. It's a big ask for non-professionals, but the response has been outstanding. This will be our sixth year. Some of our winners have gone on to do great things. Entry closes July 30th this year.

f11: Let's talk about your influences; tell us where you find inspiration and ideas?

MB: Modern day inspirations are what spring to mind for me. I have been very privileged through the process of running The Shutterbug Award to meet some very well known professionals at the top of their fields. As part of our annual Award Night we invite two special guest photographers from the industry to show their work and present prizes. These invited photographers are usually part of our judging panel as well. Photographers such as: Tamara Dean, Rex Dupain, Robert McFarlane and Peter Eastway. I have been blown away with the attitude of these busy professionals over the past five years. Not only because of their generosity with their valuable time but also their humility and attitude of contribution toward the aspiring photographers who are part of our competition. I find these kinds of professionals inspiring. This year, Eugene Tan of 'Aquabumps' fame has also come on board.



The Flag. Panasonic Lumix LX3 at 24mm. 1/80 sec at f2, ISO 100. © Marc Burlace

f11: Now on to the project we're featuring here, tell us about the background to your ambitious and well received photo essay?

MB: The 'Postcards from Cuba' project came about after having dreamt of visiting Cuba for years. During that time I constantly looked up all things Cuban and also saw what other photographers had already done there. I loved some of the work I saw, especially photographers like Sandro Miller, but in my mind's eye what I wanted to do was create ▶

images of this unique place that could be considered 'Art' and would look great on a wall or in a book as stand-alone single images.

The reality of Havana is very different of course. Most people are poor, the place is falling down around your ears in some areas and it can be very depressing. Generally, Cuban people are happy because they have family, friends and a great community spirit, but the sanctions that have been put in place by America over the past 50 years have had a horrible effect on daily life in Cuba, although this has improved in recent years. It's interesting though, from a foreigner's point of view, if you mention Cuba to most people, their eyes light up. They might not even know where it is, but they have a romantic notion of it somehow. Maybe it's Fidel Castro with a cigar firmly clenched in his teeth thumbing his nose at America or maybe it's the legacy of "Che" Guevara and all those T-shirts and posters.

I really wanted to try to capture some of those unique scenes that has Cuba as this surreal romantic vision in a lot of people's minds. For the most part, I wanted to continue that illusion. Like a lot of photographers before me, I really hoped to capture something of the spirit of this truly unique place that inevitably will change one day.

I think one of the exhibition reviews summed up what I attempted to convey quite well:

"These images are almost like constructed stage sets, fulfilling what is the romantic vision of Havana to most; huge American automobiles from the cinematic past rumbling down dusty city streets, surrounded by these deliciously run-down Colonial buildings that have layers of paint peeling away to reveal even more rustic faded colours beneath. A city trapped in the glamorous 50's but aging ungracefully."

To be honest, when I arrived in Havana, I really struggled to find the certain 'look' that I wanted. I think it took me the first three weeks



of a seven week stay to find a shooting style that rang true for me. The 'style' or 'look' I wanted ended up being exactly how I had pictured it in my mind's eye previous to arriving but I had been a little too busy in those first few weeks in trying to create images that looked 'cool' or 'different'.

Every night I came back to my digs to view what I had shot for the day and I would end up kicking myself with frustration. So I let go with trying and just let myself shoot what felt right. So for me, that was simplicity. ▶

Global Ghetto. Nikon D700 with Tamron 28-75mm f2.8 lens. 1/500 sec at f2.8, ISO 200. © Marc Burlace

f11: Sounds like a nice transition towards the 'how', as you've covered the 'why' very well, let's discuss the tools and techniques you employed?

MB: I started using the compact Panasonic Lumix LX3 more than the Nikon D700. I love my Nikon, and it was a compromise on pixels, but it worked better for the numerous camera shy subjects and also the quick street grabs that I preferred. I found the Lumix to be a perfect little camera for street work with the 24 mm Leica lens, an f-stop of 2.0 and shooting RAW. I shot at 16:9 ratio with the Lumix and cropped the shots from the full frame Nikon D700 to the same 16:9 ratio for the entire series apart from the organized street portraits. I love the slight panorama ratio of 16:9. I think it fits better with what we see naturally.

I also used a brilliant little tripod from Manfrotto, the 718DIGI. It folds down to 16 inches high. Thanks to that it was only hand luggage for the whole trip.

My favourite images are fairly straight-on set ups letting the image speak for itself rather than some cool edgy angle. It's probably why the word 'Postcard' came to mind when I finally reviewed the 6000 or more images I shot in those long 7 weeks. 'Postcards' for the most part are really quite simple shots to give the recipient of the postcard a small enticing slice of a foreign place.

The 'Street Portraits' in the back of the book came about because I was astounded at the ethnic diversity of the Cubans. I think I probably had misconceived ideas of what Cubans would look like. So, I was very fortunate to meet a couple of young Cuban photographers, Brayan and Orlando, who were keen to help me show the mix of people you see on the streets of Havana. I chose one spot in a busy part of Havana and had each person stand as still as possible while I photographed them at 1/3 sec while people walked past and around them.

I wanted to isolate the subjects by movement rather than depth of field. This also, I hoped, would give viewers a more realistic experience of the busyness of a typical Havana street as opposed to the rather unrealistic quietness of my other images. I aimed for as diverse a cross section as possible. I shot 70 people over three days and I speak no Spanish, so I think you can understand my gratitude to these amazing young guys who translated and convinced highly suspicious Cubans of my good intentions.

f11: Let's talk about the post production, these images have a certain 'look' to them and clearly that's part of your vision for the series?

MB: Yes, I'm sure it's quite obvious that I have 'worked' these images from Cuba. I haven't dropped things in or taken things out but I have treated the images to give them the raw, gritty, saturated look that the naked eye sees when you're there and sometimes doesn't quite translate with just the camera.

The images have been processed in Photoshop with a couple of regular techniques such as a vignette and also a LucisArt plug-in adding a slight over sharpened effect to bring up that rawness, grittiness and colour of the scenes that I wanted the images to respect.

As for the debate that still rages about the use of software or darkroom techniques to create the final image, I think some of the greats of previous eras had no problem with this dilemma including Frank Hurley, Ansel Adams and Doisneau.

Robert Doisneau said: "I don't photograph life as it is, but life as I would like it to be"

I remember thinking, when I heard that Doisneau's famous photo of a French couple kissing outside a hotel was set up, good for him! I had always thought what amazing luck these photographers had to capture these ▶



▲ Phone Couple. Panasonic Lumix LX3 at 24mm. 1/250 sec at f2.8, ISO 80. © Marc Burlace

▼ Blue Stalker. Panasonic Lumix LX3 at 24mm. 1/640 sec at f4, ISO 80. © Marc Burlace



outstanding moments and I would never be able to emulate them. Not to take anything away from all those incredible street scenes that he captured of course, but what a gift for us, to have the tools to enhance an image from the camera along with our imagination and then make it real for others to enjoy.

I guess the part I find so funny about that subject, is some people's distinct line in the sand when it comes to these debates and arguments about how much is too much when it comes to a final image from a photographer.

f11: Has a strong element of post always been present in your work or is this a departure from your norm?

MB: Personally, I love Photoshop. I think sometimes I enjoy the process of producing the finished image more than the initial capturing. That was probably true even in my darkroom days. I sometimes find capturing an image, especially if commissioned, quite stressful – although, paradoxically, I get booked by Penguin Publishing for portraits because I have a reputation for putting the author at ease.

So I guess, overall, more and more I would regard myself as an image-maker using a camera. I know this doesn't work for all types of photography, and I think it would lack integrity in photo-journalism for example, but for me this quote is true:

The final image is the only thing relevant, not film, not pixels, not filters or Photoshop. Being a photographer does not require you to only mirror. Being a photographer does not preclude you being an artist.

The proof is, whether you successfully communicate your vision and your finished work elicits a positive response.

Isn't that what all photographers want? To show others the beauty and to share the feelings we experienced when shooting the image?



4AM Puddles. Nikon D700 with Sigma 12-24mm f3.5 lens. 15 sec at f13, ISO 400. © Marc Burlace

f11: Absolutely, well said and a nice place to conclude. Thanks again Marc, love these pictures.

MB: Thanks for the invite Tim. It's been an absolute pleasure. ■

TS

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Reflection 01. Panasonic Lumix LX3 at 24mm. 1/500 sec at f4, ISO 80. © Marc Burlace



Red blur. Panasonic Lumix LX3 at 24mm. 1/30 sec at f2.8, ISO 80. © Marc Burlace



Black Blur. Panasonic Lumix LX3 at 24mm. 1/25 sec at f2, ISO 80. © Marc Burlace

The Mechanics. Panasonic Lumix LX3 at 24mm. 1/15 sec at f2, ISO 80. © Marc Burlace



Green Stalker. Panasonic Lumix LX3 at 24mm. 1/80 sec at f6.3, ISO 80. © Marc Burlace





▲ Che and Castrol. Panasonic Lumix LX3 at 24mm. 1/80 sec at f6.3, ISO 80. © Marc Burlace

▼ Happy Hour. Nikon D700 with Sigma 12-24mm f3.5 lens. 1/16 sec at f14, ISO 400. © Marc Burlace.



▲ Koala. Panasonic Lumix LX3 at 24mm. 1/200 sec at f2.8, ISO 80. © Marc Burlace

▼ His and Hers. Panasonic Lumix LX3 at 45mm. 1/50 sec at f4.5, ISO 80. © Marc Burlace





Havana Cuba 2010

Marc Burlace

Photographer. Nikon D700 with Tamron 28-75mm f2.8 lens. 1/60 sec at f4, ISO 200. © Marc Burlace



Worker's Party. Panasonic Lumix LX3 at 35mm. 1/400 sec at f4, ISO 80. © Marc Burlace



■ All four images: *Passing Cubans in Marc's street portrait series, shot in Havana.* © Marc Burlace





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i Current as of December 2010 for SLR camera lenses. ii As of December 2010 the highest magnification of zoom lenses with image stabilization was 11x. iii The Sony mount does not include the VC mechanism/designation; Sony DSLRs already have a built-in image stabilization function. *This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24x16mm

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On location

New Zealand's South Island

If you have never been to New Zealand, what are you waiting for? While the beautiful landscapes are not going to go anywhere fast, what is most likely holding you back, is that you are saying, one day...

Personally, I love the challenge of new locations and discovering beautiful subjects to shoot. In Australasia, no other compact region offers mountains over 3,000m high, blue ice and ancient rainforests. Over the years I have taken around a dozen groups through the region and even American photographers, who are used to big mountains and snow, are stunned at the towering snow capped peaks, especially when viewed from sea level. Few places in the world offer this.

Seasons are more defined in this region than any other place in Australasia. Most tourists enjoy the summer months of December to March. My top secret time is early July. Yes, in the middle of winter. The reason is, the South Island has seen its traditional first serious snow of the winter, thus offering glorious snow capped peaks everywhere, plus the weather can offer good blue sky breaks and finally, fewer tourists.

Other top times are autumn for fall colours, when yellow and orange leaves can offer amazing colours and spring for it's flowers.

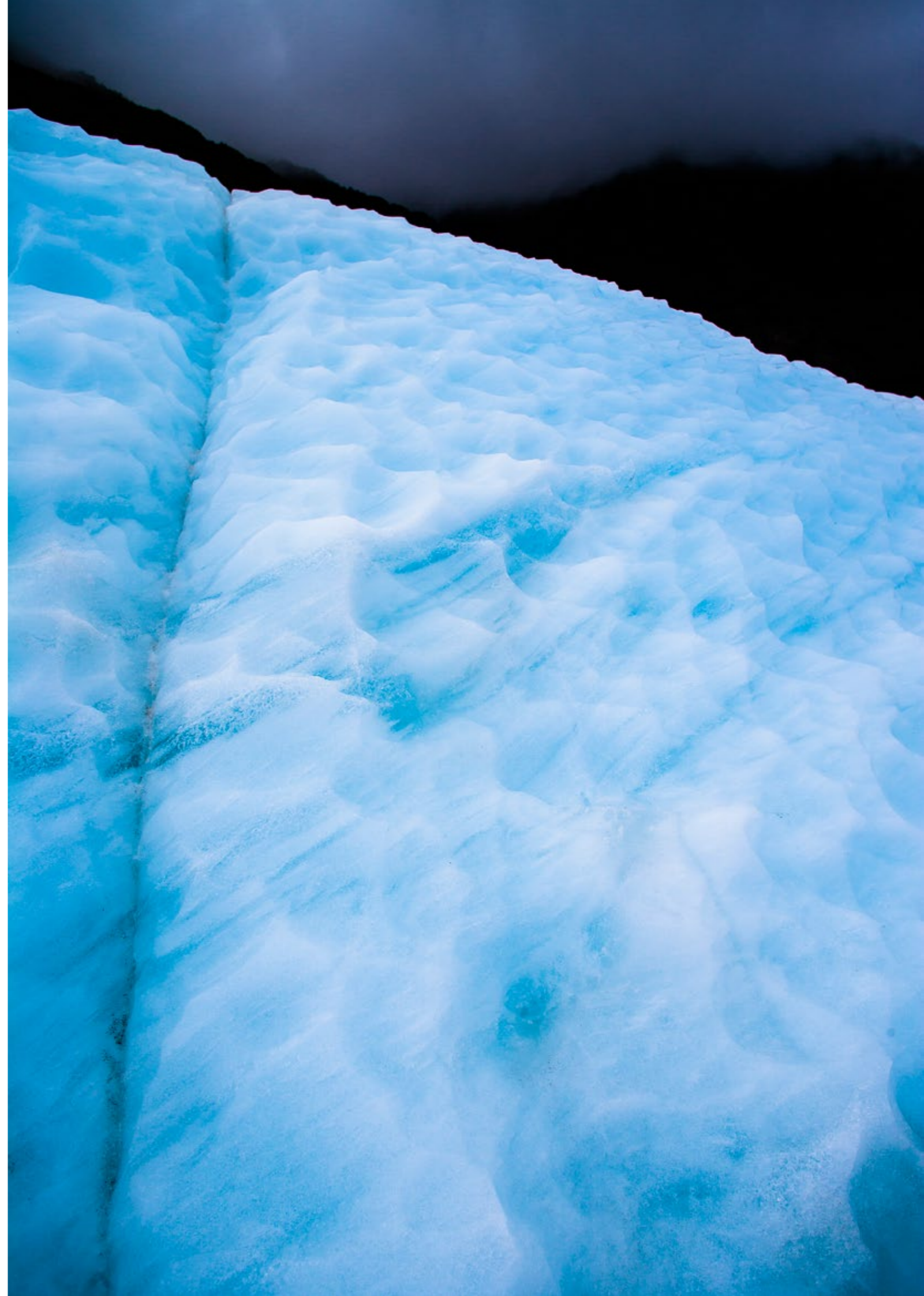
October/November can be very wet with the southern west coast getting an annual rainfall around 6-8m per annum. Yep that is 6-8,000mm!

One of my favourite trips is a circle starting and finishing in Christchurch. You head out to the west coast and stunning locations like Fox Glacier, then Haast Pass, now east to Wanaka, time in Queenstown, Te Anau as a base for the wilderness of Milford Sound and finally back to Christchurch. I have left out some locations of course and you can add so much more. It all comes down to time and budget.

The Fox region is truly world class with towering Mt Cook and surrounding mountains as a backdrop to flat farmland and icons like Lake Matheson. I always spend a few days here as exploring the back roads can open up angles that are not commonly shot.

The scenic helicopter trip up Fox Glacier is a must! While short in duration, it offers unique images flying up the glacier and you get to land high up in the ice catch region which is beautiful. I have also walked up from the terminal moraine a couple of times. This can be good also.

I must admit, I would love to do a longer over night trek in future across the top. ▶



On treks, how about the many famous walks like Milford Sound? While stunning and enjoyable, they do not offer quality photo time and only fairly limited equipment can be taken. So I would suggest that if you are after the best images, stick to exploring by vehicle. If you are after a challenging walk and fewer pictures, then you will love these hikes of several days duration .

Haast Pass is amazing! It offers beautiful rainforest, exquisite turquoise coloured water, deep valleys and gorges and fantastic waterfalls. Accommodation is very limited, so normally it is a day's drive through.

From the west coast, you are now at 1,000m above sea level on a winding road that offers farming and nature subjects. Visited at the right time, snow capped peaks are everywhere, or rugged mountains without snow.

Queenstown is surrounded by peaks and is known as the adventure capital of the world. I have enjoyed a few bungy jumps myself here. Next time I will add a GoPro camera to record the action. I often explore the many roads around Queenstown, especially as they offer the chance to gain access to the higher peaks more easily. Glenorchy is another top place for an overnight or day trip.

However, my favourite day trip is to drive up into the Remarkables. This very windy road finishes high up on a range with a ski run and in the right weather, 'views of the gods'. It can also be a location to photograph kea, NZ's most infamous bird due to it's mischievous nature.

The lakes in the region are full of photo opportunities. You just need to be lucky with weather and get out of the warm hotel room, even on those days that you might think it is not worth shooting. These often end up being the best days!

Milford Sound is amazing. The drive in through towering valley peaks and eventually through Homer Tunnel offers its own 'wow factor'.

Simple but stunning postcard images are around every corner. However, to produce something out of the ordinary, you need to be open to trying different angles and processing to a visualised result. Physically, you will need to push yourself, as again, the best images are most often not on the edge of the main roads. I enjoy exploring the side roads for different images and the many short tracks, most in national park wilderness regions. So if you are going off the track, make sure someone knows where you are and that you have warm/dry clothing as the weather can turn unexpectedly.

Enjoy your photography... ■

Darran Leal

darran@f11magazine.com
www.worldadventures.com

◀ Previous Page: The blue ice of Fox Glacier with dark stormy clouds above, South Island, NZ. Canon D1s MkII with 20mm lens, 1/90 sec f5.6, 100 ISO. © Darran Leal



▲ 'View of the gods', mid-winter view from the Remarkables Range, Queenstown, South Island, NZ. Nikon F100 20mm lens and Kodak film. © Darran Leal

▼ From the Fox Glacier flats to Mt Cook, NZ. Canon D1sII with 50mm lens, f11 1/125 sec, 100 ISO. © Darran Leal



New Brighton Photojournalism Salon

Every year a range of photographic salons are convened by the Photographic Society of New Zealand's affiliated camera clubs.

These include the Nature Photographic Society's Treena Packer Natural History Salon, the North Shore National Salon, the Dunedin Festival of Photography, the Nelson Photographic Society Triptych Salon, the Christchurch Photographic Society's Laurie Thomas New Zealand Landscape Salon, and the New Brighton Photojournalism Salon.

The New Brighton Photojournalism Salon is now into its 21st year and has gone from strength to strength since its inception. Because this is a Salon that accepts entries from photographers other than professional photojournalists, an issue that the organisers always grapple with is 'how to define photojournalism?'

Convenor Rondi Teisen stresses that they expect there to be similarities between the imagery captured by a professional photojournalist and that captured by the enthusiastic amateurs who enter the New Brighton Salon. In common, is the need to submit images that tell a story and preferably imparts or provoke an emotional or intellectual reaction in the viewer. The images should also evoke either a story that is topical and has immediacy or, paradoxically be timeless in its appeal. It is also important that images are not manipulated in any way, and truly reflect the work of the photographer.



Blanket Man, Wellington. © Camus Wyatt
www.camuswyatt.com

Because it is an amateur Salon, the selectors do not anticipate seeing photographs from the Arab Spring but photographs that cover sports events and local news stories such as the Christchurch earthquakes.

There has been a tendency for photographers to 'seek out' images that have done well in previous years such as rodeos and motocross racing, explained Rondi, but the important thing to remember is that the selectors are seeking 'fresh ideas', not just ideas recycled from previous salons.

To enter the 2012 National Photojournalism Salon download an entry form from the New Brighton Photographic Club at <http://www.newbrightonphotoclub.org.nz>

Entries close on the 31st of July 2012.

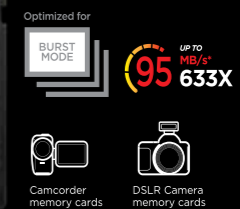
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Displacement

There is no substitute for cubic inches...

In the days of Detroit's heavy iron, when the giant Fords and Dodges and Chevys were king, when the only way to shift a lot of steel and cast iron in a straight line was to drop in the biggest capacity V8 engine and squirt as much petrol into it as fast as you could, not a lot of thought went into turning corners or stopping.

Sheer engine capacity was king. Even now the 'heavy hitters' still express engines in cubic inches rather than litres.

Compare this with photography, and the race for cubic inches has become the megabyte race. At each level, by participation, the megabyte capture race is perfecting itself with the smartphones hitting 8 MB and the point and shoots landing in the 12 -16 MB range.

Both optimised to current applications, likely processing capacity, anticipated storage and end purpose: email, Facebook, the TV at home, and the print kiosk.

Then it's the DSLR where reason has prevailed as many are optimising performance in the 16 -18 MB range. Oops, I spoke too soon – having just seen the new entry level price pointed Nikon DSLR at 24MP.

The cubic inch race DSLR's that currently are called the 'game changers' as they now nibble at what was a different class of trade entirely -

the digital medium format camera category.

The web is currently full of reviews, commentaries and comparisons of Nikon's new D800 and D800E pitted against Hasselblads, Pentax 645D, Leica S2's. Some based on passion, many based on old familial loyalties, old prejudices. A few are even based on the science.

Know that while Nikon is first into mid 30's Megapixels others will arrive. Know too that the clamor for HD video that was probably born with the Canon 5D MkII, is now proliferating as more specialist video oriented DSLR's enter where the new space race – or should that be pace race?

Outsiders such as RED drive demand for 4K capture, and RAW capture and future DSLR's will be there too..

So will digital projection as it moves to 4K capability!

All that is very interesting. Particularly when a few technology predictors quite early in the digital era were explaining how chip capacity was never going to hit much more than 12MB.

Over the last couple of months I have been looking at galleries, store displays, billboards and magazines. At each level, it all just gets

bigger, more saturated, sharper.

The technology that makes the prints and signage also tapers to being able to apply ink or laser pixels in the appropriate amount on the appropriate media.

The extreme resolution and colour accuracy needed in large exhibition prints where viewing distance is often less than a metre is very demanding, yet for point of sale posters or billboards the pixel or droplet count is very modest in order to achieve the same apparent impact.

I think that when sanity prevails, capture will still be driven by end purpose.

When cubic inches drove big horsepower numbers and resulted in the fastest time down a quarter mile, the need for a V8 was clear.

Just as there are now valid and compelling automotive substitutes for cubic inches, there are better ways to megapixel. One day we'll stop being impressed by their count and return to being wowed by their performance.

MS

malcolm@f11magazine.com

**BUT WAIT –
THERE'S MORE...**

f11

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

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

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

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

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

HOW TO USE THE LINKS

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

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You can also tailor the four-day event to suit your interests by choosing your own sessions and social events.

Am I eligible?

To be eligible to apply for a student bursary you must:

- Attend a recognised training organisation
- Possess an ambition to enter the profession of photography.
- Be aged 18 years or over.

How do I apply?

Download and complete the AIPP student bursary 2012 form and return to the AIPP National Office, events@aipp.com.au marked attention of Nikon AIPP Event Student Bursary Applications.

Applications close 5.00pm Friday 15 June 2012.

As the process to review these applications will take time, we advise all applicants to book their sessions ASAP and if your application is successful then you will receive a full refund.

Nikon F2



The second camera in Nikon's venerable F line brought even more tank-like durability and delivered a modular 'system' in a building block array of lenses, finders, motor drives and backs.

These were the cameras of legendary photographers, used in places that would become folklore to capture images that would become visual icons.

Over its life, from 1971–1980, the F2 would have many iterations, growing in complexity and capability, mainly through the fitment of interchangeable viewfinders or 'heads' of increasing sophistication.

The last of these would be the F2AS Photomic, capable of metering to light levels as low as EV-2,

quite a feat at the time without a handheld meter, relying on a couple of button batteries.

There is some truth to the speculation that these cameras could both drive nails and crack heads – particularly in the hands of disrespectful press photographers - and in places like Vietnam they survived atrocious treatment - sometimes, sadly, outliving their owners.

Mint examples sell for many times their original value on E-Bay. Mine, an F2A, has seen better days in a host of hands, but I love it still.

The line continues with the F6, still available today, and representing what may well be the last of Nikon's professional F series film cameras.



Budget Cine Lenses For The HDDSLR Film Maker

I feel that, while the evolution and democratisation of digital film making tools has led to an ever expanding range of processes and tools, many people who are only just starting to discover the creative possibilities may inevitably be a bit lost. Some people will very quickly embrace the technical aspects at the detriment of the less glamorous steps of writing and planning. Many people will throw a lot of money at expensive tools because they are publicised, blogged about and endorsed by many visible figures of the nascent digital film era and one may feel the need to replicate. If you feel you are spending a lot of money already in the pursuit of your film making ventures, or if the thought of plonking wads of currency on a lens makes your heart flutter, this article is for you.

While the flexibility and creative control offered by owning a decent kit of cine lenses is undeniable, the barrier to building such kit can be high if you're on a limited budget. There is always the rental route, but depending on where you live, limitations exist. An alternative is of course to repurpose the lenses we are already familiar with, for use in a digital film environment. Unfortunately, many of the

popular stills lenses such as Canon's EF and Nikon DX and FX lenses are electronically controlled and are - in the digital film making context which interests us – burdened by an autofocus mechanism and lack an aperture ring. Which is where your older manual focus lenses of the yesteryears come in. To make the most of them however, a few modifications are needed. The cine-mod is a service provided by a few specialists around the world, some of which are California-based Duclos Lenses, Cinemods by Steven Morton in Melbourne, The Lens Doctor in Scotland and lastly, Look Circle offers a unique adapter for Nikon lenses.

The cine-modding process involves several phases, the main ones being the 'declicking' of apertures for smooth iris control while filming; the addition of gears around the barrel to provide a more practical and finer manual focus control via a follow focus system; the fitting a lens mount and/or adapter to match the HDDSLR you will be using and in some cases, a complete rehousing of the optical elements in a larger barrel may offer good value. Those already familiar with the retrofitting process will have noticed a steady price increase over the years. The old Nikkors which lay dormant

on eBay in the period following the explosion of digital photography and the new era signalled by Canon's release of the EOS 5D Mark II several years ago saw in some cases - wide angles and fast primes - a 200 to 300% price jump for the more exotic models.

One of the advantages of using older manual focus (MF) lenses is their distance markings. Modern auto focus lenses shed that very useful feature a long time ago thus making a focus puller's job that more difficult. Another positive point of older MF lenses is a focus throw which terminates with hard stops. On a modern lens, it is in fact possible to set the focus distance beyond infinity and closer to the theoretical minimum focusing distance. Lastly, it is frequently held that older MF lenses are of a much better build quality than popular stills auto focus lenses which seems to rely more and more on plastic.

With that said, what are the drawbacks, of retrofitting manual lenses, if any? To start with, cine lenses are designed to prevent 'focus breathing'. The majority, if not all stills lenses suffer from a degree of focus breathing which, in the world of film making can be a bit problematic when critical follow focus is required. Also, when using a multi-camera setup, with say, several cine modified lenses of the same ilk or not, chances are that the tonal rendition, flare and other aberrations will vary greatly from camera to camera. This fact will go towards explaining how cine lenses end up costing a great deal more than your re-purposed MF lens. Although I mentioned that distance markings were a useful feature of older lenses, the reality is that they aren't hugely accurate, like their counterpart on cine lenses. Lastly, all manual focus still lenses will have been designed to project an image circle which encompasses the classic 24x36 135 format. The implication of using old MF lenses on cameras which follow the Super 35 format specifications is your lenses will appear longer

than they really are. It's basically the same story as with APS-C sensors on all non full frame cameras.

Until next month, take good care. ■

Karim Sahai

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blog.karimsahai.com

Karim Sahai is a photographer and feature films computer visual effects artist based in Wellington.

For your interest, I've identified a number of lenses which are extremely good value for those looking to expand their toolkit while keeping their bank balance in check. Obviously, eBay and other auction sites are your best bets. While they are a good deal and can technically be modded, make sure to check with your preferred cine-mod company.

1- Helios 58m f/2

a Soviet-built gem which goes for around \$60USD on eBay

2- Olympus OM Zuiko 85mm f/2

around \$250-350USD on eBay

3- Nikkor AI-S 50mm f/1.8

around \$150-200 on eBay

4- Olympus OM Zuiko 50mm f/1.4

around \$120-200 on eBay

6- Tamron SP 90mm macro

7- Samyang 35mm f/1.4,

(aka Rokinon) around \$500-600 USD new

8- Tokina ATX 11-16mm

A bit pricier than other lenses in the list but pretty much the most affordable ultra wide angle which can be converted for cine use. However there is a waiting list for modifying this lens at Duclos.

D4



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At the heart of the image



The business of photography

Branding – it’s not a logo

You must consider your photography career from the business aspect as much as the photographic one. If you missed my earlier articles about setting up and ‘productising’ your business, when you’ve read this article I’d strongly suggest you read the earlier articles too.

In our connected world, no matter how good your photography is, there will always be someone a few mouse clicks away whose photos are as good as yours. Succeeding is about differentiating yourself so your customers will choose your company.

Ever had a client ask you to throw something in, with the unstated expectation it’s free? Ever had a client ask you to sign their contract?

“Hey! I’ll have a tonic water please. Oh wait, while you’re down that end of the bar, why don’t you throw some gin in too? It won’t be any more effort and I’ll tell everyone what a great place this is!”

Or “Hi, I’m booked on flight LA427 to Boston. Oh, and here are my passenger terms and conditions I need you to sign...”

It doesn’t happen right? It doesn’t happen because the barkeeper and the airline aren’t commodities.

Unless you specifically put in effort to

differentiate yourself from every other photographer, you’re a commodity, easily replaceable, and you’ll always struggle. Branding is a powerful way to do this.

Wikipedia says, a brand is a "Name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers."

Branding is often misunderstood as being your logo. Your name. Your email signature. In reality it runs much deeper than that. Branding is anything, and everything, that separates you from your competition - in a positive way.

One of my first 'Eureka' moments in my photography career, where I first understood branding, happened very early on. A friend of mine, visiting from abroad, freelanced for a big company in his home country.

He’d heard the division in the location where I lived needed a photographer and had arranged a meeting between them and us.

It was over almost before it had begun when the Marketing Manager declared they no longer needed a photographer. One of their junior marketing assistants had done a photography course and was shooting their photos with a compact camera.

“We’re essentially getting our photography ▶

for free and we're consequently going to re-assign our budget so won't be needing a photographer," he said.

I stared blankly, watching annual income of tens of thousands of dollars slip away. I was just about to get up when my friend said:

"I see. Just so that I understand fully... Based on the requirements, would it be fair to say that your marketing executive spends two hours a week shooting these photos?"

"Yes, about that," replied the Marketing Manager.

"And then about another two hours at her desk processing the photos? And about an hour distributing them?"

"Yes."

"And I'd imagine while she's performing the photography tasks, she's not working on any marketing. So for more than half a day a week, or around 15% of her time, you're paying her salary to do something entirely unrelated to her role?"

"Yes..." said the Marketing Manager, his eyebrows rising.

"So would you agree that you're not getting your photography for free? You're paying for it indirectly. What's more, it's at the expense of your department's tasks?"

"Oh! Yes, I hadn't thought of it like that..." and as quickly as it had evaporated, the relationship was back on the table.

My friend proceeded to very carefully explain the difference between a snap taken on a compact camera by a photography student, and an image taken by a professional photographer with location lighting and technical expertise.

My friend was doing all sorts of things that I could cover in an article dedicated solely to negotiation, but most importantly he was

highlighting a core element of my brand. A brand I didn't even know that I had at the time.

He differentiated me clearly from their marketing assistant by highlighting that photography is not a commodity that can be acquired from anywhere.

I won the client, and they became the most important customer of my photography career, lasting many years and earning me considerable sums of recurring revenue. I never let my friend buy his own dinner when we're in the same town in thanks for the lesson he taught me.

That day I learned to deal with all of my photography clients as equals. It's often hard to do when you run a small, often one person, company and your client may be an enormous multi-national corporation. But the more you do it, the easier it becomes.

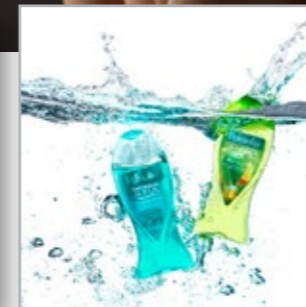
It becomes self-fulfilling. When your customers and clients see you as an equal, you find that many challenges that face your peers don't seem to affect you.

So structure your business, and the way you behave, as a strong brand providing solutions to your customers' requirements, on an equal footing with them. And be sure to highlight all the ways, large and small, that they need to work with you rather than someone else.

Next time, some practical tips to do this. ■

James Madelin

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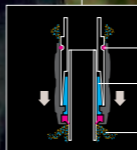
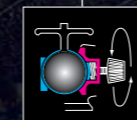
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This month we had a chat with Waihi based photographer, Mike Hill about his involvement with NZIPP.

How did you get involved with NZIPP? Why do you stay involved?

I live at Waihi beach and to find another professional photographer to bounce ideas off, or even talk to, is rare unless they are passing through. I meet Isaac De Reus and he was good enough to talk to me about NZIPP and from there all I wanted was to join and meet like-minded people. More than anything I wanted to get my Q's in wedding and portrait. I believed in the fact that there should be a standard that you should achieve to prove you are at a certain level, for me it was what I felt I needed to truly call myself professional.

It took me a little time to warm to the whole NZIPP thing, at first I felt I was not getting much out of it and questioned whether it was even worth it. But it dawned on me that my ego was getting in the way of not just my photography, but the way I thought about different things. I realised that, like in any facet of life, you get out what you put in so now I am pumped to do as much as NZIPP ask of me and so keen to share what little I know. The networking alone is invaluable and the seminars they put on are amazing.

What advice do you have for photographers considering joining NZIPP?

It's the smart move to being professional - the networking and professional development alone is worth it - its above moving forward and raising your photography to new levels, both in images and the way you conduct yourself with your clients in regards to communication. NZIPP is the best place in NZ to stay informed and current, and push yourself with like-minded individuals.

See Mike's work at www.mikehillphotography.co.nz



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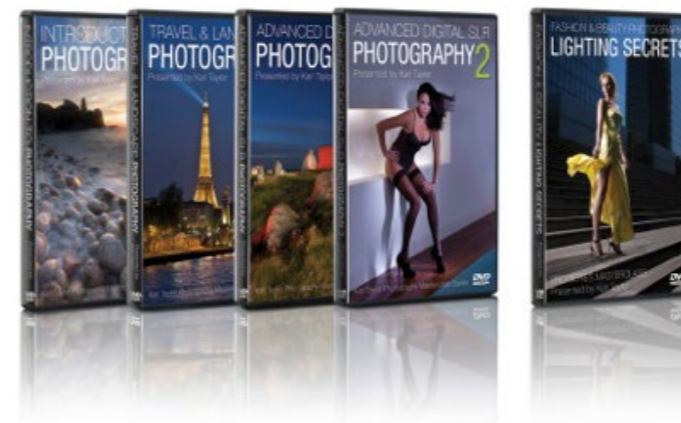
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The Essentials

Keep Your Head On

Please read on, this is not another tale of two tripods.

I'm charged with writing about essential equipment, equipment that you can't do without. Heading laterally this month I'm going to bang on about your head. The thing on top of your shoulders that sees, smells, talks, thinks, and from time to time gets you in all kinds of trouble. Is this not the most important piece of equipment you own?

I've noticed a worrying trend over the last few years; worried photographers.

Anyone who hasn't noticed that the industry has changed, mostly for the worst, over the last few years is probably heavily medicated, languishing in an institution - or both.

The proliferation of quality digital capture devices, the schools churning out hundreds of new "photographers" every year, the cold hearted corner cutting clients, shrinking corporate, advertising and editorial budgets (often while the same companies are making record profits - don't get me started on this) combine to make many of us wonder if the business is still a viable and honourable occupation.

I'm not going to wax on about how to stand out in a world where everybody is a photographer simply because I'm still working that one out. I can give you a clue though, and that comes from how often I've been called in to re-shoot a job that someone else (usually much cheaper) has not been able to pull off.

The one thing that separates the men from the boys in this business is the ability to solve problems under pressure and instil confidence in your clients while keeping all the technical and artistic aspects together. Anyone can make a folio of pretty pictures when they are art director and client, but many find the real world is a lot harsher than they expected. What I'm getting at is that your experience - contained in your head - is your most valuable asset.

That's all very well you might say but when the phone hasn't rung for a couple of weeks, all of your filing, accounting, and to do list is fully up to date, your portfolio is refreshed, cameras cleaned and batteries charged but there's still nothing in the diary - it's hard to stay energised. Don't worry, you're not alone, more of us share your pain than would readily admit to it.



© Gary Baidon

I'm old enough to remember the days when we were in far higher demand, the phone rang constantly, a portfolio visit would almost always result in a job, we had permanent staff, and often a studio all to ourselves. If my memory serves me correctly we bitched and moaned then too. Can't remember what about though....

(Bitchy models maybe Buzz? ED)

It's certainly not like that now, and we've all had to adapt. Some of us have adapted better than others. Fact is, there's still work out there, it's just not as lucrative or plentiful as it once was. My own strategy for the quiet patches - once I've raked up my past present and future client lists - is to get out of the office as often as possible, catch up regularly with like minded people, go out and shoot for the sheer hell of it (for myself!) and simply believe that my

experience and expertise will be called upon sooner or later. And when it does happen I'll be ready for it and give it my all.

Hang in there guys and girls, after all what else would we do?

GB
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Less is more

It all starts out so very simply, or at least it did for me. One fairly basic camera in hand and the desire to go out, explore and take pictures. That's the start of what for many, will become, a magnificent obsession.

Like magpies, we then spend the rest of our lives collecting the most ambitious and expensive collection of picture-taking paraphernalia that our wallets and available storage can deal with.

There is a tipping point which most of us will eventually reach, the point at which we simply have more gear than we can carry. For me, this happened a very long time ago.

A simple camera becomes an SLR, one lens leads to another and the shoulder bags are replaced to accommodate the growing arsenal. Soon one camera body is not enough, two are required, and six lenses become eight. At that point, walking permanently with a lean to the left, you knew that one more straw would have done the proverbial.

This insanity is harmless enough, and is fuelled by a desire to be able to capture anything that comes across your path – be it microscopic or elephantine. You want wide, and macro and tele, and zoom – and you want it with you all of the time, you want fill flash, and off camera flash and spare batteries, and lens cleaner and a tripod – and a drink and a few sandwiches would be good in there as well...

So a simple stroll along the waterfront suddenly becomes an endeavor of National Geographic proportions, and a four-wheel drive starts to

look like a really capital idea... The endless debate, sometimes internal, sometimes expressed aloud, goes like this. Where are you going, what will you shoot, what might you need?

The simple joyous act of going out to make some images has become a logistical nightmare of planning for the unforeseen, being prepared for anything and having everything you could possibly need on hand.

Eventually, it dawns on you that if less encumbered, serendipity often delivers opportunities suitable for what you're carrying – rather than what you left behind, or stowed back in the truck.

The backbreaking bag, now a backpack, stays home more often. Instead a pair of cameras with ground covering zooms seems the ticket, and balance nicely on the two shoulders provided for the purpose.

Then one day, the wheel comes full circle, and circumstances throw you and a single fixed lens camera out into the world, with only an iPhone for back up. No zoom, no dedicated bits and bobs and crap to carry around – just a spare battery and a couple of memory cards.

You walk straighter than you have for years; you see pictures suitable for the camera you're carrying – shock, horror, the one with only one lens. You're unencumbered, walk further than you normally would, stay out later than you have for a while, return home with more pictures. You take some on the iPhone too, that new app captures square images and it's like a 6x6 Hasselblad in space – weightless....

You do it again, and again, your wife stops asking if you and your thirty kilos of camera gear had a nice walk together...

TS

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