

ISSUE 12 | JULY 2012



for PHOTOGRAPHERS
AND AFICIONADOS

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Monochrome Man

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A Fine Artist

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Welcome to *f11* Magazine

Welcome to issue 12, our July 2012 edition, so a year after we launched we're right back where we started. Well, not exactly.

You will be pleased to hear that *f11* continues to go from strength to strength. We're still growing our subscriber database, readership and advertising revenue. All good indicators in tough times when many others are struggling to work with outdated business models while hampered by high production costs. We're not mean, but we're certainly lean, and that helps.

We have some new alliances, and we're continuing to enjoy fantastic reader support as you all rally around the ritual spreading of the word. Thanks to all of the cheerleaders and drummers, bloggers and tweeters, networkers and you-know-what-bookers! More of the same please?

Our valuable Epson Stylus Pro 3880 printer has found itself a home, and our one very lucky subscriber is right here in New Zealand, see who our lucky winner is on page 111.

Our friends at Nikon have given us a top of the line Coolpix P7100 as our next subscription prize, more on page 117. Check it out subscribers, you're all in the draw at the end of August!

Oh, and in this issue? We're offering up award winning imagery from the Australian Professional Photography Awards 2012, and loads of very yummy fine art black and white imagery from the South Island of New Zealand, and the Indonesian archipelago. And if you like the sound of that, just wait until you see what the next couple of issues have in store...

You might be interested to know that in the search for just the right cover image for this issue from the APPA Awards I spent two very long days viewing all of the 3000+ images submitted.

The result, and my personal choice from the Awards is our cover, a superb aerial shot from Master Photographer Geoff Comfort from Canberra, Australia. Fantastic image Geoff, and well deserving of the very high score it received from the APPA judges. Kudos to you, and to them for the recognition of the image.

Hope you enjoy this issue of *f11*.

Tim

tim@f11magazine.com

Issue 12 | July 2012

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APPA Awards 2012 ::
Hengki Koentjoro :: Doc Ross

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The *f11* team

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 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!

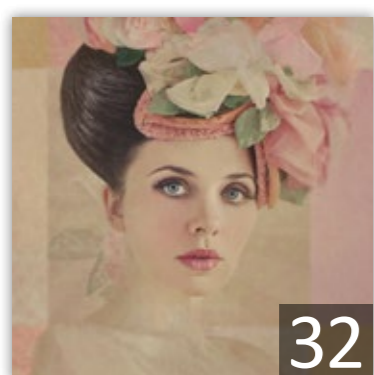
Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer 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.



Doc ROSS

A Fine Artist



2012 APPA

Canon AIPP Australian Professional Photography Awards



Hengki KOENTJORO

Monochrome Man



COVER IMAGE © Geoff Comfort
www.geoffcomfort.com
Award-winning image from the AIPP APPA Awards 2012 by Geoff Comfort, Master of Photography.

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In plain sight

CANON AIPP APPA AWARDS 2012 – FUSION CATEGORY WINNER!

Matthew Ebenezer shot and edited this piece 'Bryn' to win the Fusion category at the 2012 APPA awards. "It tells an everyday story. That's what I think makes it so beautiful. It's real and honest. Exactly how I approach weddings." – Matt Ebenezer.

www.mattandkatieblog.com.au

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I travelled to Melbourne, Australia at the end of May to take in the sights, sounds and smells of this delicious little morsel of a city and to attend the APPA Awards, and the IDEA trade show running alongside.

Both were well run, interesting and successful events.

It was an opportunity to tell people about the magazine, meet some photographers we'd already featured in person, and further flesh out some new blood – read talent – to feature.

It was also a great chance to spread the word to potential readers, chat with some existing ones, and even explain the mysteries of their iPads to a few novice readers not quite fully au fait with the technology they purchased recently.

I also met some potential advertisers and told them all about you, and your need to consume the new and exciting products they're bringing to market. Don't worry, I never over promised against your equipment feeding frenzy.

I even managed to shake hands with Joe McNally, catch one of location lighting presentations, and snatch a few words with our Kiwi girl Sue Bryce – on her way to winning the Australian Portrait Photographer of the Year award – for the second year running! More in this very issue, so read on.

Then in June, the New Zealand AIPA put on a splendid two day event called Imagenation in Auckland which I was also fortunate enough to attend.

Great speakers, interesting attendees and superb organisation so kudos to AIPA and AIPP for organising and hosting these two events.

Ignore the doomsday people, even in recessionary times, professional imaging is alive and well and the enthusiasm from aficionados towards their chosen passion is absolutely contagious.

Catch the bug, go on, I double dare you...

TS



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

A traveller's best friend

Your best friend, when travelling, is not your camera. That, after all, is only as good as the 15cm behind it.

No, it is your travel diary or journal. In fact the journal can be one of the most important items you take with you, and you can make the difference between coming home with a load of pictures which look just like everybody else's, or coming home with photographs which reflect what you saw and learned and felt. It can be a quality product, like one of the wonderful Moleskin journals, along with a fine pen, or it can be something you picked up on special at the local stationery shop, along with a handful of cheap ballpoint pens. It doesn't really matter; the important thing is to have one with you.

From time to time people ring me up, asking to know my opinion on the best camera and lenses to take on the trip overseas. We Kiwis are inveterate travellers, and some of us spend more time abroad than we do in-country. Of course we want to make the best possible photographs we can, but my answer to them is simple. The best camera for travel is the one you have. It's not what you have; it's what you do with it that matters.

But so often, when we are in a new culture, we are overwhelmed by it, and not sure where to

begin. It's easy to blaze away, especially when using a digital camera, because, once you've shelled out for the equipment, running costs are cheap. A few more files is only the cost of electricity and time. A few thousand more files make little difference. A journal, however, can help us to focus, to draw upon the greatest resource we have, on the greatest source of our originality: ourselves.

Whenever I am travelling, I make a point of putting a little time aside each day to reflect, to note what I have seen and, more importantly, how I felt about it. I try to jot down a few notes of my feelings and impressions. In doing so, I begin to focus on what is important to me, and the pictures I want to make for myself. After all, I may never travel this way again, so it's important to have a point of view, and from that, to make photographs which reflect my own personality and beliefs. I will often make notes which relate to composition, colour (or



Farm near Shngri-La, China. © Tony Bridge

the lack of it) and my subjects, and simple things like what I've eaten, or what I have learned about the lifestyle of the people in the area I am visiting. From this I can develop an approach and think about what I want to photograph.

On a recent trip to China, I became fascinated by the way in which every square millimetre of available land seems to be under intense cultivation. By and large it was intensive horticulture, not at all like New Zealand, where a few sheep or cattle have large areas of land to roam. We stopped by the side of the road near Zhongdian in south-west China, now known as Shangri-La. At 11,000 feet above sea level, I was directly experiencing the fact that the oxygen molecules are much further apart. The climate here was clearly extreme, and there was plenty of evidence that, in winter, living would be difficult. Yet, as I looked down into the valleys, once again I saw intensive

farming and no land going to waste. As the light drifted and slid in pools across the landscape, I was drawn by the unconscious patterns of the fields, fences and paths, and a farming methodology which had obviously gone on like this for centuries, if not millennia. The comparison with the high tech farming technologies in New Zealand was obvious.

With this in mind, I made a series of photographs to reflect this point of view.

TB

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Doc ROSS

A Fine Artist

New Zealand photographer Doc Ross was born in the tiny town of Eketahuna, in the North Island. A self taught, widely acclaimed fine art photographer, his work has been exhibited more than thirty times – six times internationally – and his original prints are sought after, and then tightly held by both private and public collections around the world.

Now resident in Christchurch, in the South Island, Doc owns a small gallery and is a passionate advocate for the enduring silver halide process. His hand crafted silver gelatin prints are celebrations of the traditional dark room, yet he seems equally comfortable in the new world, demonstrating understanding and mastery of digital processes, now producing pigment prints of larger scale.

More recently, he has produced a series of hand made, limited edition books of his black and white images. All enjoy the same format, elegant simplicity and restrained black book binding, each of these a concerto, rising to a symphonic collection for the lucky few who hold the set.

After years of photography with uniquely cantankerous and belligerent pieces of

analogue photographic equipment he is now exploring digital horizons with the simplicity of the Sigma DP2. It's stripped bare functionality appealed to Doc, the camera eschewing the abundance of features found in other digital cameras he briefly entertained thoughts of a relationship with.

Doc keeps a low profile within the imaging community, yet clearly he is one of the most respected professional image makers in New Zealand, the mere mention of his name while preparing this article eliciting sage comment and knowing nods of approval from a host of senior practitioners within the discipline.

I asked his fellow artist, and *f11* columnist, Tony Bridge, who has known Doc for many years as an intellectual sparring partner to help with a profile of the man and his work. I was confident that Tony would not allow their friendship to cloud his objectivity – and I was correct in this assumption. The profile which follows, 'On Doc Ross', lends insight into the man behind the lovingly crafted traditional prints we attempt to display here in pixels. It has to be said, that on this occasion, these pixels fail to replicate the experience of spending time with the original works on paper from a master printer.

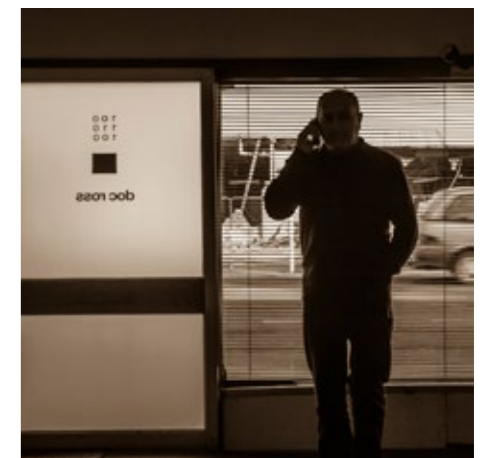


The images in this collection are selected from Doc's early landscape work, perhaps the work he is best known for. Consider this a tasting plate, with more recent and contemporary work to follow in a later issue of the magazine.

TS

www.gallery464.co.nz

The images in this article were variously taken on Graflex 4x5, Fuji 6x9, or Bronica 6x6 cameras on Kodak T-Max film.



The Doc is in. © Tony Bridge



Lake Manapouri, New Zealand. Silver gelatin print, 2001. © Doc Ross



Gore Bay, New Zealand. Pigment print, 2003. © Doc Ross

"I think of photography as being intrinsically about some form of truth and believe there is no medium more capable of telling both lies and the truth, so the photographers dilemma is to decide which to tell."



Clyde Dam, New Zealand. Silver gelatin print, 2003. © Doc Ross



▲ *Top image: The road to Ohau, New Zealand. Silver gelatin print, 2003. © Doc Ross*



▲ *Bottom image: Birdlings Flat, New Zealand. Pigment print, 2005. © Doc Ross*



Lindis Pass, New Zealand. Silver gelatin print, 2001. © Doc Ross



Mackenzie Country, New Zealand. Silver gelatin print, 2002. © Doc Ross

"I am equally influenced and inspired by other mediums, as I am by photography."



Norwester over Christchurch, New Zealand. Silver gelatin print, 1999. © Doc Ross



Lake Wakatipu, New Zealand. Silver gelatin print, 2002. © Doc Ross



Lake Pukaki, New Zealand. Silver gelatin print, 2003. © Doc Ross

On Doc Ross

The great Fine Art photographer, Robert Adams once wrote:

"Your own photography is never enough. Every photographer who has lasted has depended on other peoples pictures too – photographs that may be public or private, serious or funny but that carry with them a reminder of community."

In many ways, Doc is my photographic community and possibly that is the reason why, every time I am down in Christchurch, I make a particular point of going to visit him. There are only a couple of other photographers, including Murray Hedwig, who have had that powerful an imprint on me and my own work with a camera.

Doc is a man of...um...firmly-held convictions. He knows who he is. He knows where he

stands on the vast plain which is photography, and he knows what he is trying to say. He is firmly committed to his practise as a fine art photographer; it is what he does. It is who he is. And the problem is that he is usually (but fortunately, not always) right. There is a reason for this.

Doc's understanding of the medium is profound. He is frighteningly well-read. Visit his studio and you will see his bookshelves lined with exemplars from the pantheon of the medium. He reads, he learns, he inwardly digests. And then he moves on. He is as well-versed in contemporary practise as he is in the dim and dark past of the medium, in its archaeology and origins. He can talk with equal ease about Roger Fenton or Andreas Gursky.

As I said, he is a man of firmly-held convictions. He is rooted in film tradition and the traditions of film. As are we both. In many ways our path,



Canterbury high country, New Zealand. Silver gelatin print, 2004. © Doc Ross

at least technically, has moved on parallel tracks. However, whereas I saw the light and crossed to digital (he would say: went to the dark side), Doc has stayed firmly within the arms of film. Hell, he has even changed the name of his studio to Analogue House. And, because I came up through film and darkroom, I can appreciate his work in those terms.

I have a Doc Ross original on the wall of my home, one of a limited edition, from his early landscape period. It is a vintage silver-gelatine print of the Road to Ohau. It sits just along the wall from a George Chance Snr., which I was gifted some years ago. Each time I look at one, I cannot help looking at the other and making comparisons. Both works are secure in their sense of self-conviction and an awareness of photographic tradition. Chance's photograph draws on Pictorialism and evokes a particularly romantic view of South Canterbury, while Doc's photograph, it seems to me, draws its ▶

"There is always a connection in my work to the time and place I am at, and this is what I enjoy the most in other peoples photographs."



Bowen Falls, New Zealand. Silver gelatin print, 2003. © Doc Ross

water from the well of the f64 school, with its strong emphasis on technical purity and a direct gaze. But it ends there.

However one photograph does not a body of work make. I also have a limited-edition copy of Doc's handmade book, *South Island Landscapes*. When the publisher asked me to write this introduction to a man who is both a close friend, a deeply-respected colleague and I suspect, one of this country's most important photographic artists, I took another look at the range and breadth of the work in it. This is work which is both strong and strongly romantic, in the art-historical sense of the phrase. But it is more than wall-decoration. There is mystery here, a sense that he is part of a conversation the rest of us cannot hear. He sees things as

they are, uncluttered and divested of pretence and artifice.

And there are eerie echoes of the past in them, a sense of awe-full wonder similar to that felt by the first settlers when they arrived in Aotearoa, New Zealand. I see Fenton, the Burtons, and Timothy O'Sullivan. I can feel Wynn Bullock and the other Adams (Ansel) somewhere back in the shadows. In looking at his early landscape photographs, for that is how Doc would label them, I feel as if the greats of yesteryear are looking over his shoulder, smiling in approval.

He is that significant. ■

Tony Bridge



"Stormy road" near Tekapo, New Zealand. Silver gelatin print, 2001. © Doc Ross



Fiordland, New Zealand. Silver gelatin print, 1998. © Doc Ross



Punakaiki, New Zealand. Silver gelatin print, 2000. © Doc Ross



Eglington River, Fiordland, New Zealand. Silver gelatin print, 2002. © Doc Ross



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► 2012 Canon AIPP Australian Professional
Photographer of the Year, and 2012 AIPP Australian
Sport Photographer of the Year, ADAM PRETTY.
© Adam Pretty
www.adampretty.com

2012 APPA

2012 Canon AIPP Australian Professional Photography Awards

Sports photographer Adam Pretty was named overall winner at the 36th Canon AIPP Australian Professional Photography Awards at a gala dinner held in Melbourne on the 28th May.

Adam received \$20,000 in Canon prizes and the prestigious title of 2012 Canon AIPP Australian Professional Photographer of the Year for his stunning images - in addition to the 2012 AIPP Australian Sport Photographer of the Year award.

'The interest in the Canon AIPP APPAs continues to grow each year,' says AIPP Executive Officer, Mr Peter Myers. 'Again, the awards have received a record number of entries from photographers from around the country. This year more than 850 photographers submitted over 3,100 images in the competitive awards.'

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

In their 36th year, the Canon AIPP APPAs attract a prize pool of more than \$60,000 in cash and prizes including the grand prize – \$20,000 worth of Canon EOS professional digital camera equipment.

See more at <http://appa.aippblog.com> or www.aipp.com.au.

AIPP

*Editor's note – see link on page 6 of this issue to view Matthew Ebenezer's winning entry in the Fusion category of these awards.





2012 AIPP Australian Advertising Photographer of the Year EASTON CHANG.
All four images on this spread © Easton Chang
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2012 AIPP Architectural Photographer of the Year TIM GRIFFITH.
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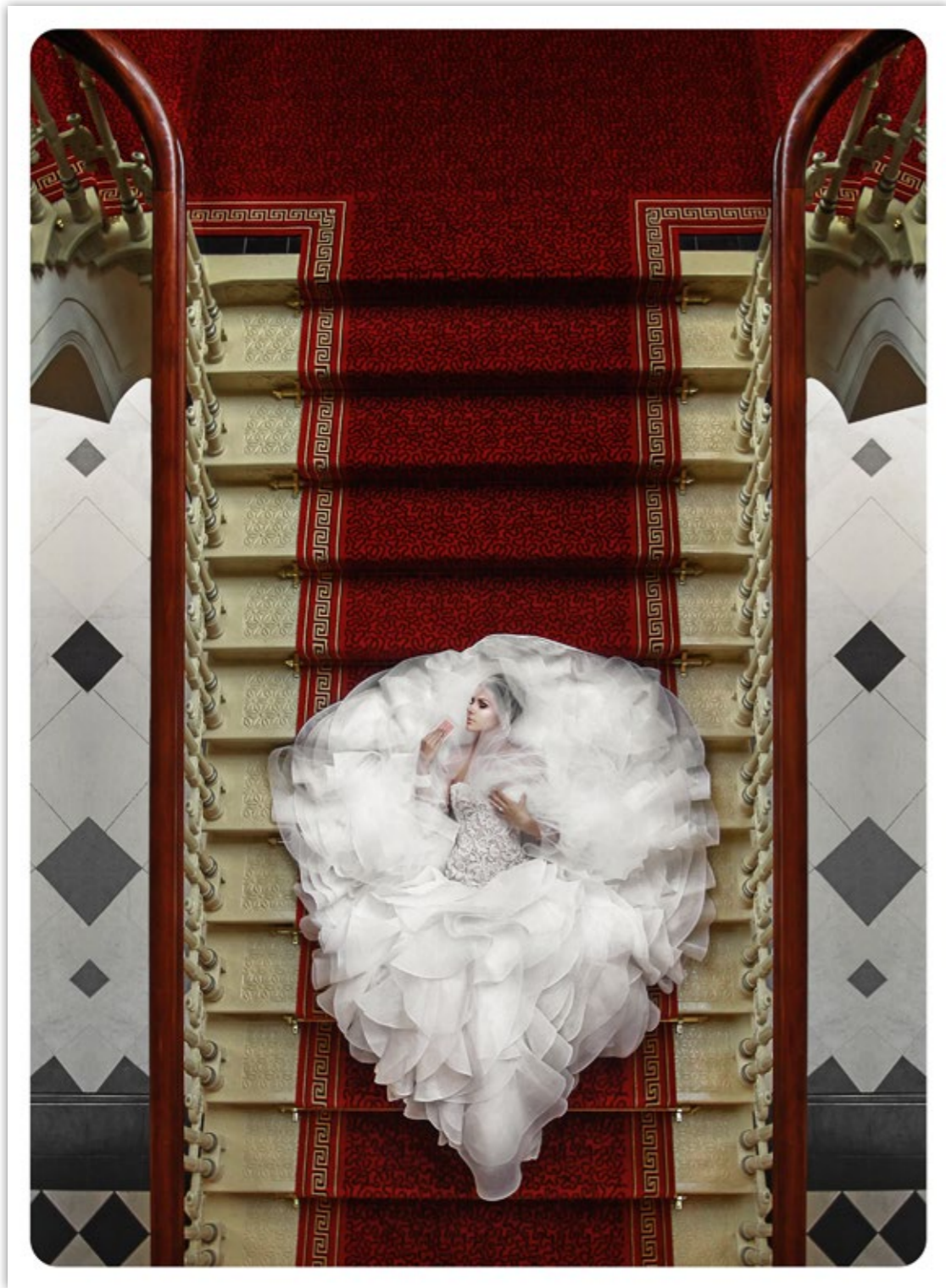
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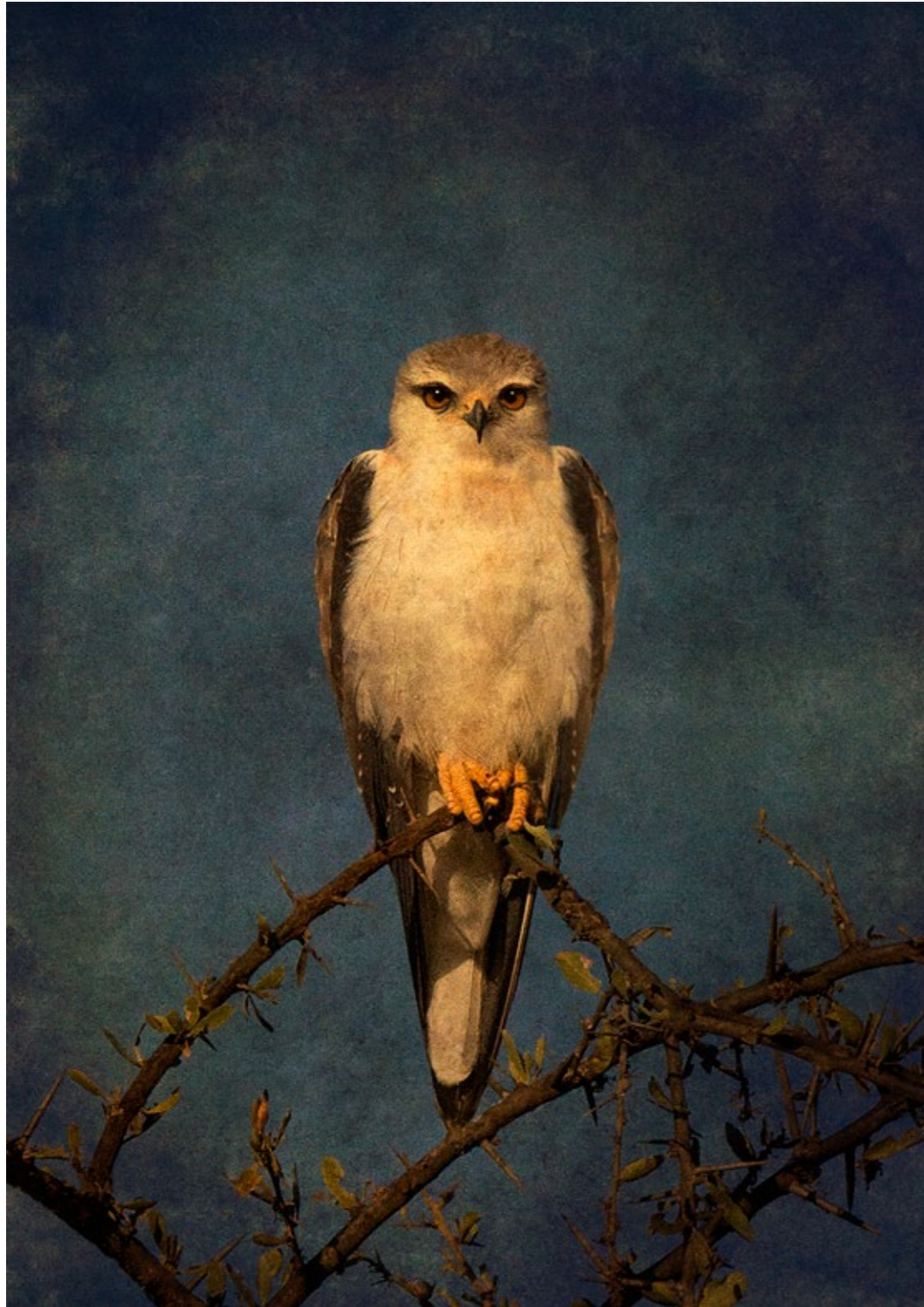
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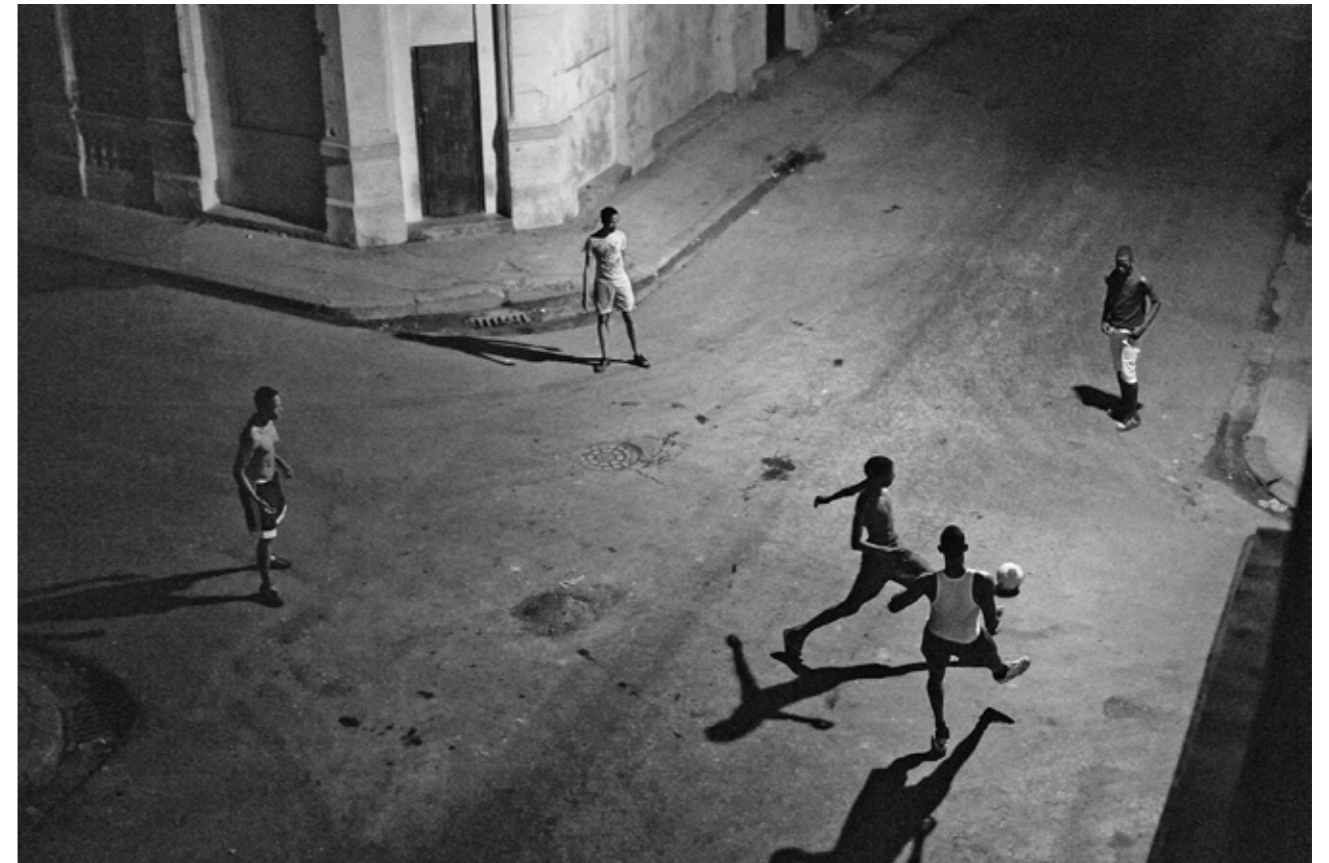
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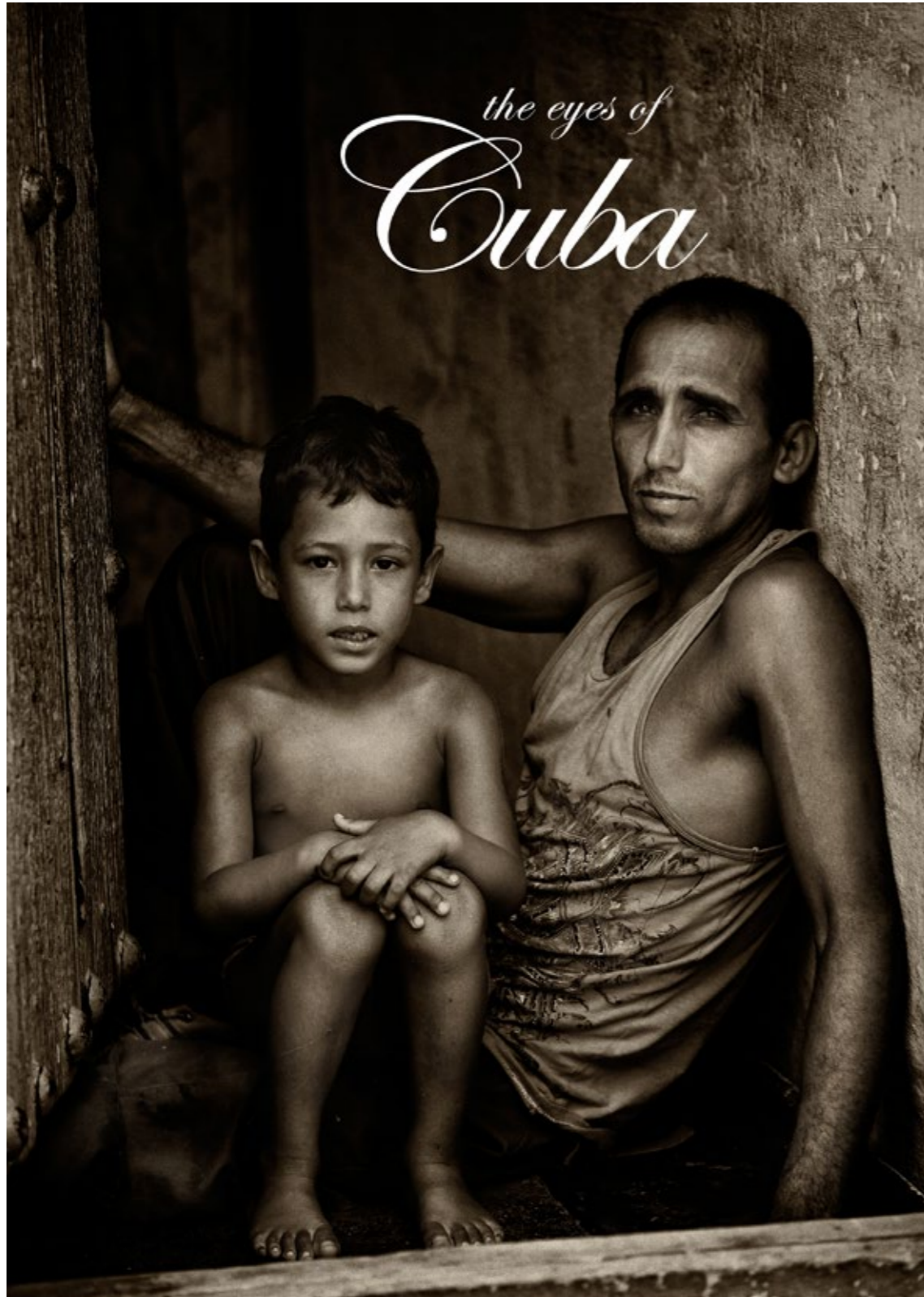
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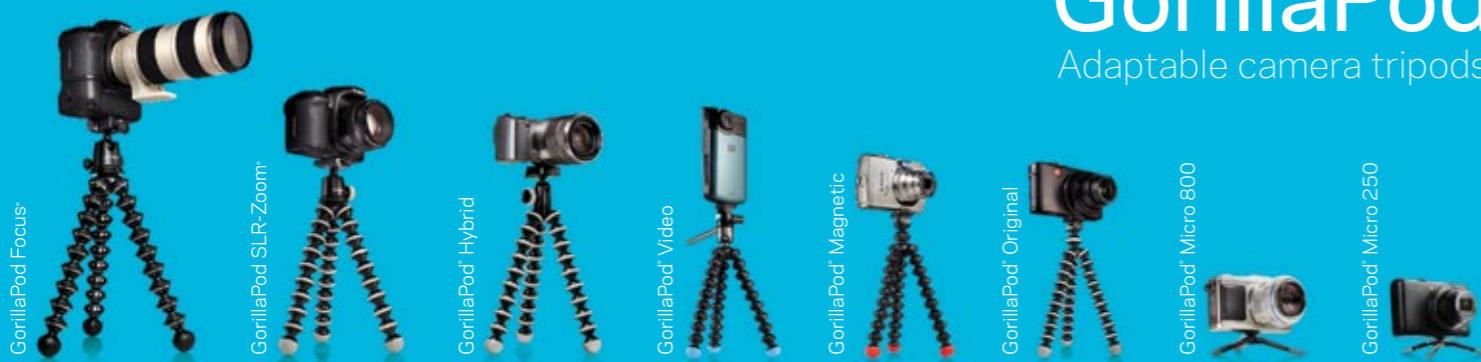
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Hengki KOENTJORO

Monochrome Man

Hengki Koentjoro was born in Semarang, Indonesia where he lives today with his wife and three children. Now based in Jakarta, he is a freelance videographer and editor specialising in the production of nature documentaries and corporate profiles.

He is a graduate of the prestigious Brooks Institute of Photography in Santa Barbara California where he majored in videoproduction and minored in fine art photography.

As an accomplished black and white photographer, his abiding passion, he describes himself humbly as a part-time practitioner of the art. His work has won numerous awards, been exhibited, published in magazines and newspapers, and featured on websites and a CD cover. It is this work that he sees as his true purpose in life's journey of expression.

We spoke with Hengki about his work.

f11: At what age did you become interested in photography?

HK: I started in my early teens when my mother gave me a Kodak Pocket camera as a birthday gift. Although it was really just a toy camera, I fell in love with the idea of preserving and documenting what I was seeing around me.

For now, my photography is a serious hobby. It is more to balance the daily activity in my life. Slowly but surely, I'm aiming in that direction.

f11: What drives your passion for photography?

HK: As you know, I live in Indonesia, a country known as the biggest archipelago nation on earth. We are surrounded by beautiful nature ranging from the ocean to the active volcanos known as the ring of fire. Nature is my main driver of passion, and photography is the tool of my expression.

f11: Which photographers have influenced your work?

HK: I love Ansel Adams for his mastery of playing with tones. With just blacks, whites and greys, he can transform a mundane scene into a perfect atmosphere. His Zone System method is a must for those interested in black and white. I always remember his quote "You don't take a photograph, you make it". Michael Kenna is another master who inspires me deeply, especially in the art of his composition. One of his trademark styles is simplicity; he shows us that less is more.

f11: Tell us about attending the Brooks ▶



Morning Dance: West Java - Indonesia, private collection. Late morning fog rolling over the Java highland. Nikon D700 with 24-70mm f/2.8 lens. © Hengki Koentjoro

Institute in the USA, how long were you there, what were your experiences?

HK: I studied at Brooks from 1988 to 1991 majoring in Video production. I learnt the basic skills of photography in the early years, great technical schools really teach the very basics of photography. There was no digital camera back then, but I'm glad I started with film because of the sound fundamental knowledge I learned at Brooks especially in black and white photography. But best of all, I got the chance to travel to the US and savor it's beautiful natural environments with fellow "Brookies".

f11: Do you still keep in touch with people you studied with at Brooks, or with any of the tutors?

HK: During my study I made many friends from all over the world, I got to study their culture and they studied mine. I still keep in contact with them, especially friends from my own country. Most of them are in Jakarta and work within the industry.

f11: What equipment do you favour, and why?

HK: In terms of equipment, I think both of the major brands are excellent, I'm a Nikon user – and a Canon user, and it would be a pity not to take advantage of these excellent camera systems. They all have their own characteristics and I find it difficult to choose. I simply know what to use under certain conditions, based truly on my personal preferences. At the moment I'm using the Canon 5D and Nikon D700, both full-frame.

f11: What's on your equipment wish list right now?

HK: My dream camera would be a Leica M-Monochrom: The M-Monochrom has no colour filter array in front of the sensor, meaning it captures more of the available light but cannot perceive colour. It also means ▶



*Net: Manado, North Sulawesi – Indonesia, private collection.
Nikon F3 with Nikkor 80-200mm f/2.8 ED lens and Kodak T-Max 400. © Hengki Koentjoro*

there is no need for de-mosaicing (the process of combining colour information from adjacent pixels), so higher levels of detail are retained. With the price tag being where it is, I think this is just wishful thinking.

f11: Tell us about your post production techniques and preferences? What computer equipment and software do you use?

HK: Photoshop and Lightroom are my workhorses of software together with Apple iMac hardware. I pretty much do what I used to do in the traditional darkroom with these two programs. I'm using Lightroom for my black and white conversions and Photoshop for fine-tuning.

f11: Do you still shoot any film, or do any traditional darkroom work?

HK: I work only in digital now; the quality is excellent and the process very economical. However, I still love and crave film because there is no substitute for the beautiful grain; it has that special character that cannot be replaced with digital grain. They have their own character but my background at Brooks shaped my perception and love for film photography.

f11: Do you print your own work? If so, what equipment do you use, what materials do you favour?

HK: For printing, I usually give it to the experts, and with the technology now available, as well as the choice of excellent paper, I don't have to worry at all. My paper preference is for the Hahnemuhle Baryta paper – known for its richness in the blacks, and brilliant pure whites. ▶



Shadow puppet: Jogjakarta, Central Java – Indonesia, private collection. Nikon F3 with Nikkor 80-200 f/2.8 ED lens and Kodak Tmax 400. Shadow Puppets are an art form from Central Java, they are performed to entertain as well as to spread the philosophy of good against evil. Most of the time they use the story from ancient Hindu manuscript the Mahabharata and the Ramayana. © Hengki Koentjoro

f11: What is the photography scene like in Indonesia?

HK: With many Indonesian students graduating from professional photo schools, the business is competitive, even though it is still a young industry.

f11: Has the global financial crisis had a major impact on professional photography in your part of the world?

HK: The economy is surging forward in Indonesia at the moment despite the recession in most of the western world. Many jobs are created by this surge, and photographers are enjoying the prosperity. However, as time goes by, the field is expected to get very saturated and competitive, but this is good for consumers as they have more choices at competitive prices.

f11: Outside of photography, what are your interests and hobbies?

HK: I love the water, so most of the time (if not photographing) I enjoy water-based sport such as swimming, diving and rafting. Water gives me a sense of calm and relaxation.

f11: You seem to travel quite a bit, is this for work or pleasure?

HK: My daily job as a videographer requires me to travel extensively around the archipelago, mostly shooting for factories and mining, as well as plantations. It's a blessing in disguise because I love to spend more days exploring the area for photography after the job is done.

f11: Are you working on any specific projects at present?

HK: At the moment no, nothing special on the horizon, maybe a book at some point but I'm still searching for funding.

f11: What is the one location in the world you would most like to visit for photography?

HK: My dream locations would be: Iceland for the disappearing iceberg, and Palau for the underwater adventure. I also hear rave recommendations for New Zealand, and as my mother lives in Sydney, it's not far away from Auckland.

f11: Many thanks Hengki, perhaps we'll see you here in the not too distant future then?■

TS

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Rhythmic: Magelang – Central Java - Indonesia, private collection. Nikon D700 with 24-70mm f/2.8 FX lens. Early in the morning is the time to catch layers form by the mist and the rain forest. So many angles to photographs, it's easy to get lost. © Hengki Koentjoro



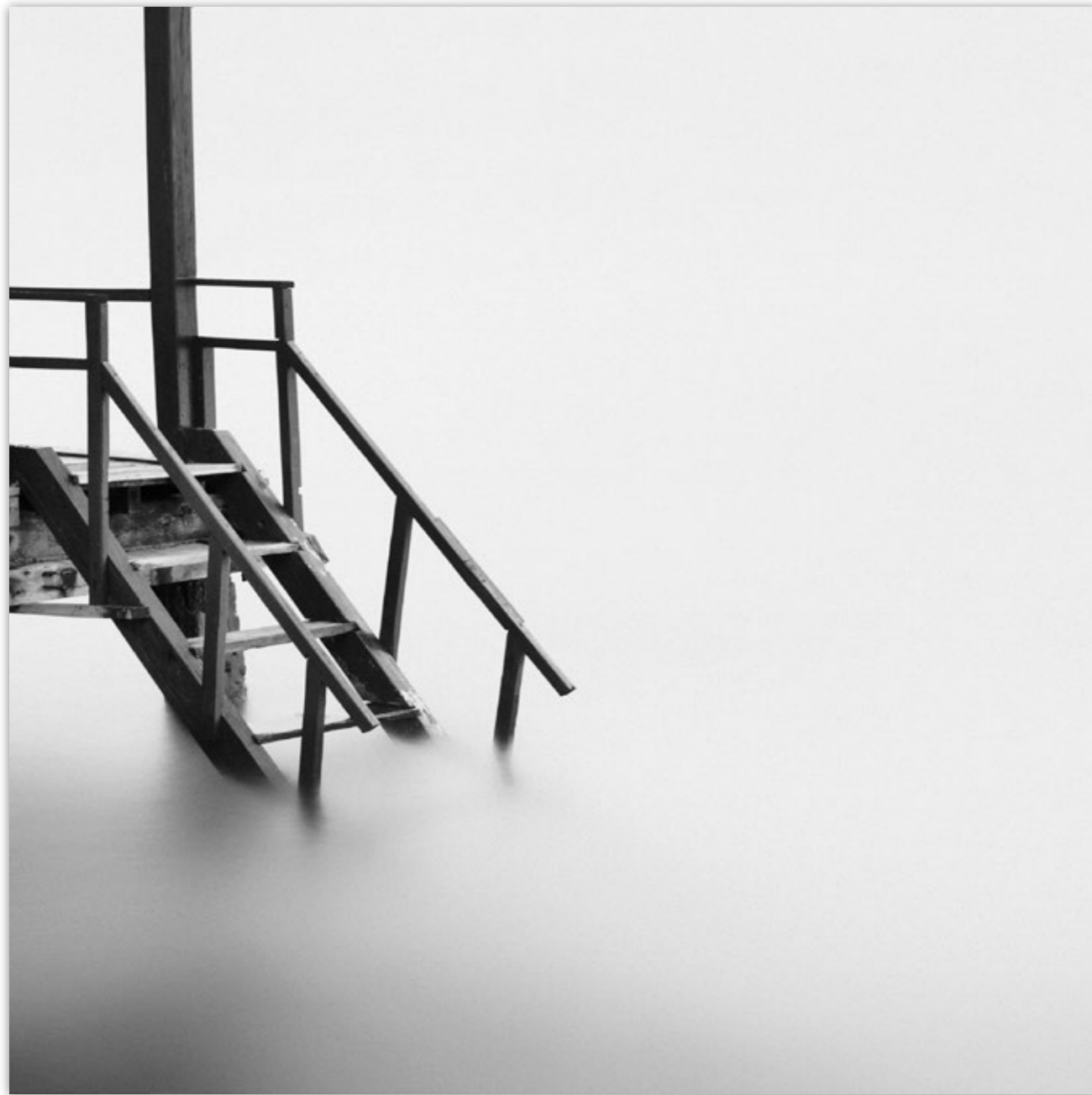
Circus: Sydney – Australia, private collection. Nikon F3 with Nikkor 80-200mm f/2.8 ED lens and Kodak T-Max 6400. The light was not bright enough, so a push of ASA to 6400 was needed to freeze the action with minimal illumination, a bit grainy but it served the atmosphere and mood. © Hengki Koentjoro



*Zen Garden: Kawah Putih – West Java - Indonesia, private collection. Nikon D700 with 24-70mm f/2.8 lens.
To portray the serenity and tranquility of this scene a long exposure of 2 minutes is applied using ND filter of 9 stops.
© Hengki Koentjoro*



© Hengki Koentjoro



*Stairway: Seribu Island – West Java - Indonesia, private collection. Nikon D700 with 24-70mm f/2.8 lens.
To smooth the water surface, a 2 minute exposure is applied to get a minimalistic nuance. © Hengki Koentjoro*



*Detach: Ambon Coast – East of Indonesia, private collection. Nikon D700 with 24-70mm f/2.8 lens. A long exposure of
3 minutes using ND filter of 9 stops. The ND filter allows a long exposure in broad daylight. © Hengki Koentjoro*



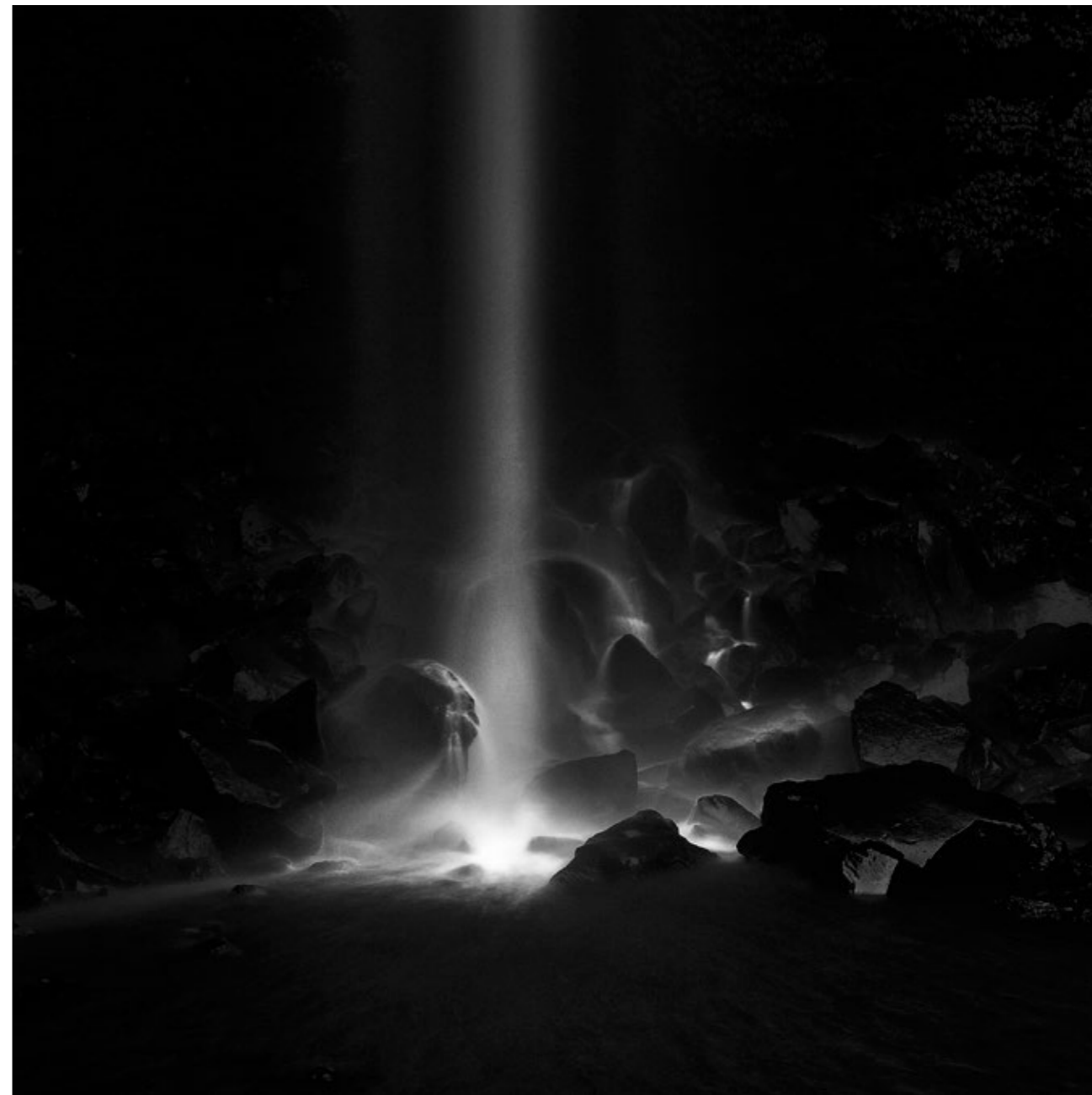
Venice Van Bali: Ulun Danu, Bali –Indonesia, private collection. Nikon D700 with 24-70mm f/2.8 lens. Gondola of Bali, trying to get the atmosphere of Venice. Exposure: 2 minutes with ND filter – 9 stops. © Hengki Koentjoro



Ocean Journey: Parangtritis Beach, central Java - Indonesia, private collection. Nikon D700 with Sigma 600mm f/5.6 lens. The 600mm lens tends to flatten the back, middle and foreground of the scene; they seem to pack together. Exposure: ASA 800, 1/1000 at f/11. © Hengki Koentjoro



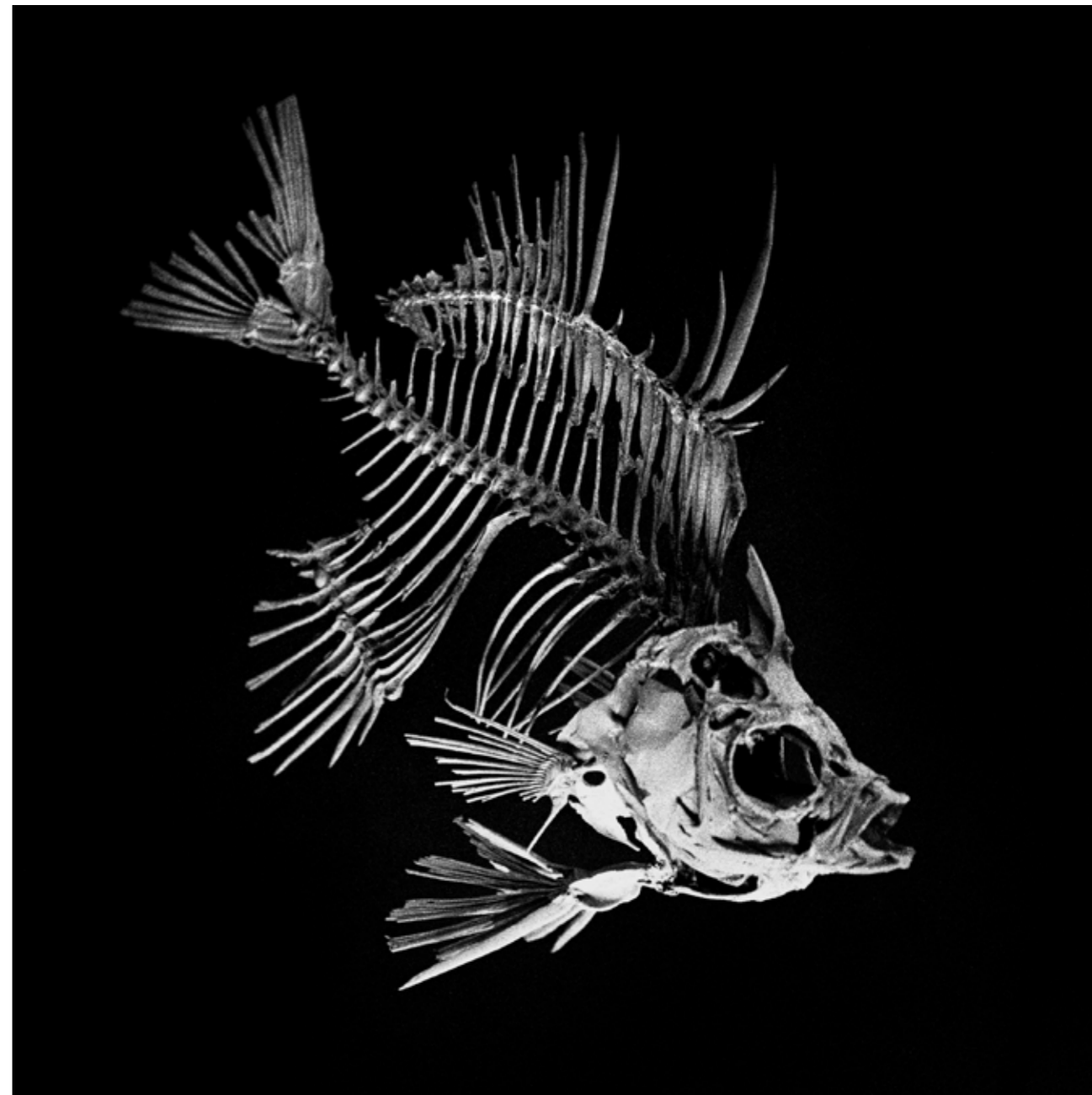
Solitaire: Bangka Island – North Sulawesi - Indonesia, private collection. Nikon D700 with 24-70mm f/2.8 FX lens. A long exposure time was used to accentuate the surreal mood while the still, smooth ocean gave the photo a dreamy feeling. Exposure: 1 minute, f/5.6 ND filter – 9 stops. © Hengki Koentjoro



Descend: Cobanrondo waterfall – East of Java - Indonesia, private collection. Nikon D700 with 24-70mm f/2.8 lens. A long exposure has created dramatic water movement and a slight underexposure accentuates the waterfall. Exposure: 45 seconds at f/5.6 with ND filter of 9 stops. © Hengki Koentjoro



*Infinity: Santa Barbara – California - USA, private collection. Nikon F3 with Nikkor 20mm f/2.8 lens.
An extreme underexposure of 5 stops is applied to get the dramatic low-key atmosphere of the railroads.
© Hengki Koentjoro*



*Skeleton 03: Museum of Natural history, Sydney – Australia, private collection.
Nikon F3 with Nikkor 80-200mm f/2.8 ED lens and Kodak T-Max 400.
© Hengki Koentjoro*

► *Following spread: Skeleton 05: Museum of Natural history, Sydney – Australia, private collection.
Nikon F3 with Nikkor 80-200mm f/2.8 ED lens and Kodak T-Max 400.
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At the heart of the image



The flowers of Cape Town offer food and protection to some beautiful birds like this male Sunbird. Canon 5D with 100-400mm lens @ 400mm, Program mode with fill-flash, f6.7 1/200 second at 100 ISO. © Darran Leal

On location

Cape Town – South Africa

A location that is often not considered as ‘a part of Africa’, is Cape Town. Why? Because it has few big game animals and little indigenous contact. However, while it is thin in these two areas, it more than makes up for the deficit with stunning floral displays, unique nature and incredible seascapes and landscapes.

I have been fortunate to travel to the bottom of South Africa several times and can say that it should be a destination for photo enthusiasts. Security seems to be the first point mentioned as a potential negative in a conversation about Cape Town. Like anywhere in the world, travel correctly and you are unlikely to have problems. We have never had a problem as we travel in a small group and use the local expertise of a professional guide. While nothing in travel or nature is guaranteed, these two key points make a definite difference.

What makes the Cape different from New Zealand and Australia is the bio-diversity from plants to animals and the fact that you can easily link this region up to other African experiences. The game reserves further north like Kruger National Park, add powerful reasoning to add an extra week to your holiday and visit the Cape.

In Spring (August/October) the wild flower season is an opportune time to shoot the

Cape region. The diversity of flora at this time is mind blowing. Along any of the roads, it is possible to shoot new flowering species each day. The shapes, colour and sizes are simply - breathtaking!

My 105mm macro lens becomes my key creative tool, but I am not negative to using a long telephoto zoom as well. While not true macro, it does allow for a different perspective on the larger flowers. I also use this lens, with flash on camera just in case, for bird photography. The Sigma 50-500mm is perfect as it's wide range offers a fantastic travel tool being relatively light and compact, yet powerful. On an APS sensor, it becomes a 75-750mm lens equivalent!

The wildlife of the region is diverse, all be it with limited access to big game animals. My favourite ‘game’ is the Rock Hyrax. These cat sized creatures are cute and as the name implies, they love to live on rocks. Usually they are shy and very hard to shoot. However, at ‘The Cape of Good Hope Nature Reserve’ they can be approached very close for unique images. My favourite style is to shoot them on a cliff edge, with the rolling ocean as a backdrop. This location is also unique to shoot ostriches, *Struthio camelus*, on a beach.

The reserve was established to protect the ▶



fragile and beautiful “Fynbos” flora. Wildlife within the boundaries of the reserve includes Bontebok, Cape Mountain Zebra, Steenbok, Grysbok and Chacma Baboon. Have those long lenses ready!

Kirstenbosch Gardens is a ‘must do’ shoot location. In fact, I go at least twice every visit as the flowers are stunning, they are named to help with identification and due to the available food of nectar and insects, are home to beautiful birds. Two of the main bird types are Sunbirds and Sugarbirds. The mix of colours is simply amazing! Founded in 1913 and lying on the eastern slopes of Table Mountain, Kirstenbosch covers an area of 828ha, of which 60ha is cultivated with indigenous flora with the remainder uncultivated areas, protected as a natural floral reserve. Kirstenbosch is a living display featuring almost 5000 of the 20,000 indigenous floral species of South Africa.

Are you an adrenaline freak? Then you should target the Great White Pointer shark experience. Hermanus is a key departure point and in spring, can offer Right Whales, just a stone throw from the shore. A short boat trip has you out in deep water and offers the chance to experience the scariest shark on our planet. Our last shark trip offered 8 white pointers! The water was freezing, but it did not stop me jumping in the cage for a face-to-face adrenaline experience. Shooting these giants from the upper deck was a treat and it offered the best results.

The Cape’s rugged coastline is fantastic for the landscape photographer. Here I like to slow the shutter speed down and get surreal early light creative results. The region offers continuous rocky headlands and shores that are occasionally broken by white sandy beaches. Endless landscape opportunities...

Table Mountain should be saved for last. The view from the top, Mclears Beacon, at 1087m, is spectacular and again, you will be offered

beautiful flowers and a few birds. Lunch on the nearby coastline is a perfect way to finish off a top African adventure, before your flight out.

Cape Town is a fantastic location that I highly recommend.

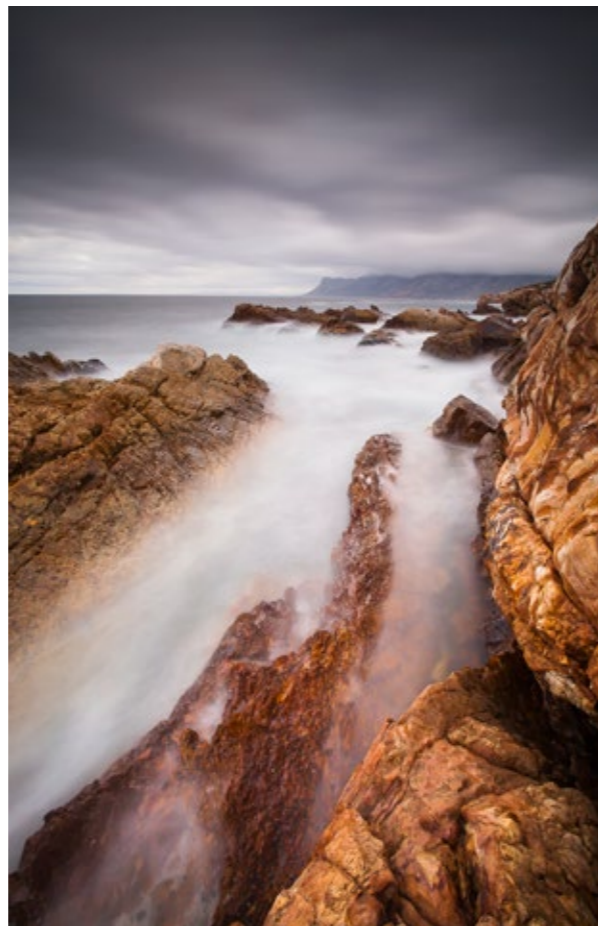
Enjoy your photography... ■

Darran Leal

darran@f11magazine.com
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► *African Penguins at Boulder’s Beach. They nest in front of houses on the rocky coast. Canon 5D with 17-40mm lens @ 32mm, Program Mode with fill-flash, f9.5 1/200 sec at 100 ISO. © Darran Leal*

▼ *The Cape Town region has rugged coastlines and beautiful bays. Canon 5D with 17-40mm lens @ 17mm, Manual mode with ND filter, f22, 40 seconds at 200 ISO. © Darran Leal*



▼ *The flowers of Cape Town in spring are truly one of the worlds most amazing nature experiences. Canon 5D with 17-40mm lens @ 17mm, Aperture Priority f11 1/500 sec at 100 ISO. © Darran Leal*



Using still photography to create a Digital Audio Visual

A key competition in the Photographic Society of New Zealand's calendar year is the Jack Sprosen Memorial Trophy for Digital Audio Visual sequences, held in November each year. The competition came about following Jack's death in 2005, when his family donated a trophy in his memory to recognise his outstanding contribution to PSNZ over the many years.

Jack was a photographer who successfully embraced black and white, colour slides, audio visuals, digital and digital audio visuals – in fact he was passionate for any genre of photography and equally passionate about furthering the skills of others.

Such was his contribution to PSNZ he was awarded an Honorary Fellowship – PSNZ's highest honour – in 2001. Since the introduction of the Jack Sprosen Digital Audio Visual competition, interest and participation has increased making the judges decisions more difficult each year.

Although many photographers producing audio visuals (AVs) are starting to introduce 'fusion' – still images intermixed with video clips, the Jack Sprosen AV competition does not allow video to be included, making this PSNZ's unique point of difference.

Here are a few key points from Trish McAuslan, APSNZ, Coordinator of the Jack Sprosen Memorial Trophy. First rule of thumb is to find your idea before taking any photos. Then plan it out on a story board, or a visual outline of what and how you are planning to tell it in the AV, so the sequence of the story is clear to the viewers, or judges.

The AV is a sequence of still photographs with an audio track built around the story line or theme with each element reinforcing each other. There should be an introduction, progression of the storyline and a conclusion. The images can be supported with narrative, text and graphics.

The AV should be produced on a stand alone software programme so that the AV doesn't require the programme it was created in to be on the computer when it is played. There's a variety of programmes to choose from, suitable for Windows and Mac users, including PicturesToExe, ProShow Gold or ProShow producer and FotoMagico, to name a few.

The photography needs to be good quality, but not necessarily exhibition standard. Dissolves and transitions also need to be effective and smooth. Of course the audio needs to be well chosen to ensure it fits and enhances the story or theme. The music is equally as important as choosing the photographs, so it creates a mood, or reflects what is happening with the visual imagery. If sound effects are used they need to be subtle and blend into the overall audio.

All competitions have rules which outline what is acceptable in that competition and it is up to every entrant to familiarise themselves with, and follow, the rules.

For more information on creating a Digital Audio Visual and the Jack Sprosen Memorial Trophy competition go to the PSNZ website.

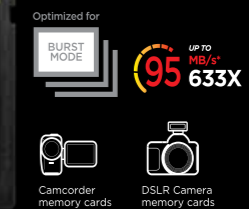
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A splendid pair

Mr Getty and Mrs Reuter

What a pair of splendid and busy photographers we have on earth, and come to think of it, in space.

I thrill as I open magazines, newspapers and even on-line sites to be able to marvel at the current exploits of these two intrepid photographers.

They seem to get to all the worlds most exotic places, the best games, the depths of most war zones and yet still have the presence and calm to record the most rare and delicate treasures.

I wonder about their kit, what amazing and robust cameras and lenses they carry, the computers, the support people to ensure they get from battle, to stadium, to deserts and poles. The airpoints alone that they earn would make my eyes water.

Of course many magazines don't use them, they use others, but what are they missing out on by not using these two giants of photography?

At the end of each day, each week, Mr Getty and Mrs Reuter must look back with pride on seeing their name attached to so many feature photographs, covers, double page spreads, posters...

Oh how thankful they are that so many

publishers, editors, and art directors recognise their unique and prodigious talents.

Of course there is a reason why they are in such demand, a reason why they need to work so hard and travel such a lot. And that is thanks to the ultimate creative director, the one who sees everything in sink or swim terms: the corporate accountant. The part of the creative team that writes the contracts, that sets the budgets, that pays the accounts.

Thankfully for Mr Getty and Mrs Reuter, they get name recognition which keeps them in front of everyone. Of course name recognition does not include their extended family – the friends and relatives who probably should get some recognition?

They are really pleased that they get such universal name recognition and perhaps feel some sorrow that newspaper photographers after first run generally lose their rights to recognition and ownership and the images get known as Corbis, Fairfax and APN and other such non-entities. Even Lonely Planet is a photographer...

Of course it is a bit of a worry when they discover from time to time that a lot of photographs they have taken turn up in the oddest places: sales leaflets, church newsletters, wedding invitations and on a lot of websites.

But they rest assured that at least they get a few pennies each time – hopefully it all adds up – because that is a 'volume' business.

There are a few keen young snappers too, always trying to knock them off the perch – young Mr Corbis and now the world is becoming so multimedia, so moving, so much new technology – everyone is shooting moving footage too.

So they face new people, often with exclusive access, often with all rights tied up, moving and still; all territories, all channels. The big events just want one media outlet, one broadcaster, to manage it all.

As an observer, it is nice to see some magazines do note other photographers, commission them, and recognise their work by attaching their name to the images.

Sadly it is those who should perhaps be showing leadership, waving a strong local flag of creative recognition that do not pull their weight.

One of the few rights remaining with photographers in these issues are the often intoned 'moral rights'. They are poorly understood and poorly respected.

It's about time photographers stepped up to the plate and demanded that respect.

Then it won't only be Mr Getty or Mrs Reuter that get all the work, and their name in the credits...

MS

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**BUT WAIT –
THERE'S MORE...**

f11

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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.

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Enjoy.

ACMP makes submission to Inquiry into IT Pricing.

ACMP has made a submission on behalf of members and the photographic community to the Inquiry into IT Pricing being conducted by the Australian House of Representatives Standing Committee on Infrastructure and Communications. One of our members Mark Arundel, bravely stepped up to lead a committee, and spent a period of his free time canvassing input from other Photographic Associations in the region, as well as other affiliated creative associations.

One of the aims of the Inquiry is to find out why companies such as Adobe, Microsoft, Apple and others feel it appropriate to price products significantly higher in Australia.

Most recently, photographers would be aware of the significant price difference being charged by Adobe in Australia for the new Adobe Cloud subscription service.

The ACMP Board was interested in hearing members and other photographers views and experiences with respect to this Inquiry. Those who did, contributed experiences to the Standing Committee's Terms of Reference listed below, and while this piece will be published as the submission is presented, we will publish the submission in the news section for reference.

The Standing Committee will inquire into and report on:

(a) Whether a difference in prices exists between IT hardware and software products, including computer games and consoles,

e-books and music and videos sold in Australia over the internet or in retail outlets as compared to markets in the US, UK and economies in the Asia-Pacific

(b) Establish what those differences are

(c) Determine why those differences exist

(d) Establish what the impacts of these differences might be on Australian businesses, governments and households

(e) Determine what actions might be taken to help address any differences that operate to the disadvantage to Australian consumers

Visit the inquiry website here.

If you wish to comment or add further comment to the committee please email: ITPricingInquiry@acmp.com.au

The ACMP wishes to thank one of our fantastically generous members, Mark Arundel for agreeing to coordinate this on behalf of the Board. He bravely offered his convalescence time after a surgery to undertake this research.

Please address any questions you may have regarding the study to Mark Arundel: marka@acmp.com.au

Don't forget to check out the new pages at www.acmp.com.au for updates as they are presented.

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For the first time outside Europe, Hasselblad A/B in association with CR Kennedy NZ Ltd invite you to a photographic workshop in The Hawke's Bay - New Zealand's premier Food, Wine and Art Deco region.

For those discerning photographers thinking of moving to medium-format, here is your opportunity to experience it, with Hasselblad A/B and CR Kennedy NZ Ltd as your hosts.

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AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

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AUSTRALIA'S PROFESSIONAL PHOTOGRAPHER OF THE YEAR ANNOUNCED

Sport photographer Adam Pretty has been named overall winner at the 36th Canon AIPP Australian Professional Photography Awards (or 'Canon AIPP APPAs').

Adam walked away with \$20,000 in Canon prizes and the prestigious title of 2012 Canon AIPP Australian Professional Photographer of the Year for his stunning images. In addition he received the 2012 AIPP Australian Sport Photographer of the Year award.

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

'As the photographic landscape changes, we need to modify the categories to accommodate the volumes of work we are seeing in other areas,' says Canon AIPP APPA Chairman and Judge, David Paterson.

The Canon AIPP APPAs are a celebration of photographic excellence and represent the pinnacle of Australian professional photography – also some of the best in the world.

Winners for the 2012 Canon AIPP Australian Professional Photography Awards are:

- 2012 Canon AIPP Australian Professional Photographer of the Year - Adam Pretty, Sydney NSW
- 2012 AIPP Australian Advertising Photographer of the Year – Easton Chang, Warners Bay NSW
- 2012 AIPP Australian Fashion Photographer of the Year – Genelle Bevan, Berwick, VIC
- 2012 AIPP Architectural Photographer of the Year – Tim Griffith, Castlemaine, VIC
- 2012 AIPP Fusion Award – Matthew Ebenezer, Toowoomba, QLD

- 2012 AIPP Australian Sport Photographer of the Year - Adam Pretty, Sydney NSW
- 2012 AIPP Australian Travel Photographer of the Year – Todd McGaw, Brisbane, QLD
- 2012 AIPP Australian Landscape Photographer of the Year – Jackie Ranken, Queenstown, NZ
- 2012 AIPP Australian Science Environment & Nature Photographer of the Year – Darren Jew, Brighton, QLD
- 2012 AIPP Australian Documentary Photographer of the Year – Lesley Downie, Noosa Ville, QLD
- 2012 AIPP Australian Illustrative Photographer of the Year – Charmaine Heyer, Mooroolbool, QLD
- 2012 AIPP Australian Fine Art Photographer of the Year – Hilary Hann, Kent Town, SA
- 2012 AIPP Australian Portrait Photographer of the Year – Sue Bryce, Leichhardt, NSW
- 2012 AIPP Australian Family Photographer of the Year – Jonelle Beveridge, Banjup, WA
- 2012 AIPP Australian Wedding Photographer of the Year – Ryan Schembri, Drummonye, NSW
- 2012 AIPP Australian Creative Photographer of the Year – Kelly Brown, Kenmore Hills, QLD
- 2012 AIPP Student Photographer Of The Year – Ona Janzen, Blackheath, NSW
- 2012 AIPP Tertiary Photography Institution Of The Year – Photography Studies College (PSC), South Melbourne, VIC
- 2012 Highest Scoring Colour Print Award – Charmaine Heyer, Mooroolbool, QLD
- 2012 Highest Scoring Print Monochrome Award – Jose Luis Guardia, Granada
- 2012 AIPP Australian Album of the Year Award – Nadine Saacks, rose Bay, NSW
- 2012 AIPP Australian Photography Book Award – Fier Institute, Capalabar, QLD

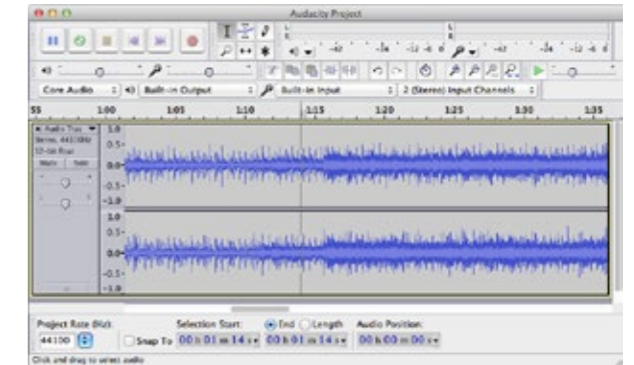
For further information, visit www.aipp.com.au

Budget Software For The HDDSLR Film Maker

As last month's column focused on budget lenses for the digital filmmaker, it is only logical to devote a few lines to discussing a few software tools which could benefit those with limited resources in their visual storytelling projects.

For the vast majority of DSLR filmmakers, the assembly of stories made digitally has almost always relied on computing environments bearing the Microsoft or Apple moniker. Software tools for image and video editing have followed the same Win-Mac trail for decades and are likely to remain in the proprietary domain for a long time. While IT giants dismissed the open-source philosophy as a mere fad, unworthy of many R&D dollars, the open-source community has applied itself to the challenge with some vigour.

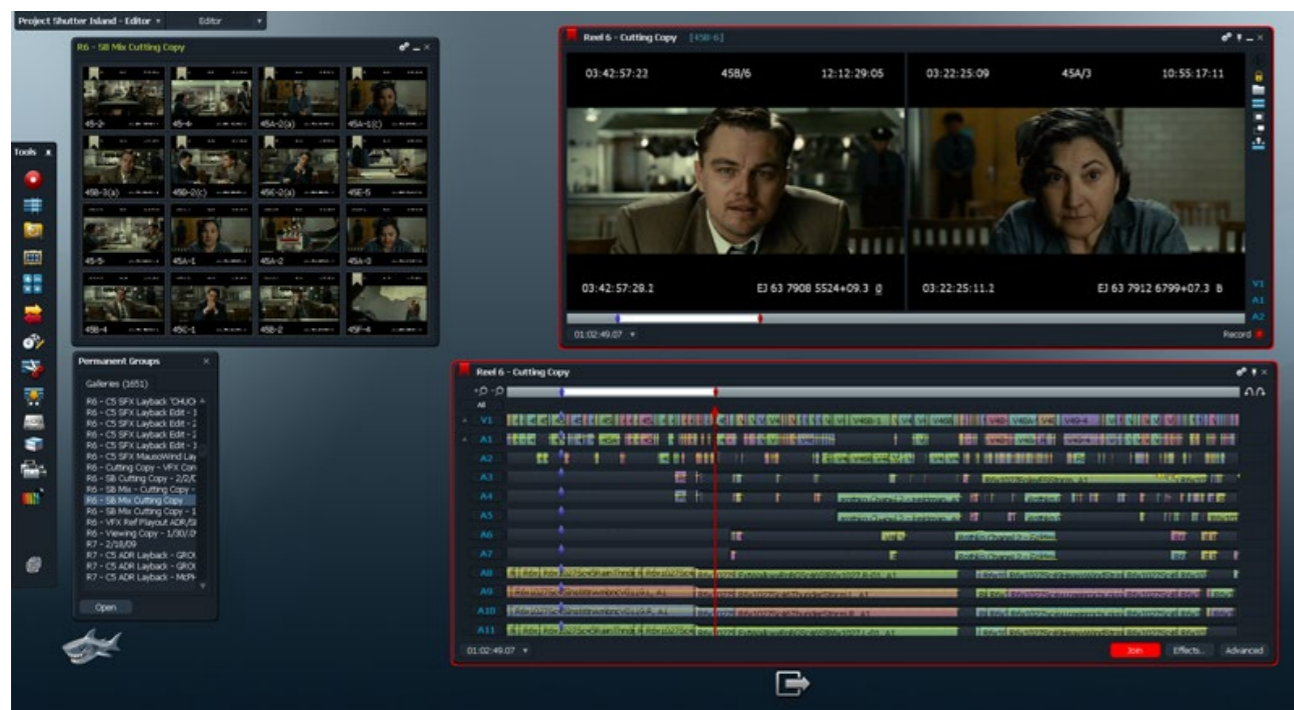
At the pillars of the open-source and free software movements is the ubiquitous Linux operating system. With less predilection for behind-the-scenes, Linux and its many variants are found at the helm of most airlines' in-flight entertainment systems, at air traffic control towers, inside nuclear submarines, at The New York Stock Exchange, Facebook, Google



and Amazon.com; even Android phones and the TiVo digital recorder have their roots in the Unix-based Linux operating system. Linux is open-source indeed and free software is, well, up for grabs.

But Linux isn't the only representative of this growing and open environment. Despite the rampant brand allegiance and the manufactured "industry standards" often specifically concocted by manufacturers, a number of free programs have been around for a while, and their feature sets make them great alternatives to the slickly packaged software available commercially. Evidently, as open-source software is largely collaborative, the level of support may not be the same as what you may be accustomed to. Finding issues to problems will almost certainly involve posting questions on user forums.

Who remembers Lightworks, the Academy and Emmy award-winning digital editing system?. First introduced in 1989, Lightworks gained rapid acceptance amongst a professional following and has been used to edit a large number of high profile films such as Mission Impossible, The Aviator, Hugo, and The King's ▶



Speech. Possibly prompted by the supremacy of Apple and Avid, Lightworks' parent company EditShare's strategy is now to distribute the product in two versions, which are – mostly – free. The more advanced Lightworks Pro costs USD\$60 and incorporates all manner of codecs and file formats including ProRes, XDCam, DPX. The free version comes with limited codec support but remains a very powerful editor. Among other things, Lightworks offers a range of real-time effects, native support for resolutions 2k DPX or RED cameras, or editing features for multi-camera environments. Although Lightworks is still only available for Windows, 64bit versions for Linux and OS X are around the corner. If you are unfamiliar with Lightworks, check out a few videos of the software in action here.

Another veteran free cross platform software of great use to digital storytellers is sound recorder and editor Audacity. While it's no

audio workstation platform like Pro Tools, Audacity supports 16, 24 and 32-bit sampling, unlimited undo-redo and an architecture allowing for the addition of plugins. For studio work, Audacity will record from line input, mic or any USB or Firewire input over several channels simultaneously. Audacity version 2.0 is available for Windows, OS X and Linux but this requires compilation of source code.

Should you favour a particular piece of open-source software and would like to share it with our readers, please email me and it will be included in a future column.

Until next month, take good care. ■

Karim Sahai

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www.karimsahai.com

blog.karimsahai.com

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

The business of photography

Branding – it's not a logo

You must consider your photography career from the business aspect as much as the photography. I began this series encouraging you to keep your passion alive and not turn pro. Assuming you ignored my suggestion, I've covered how to price, how to differentiate and more. Make sure you check out the previous columns once you've enjoyed this one, if you're serious about a long career as a photographer.

Branding is often cast aside in favour of real work. I'm a big fan of looking to other industries and bigger companies to deduce what's really important. Since they obsess about their brands, it seems likely it's something we should obsess over, too.

I was recently lucky enough to spend two days with Kevin Roberts. If you haven't heard of him, as well as being one of the world's most successful, wealthy, charismatic businessmen and leaders, he's the CEO of Saatchi and Saatchi and author of the infamous book "Lovemarks". He knows a thing or two about branding and running a company.

He ran me through several exercises that were enormously useful. The first is to come up with your One Word Equity.

If you had to distill yourself into one word, what would it be? Have a good long think

about it until you work it out. Ask your friends, clients and family if you've got it right. If not, try again.

It all sounds a bit airy-fairy. But how much easier is it to work out what you want to do when you have an understanding about who you really are?

Now you're in this frame of mind, what's your One Line Dream? If you dig hard enough, you'll find every great company knows theirs, although they often keep them private. It has to be immeasurable and by definition seemingly impossible to achieve.

Here's an example... had I done this right when I began my photography career, I'd have defined my One Line Dream as something like: "Be a car photographer with an agent in the USA and EU whose photography defines the automotive industry."

Pretty much impossible for me at the time. But had I at least vocalised that and written it down, I could have begun to work back to see what I'd have to do to get where I wanted to be in my dreams. That would have led me to plan who my clients need to be this year, to lead to the next level of clients next year, and so on, until I'd achieved my dream. Or fail, but be much closer to it than I'd have otherwise been. ▶

If you don't know where you're heading, how can you work out what to do now?

As a commodity business, to outperform as a professional photographer you have to be at the absolute top of your game every single day with every interaction you're involved in. Otherwise someone else who's trying harder and who has more focus will beat you to it.

My first big break, which was really a little break, began when I met a photographer working for a big newspaper. I asked if I could shadow him for a couple of days. He said "Sure!" and handed me his number. I called him and left a message.

I called back the next day. Then, the next. Then I had a break and waited a day before calling him again. Sometimes I'd leave messages and sometimes not, but I kept at it for two weeks. Finally he picked up his phone on the second ring and abruptly invited me to work with him the next day.

After a few hours that day I asked him if he'd been on holiday. "Nope," he said. I asked if his phone had been lost, or off. "Nope," he said, before explaining to me that every time he offered someone the chance to work-shadow him, he ignored them for two weeks to see if they really wanted it.

I really wanted it. It turned into a pivotal friendship that led to considerable opportunities. I heard a similar story from internationally successful photographer Simon Townsley who blagged his way past security and the front desk to present himself to the photo editor of the Sunday Times in London to kick off his career.

Australian photographer Peter Eastway once explained to me how the path to \$300,000 in revenue a year seems a lot more achievable when you break it down across a five-year plan. Start with a paltry \$40,000 pa. If you can't make that little from your photography

you should give up. Double that the second year to \$80,000. Work hard to double that to \$160,000 in the third year. Springboard to a \$320,000 year-end in the fourth year. See where this is going? 100% year on year growth is extremely difficult, but if you don't set targets you're unlikely to enjoy even 10% growth year on year by anything other than chance.

Define who you are, where you want to go and then chase your chosen goals and dreams relentlessly. ■

James Madelin

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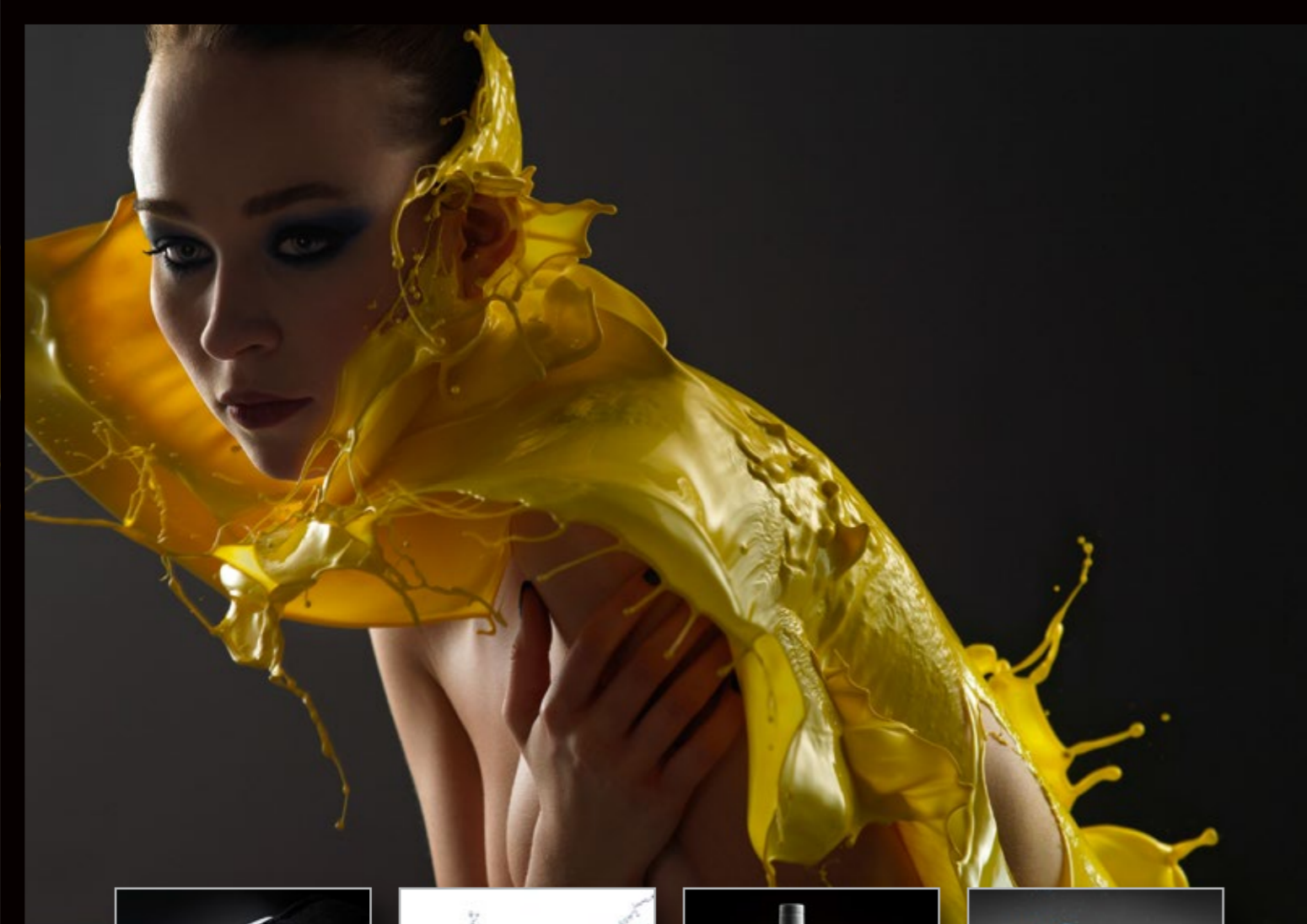
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Talia Stephens of Take My Photo talks about her involvement with NZIPP.

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

When I started my business I knew I wanted to be a part of a professional photography organization. Having a qualification through NZIPP really helped my clients have more confidence in me and my abilities as a photographer.

Weddings were my main focus back then and I felt brides and grooms were aware of the NZIPP as a mark of quality which helped with bookings.

My business has developed over the years and I mainly focus on commercial and portrait photography these days. The NZIPP is still very relevant in these areas of my business as they offer continued education and support.

It's great to network at meetings each month with other professionals and learn from those who have set the benchmark of quality in the industry.

What advice do you have for photographers considering joining NZIPP?

Go to a meeting and check it out. Have a chat to others and see how being a member has helped their business and photography skills. Have a look at the website and see the standard of work that is produced by the members. It's quite inspiring.

Take My Photo Ltd

www.takemyphoto.co.nz

www.photobiz.co.nz

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The aims of the NZIPP are to raise the profile of professional photography, to maintain and improve professional standards and to develop skills and encourage continuing professional development. As an organisation we seek to provide advice, guidance and support on issues relevant to the industry, provide encouragement and friendship through the regional network and to provide a benchmark of excellence to buyers of photography.

NZIPP meetings happen regularly in most parts of the country. You can find local contact information on our [website](#).

And you can follow us on Facebook for information about seminars and workshops happening around the country. New members, and prospective members are always welcome!



OUR EPSON PRO 3880 FINDS A GOOD HOME

The lucky winner of the EPSON PRO 3880 is Terry Hann from New Zealand! A professional photographer, some of Terry's work was featured in f11 Magazine in issue 9, April 2012.

Congratulations Terry, we'll be in touch soon to arrange shipment of your new printer and we're quietly envious of the results you'll achieve with your new printer. No doubt another slew of awards will follow!

Thanks to Alistair, Gavin and the entire team at AARQUE GRAPHICS New Zealand agents for so generously providing this wonderful prize!

Learn more about the EPSON range here: www.aarque.co.nz

CHRISTINE WINS KARL TAYLOR PHOTOGRAPHY DVDS!



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See their fantastic range of DVD products for photographers of all abilities at www.karltaylorphotography.co.uk



OUR JUNE SUBSCRIBER PRIZE DRAW WINNER!

Our lucky winner of the JOBY GorillaPod SLR Zoom tripod with the GorillaPod ball head is Carole Paris from the USA.

We'll be in touch soon to arrange shipment of your new three legged best friend!

Thanks to Terry and the team at JOBY's New Zealand agents, Lacklands Ltd, for making this happen!

Learn more about JOBY here: www.lacklands.co.nz

The Essentials

You can't take it with you
– actually you can!

I've been unkindly called a bag collector in the past, but there's not one bag my collection that I don't use at least once a year.

Bags and cases have always been a moving target for me. As one's equipment inventory changes, so do the requirements for getting it safely to the next job wherever that might be – and safely back home again.

I'll admit I'm kind to my gear. I don't chuck it all in the bag where it can clang together and start looking like the kit of a war correspondent. Am I anal? More likely it's just the fact that I buy my own gear with my hard earned commissions and like to keep it tidy, if not for future re-sale (which incidentally is increasingly important these days as gear becomes obsolete way before it gets a chance to wear out), at least for the fact that I don't enjoy paying repair bills for avoidable damage.

Someone asked me the other day what my studio to location ratio is these days and I had to think long and hard before answering. Although about 40% of my work is "studio" photography, as in it is fully lit, and often on a seamless background of some sort, less than

half of it is done in the actual studio. Today's more demanding clients require me to basically set up a complete studio in a location of their choosing, usually their office or warehouse. Of course they pay extra for this inconvenience. Then there is the move towards using rental studios. I for one no longer pay rent and overheads 24/7 for a studio I use once or twice a week. In this new working environment I need to make the daily process of lugging gear around as painless as possible.

To facilitate this, I have several rolling cases – one huge one for the heads/packs, one for the light modifiers, two for the stands. This allows any combination from a simple two light mono kit (all in the one case) to everything I own! I wouldn't go back to the time before I got wheels on everything for all the tea in China. The difference it makes is astounding, not least because people, such as clients, are more likely to help if they can roll something rather than lug it, and it makes assistants want to come back again. This lot cost a small fortune but would be some of the best money I ever spent on gear – and represents the lowest risk of obsolescence of anything in my inventory.



© Gary Baidon

Camera equipment itself is always a challenge. These days I keep a large rolling case with all of my bodies, lenses, filters, cards, cables and knick-knacks at the ready. Although it's on wheels, it's one heavy unit to heft in and out of the car, up flights of stairs etc, so I tend to pull out heavy items that I know I won't need to make life easier. Sometimes when fewer bodies and lenses are required, I'll utilise one of several smaller bags or cases that I keep on hand. Some of my unkind contemporaries have suggested that this is overkill, but I'd rather arrive looking fresh and eager and organised than buggered and sweaty.

It's never a great look, especially with a new client.

Then of course there are cases for the lappy, monitor and peripherals. It never ends!

Thankfully, there is so much good photographic luggage on the market today that we're spoilt for choice. The clever folk who design and make this stuff will certainly get more of my money before I'm done, and it'll be worth every cent.

GB
(aka Buzzard)

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— Khalil Gibran

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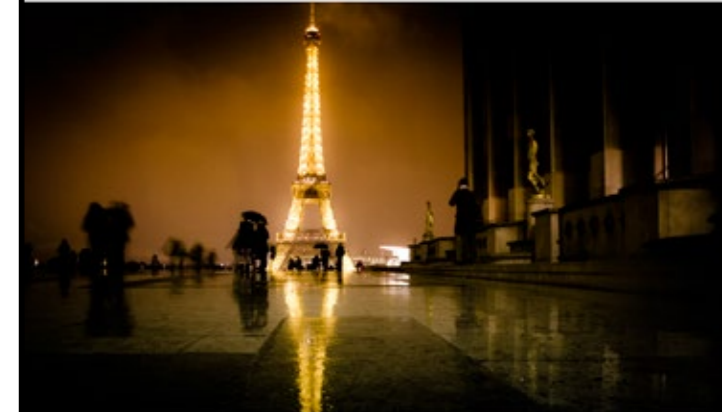
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- Martin Read

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Rising to the challenge

Sydney based Australian photographer Urs Buhlman is well known for his automotive, landscape and location assignments for global clients. His ability to compellingly place a vehicle within the landscape is demonstrated amply by his work and the images shown in his portfolio. His moody and gritty style of portraying a car is a delight and a strong contrast to the chocolate boxed images so often employed.

Urs was one of the speakers at the AIPA Imagenation event in Auckland in June. He wrapped the event late on Sunday afternoon.

He spoke incredibly candidly about the impact that CGI has had on the business of automotive photography, reeling off a list of brands who no longer commission 'actual' photography of their new models, instead relying entirely on computer graphic rendering technologies to produce the images that sell you your new car, van or truck.

While not all automotive manufacturers have yet embraced this as the way forward, it may well be an inexorable conclusion for many, bringing with it economies, flexibility and timing advantages that can mean competitive advantage in a dog eat fellow canine business environment.

Instead of accepting this as a business death blow, or a strong hint towards an all too early retirement, Buhlman rose to the challenge and set about producing the one important element all of these CGI models require for mood, ambiance and ultimate credibility – an actual background image to set the scene, and

place the vehicle in dramatic context. Today, a part of his business revolves around finding, creating and finessing high quality stock background images for just this purpose. As a car shooter himself, these are wonderfully fit for purpose.

His presentation was a virtual business plan for automotive shooters in the same predicament that he found himself in, surprising some in his audience, this writer included. Buhlman described the capture process in detail including the logistics, tools, techniques, post-processing and even the packaging of the images as elements for presentation to the market. Not content to stop there, he took and answered audience questions around final pricing, library percentages, sales volumes, usage and copyright of the images answering every question openly and without hesitation.

To virtually give away the net result of his research and development of a business opportunity in a field already fiercely competitive was an act of extreme generosity, or extreme self-confidence. Perhaps a mixture of the two? Either way, it was pretty hard to leave the room unimpressed with Buhlman's presentation. Supreme self belief, pragmatism and a willingness to share with his fellow photographers, even if one or two of these might ultimately turn out to be competitors.

Kudos to the AIPA for a superb event over two days, culminating in this, which was surely the keynote.

Kudos Urs Buhlman, and if you'll forgive the vernacular, an excellent presentation delivered with aplomb and demonstrating large brass balls. Brilliant!

TS

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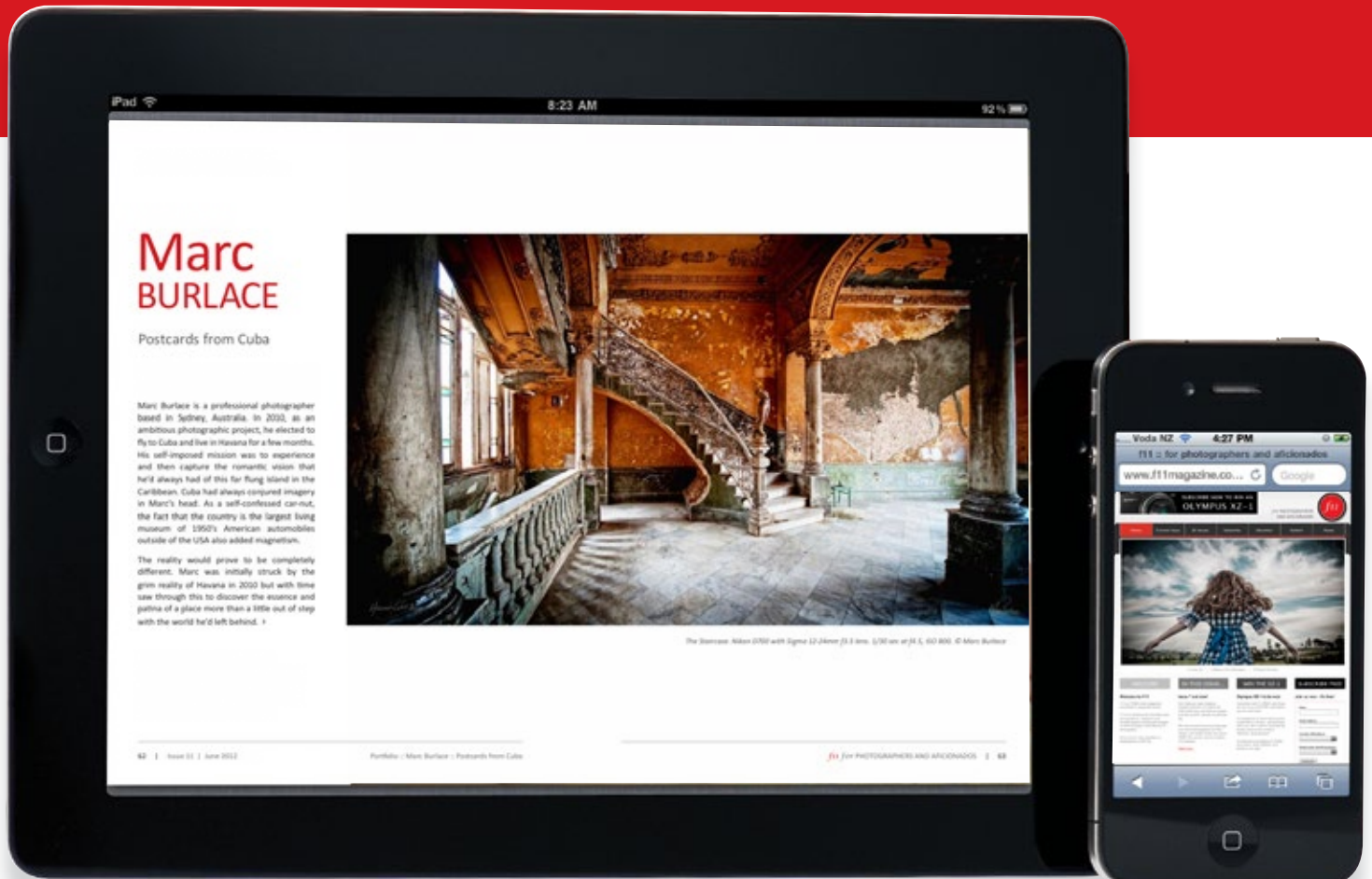
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