

ISSUE 15 | OCTOBER 2012



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

NZIPP AWARDS 2012
From New Zealand to the world

EUGENE TAN
Life in a wetsuit

DIANNE SOUPHANDAVONG
A moment in time

Welcome to *f11* Magazine

Welcome to issue 15, our October 2012 edition.

By the time you read this we'll be 8000 subscribers strong and you will be 1/8000 of our global constituency of interest! Of course, community is a nicer way of expressing this, but we've given that term a hiding recently, hence the word play. Speaking of word play, 1/8000 – sounds like a shutter speed to me so consider yourself rather aptly described by this term.

Our aim is to have 10,000 subscribers by the end of 2012 so anything you can do to help spread the word would be very much appreciated.

In this issue, we interview American photographer/director Vincent Laforet and we feature the work of two Australian photographers, and about 180 New Zealand ones...

Of course I exaggerate wildly for the sake of colour, and as a photographer myself perhaps that's not such a heinous crime?

180 photographers submitted entries into the Epson/NZIPP Iris Professional Photography Awards for 2012, and while we only feature work from 26 of these in our extended coverage I'm certain that all are with us in spirit.

I had the pleasure of spending three days amongst them during the judging of this year's awards and apart from a few discrete rumbles, Christchurch was on her best behavior.

All of my usual co-conspirators are here as usual, lending their thoughts and musings to the mix that we serve up as your regular tot of *f11*.

Enjoy.

Tim

tim@f11magazine.com

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f11 Magazine

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:: Dianne Souphandavong

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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 banker, a reformed press photographer and a stunning 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 95](#) of this issue.



Eugene TAN

Life in a wetsuit

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© Eugene Tan



2012 NZIPP

Epson / NZIPP
Iris Professional
Photography Awards

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Jackie Ranken NZPPOTY



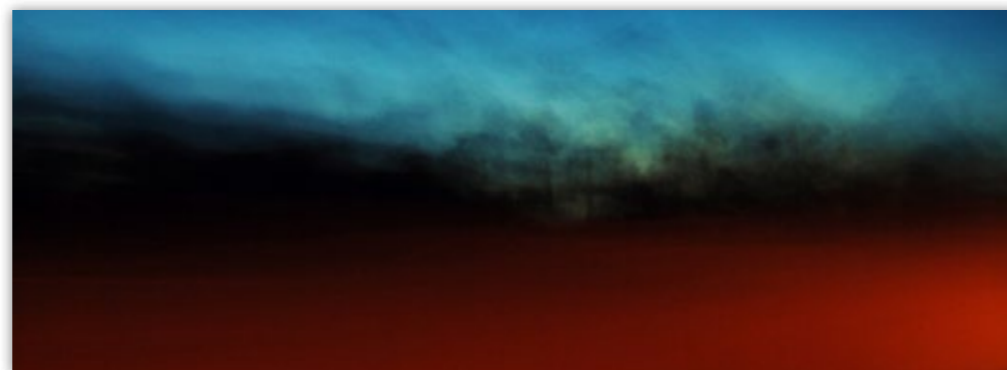
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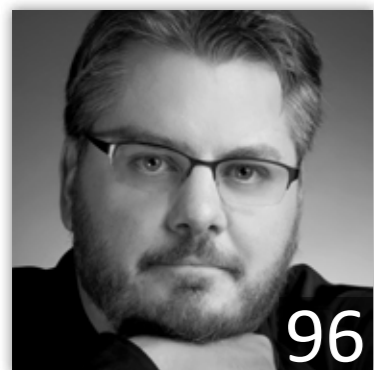
Dianne SOUPHANDAVONG

A moment in time

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© Dianne Souphandavong



Vincent LAFORET

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Malcolm Somerville

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© Vincent Laforet



COVER IMAGE Gold award winning image from the Travel category of the 2012 Epson/NZIPP Iris Professional Photography Awards by Mike Hollman, Master of Photography. © Mike Hollman www.mikehollman.com

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OLLIE DALE WINS FUSION CATEGORY!

Ollie Dale is the winner of the Fusion Category of the 2012 Epson/NZIPP Iris Professional Photography Awards, with 'Spreading the Love', a look at the creative work of Coromandel-based artist Caitlin Moloney. See his winning entry here!

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.

www.olliedale.co.nz



ANSEL ADAMS, A 1958 DOCUMENTARY IN 2 PARTS

Created while Adams was living at a house near the Golden Gate Bridge, this film provides a look into his home, interests, attitudes toward art, camera equipment, and photographic techniques. Photographed and directed by David Myers.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



VIRGIN MOBILE'S AD OFFERS SOLUTIONS TO UPGRADE YOUR PHONE...

A series of creative ways to 'accidentally' dispose of your old phone...in pursuit of a shiny new one. Don't try this at home, and note that your telco won't let you out of your contract just because you trashed the old phone. iPhone 5 fans take note! (Found in ADWEEK, always fun to visit)

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

SUBSCRIBE NOW FOR YOUR CHANCE TO WIN A FUJIFILM X100 CAMERA!

See full details on page 119 of this issue. Please note all existing subscribers also go in the draw, which takes place at the end of October 2012.

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One chance to impress

It's widely held that we only get one chance to make a first impression. Given the incredible superficiality that so many less evolved specimens bring to bear when making judgment calls on a host of issues, that's a pretty damned scary thought.

Here are a few to mull over, these from the optimist side of

the coin: 'he seemed nice enough...', 'it looked pretty well made', and 'it sounded like the real deal'. How's that working out for you so far? Let's flip the coin to pessimism, 'I thought it was a bit too good to be true', 'they did seem a bit shonky' and 'to be fair, I did have my doubts...'

These sound like expressions of regret based on hasty decisions based on scant research based on, you guessed it, in many cases – first impressions.

Whether you're the best at what you do, or the worst, has little or no bearing on the matter. Understanding human nature, and how to stack the odds of superficial first impressions in your favor can manifestly make a difference in so many ways.

First impressions absolutely count. In the first 30 seconds, people are making lasting, if not irreversible decisions about you. Within five minutes, you're boxed, sorted and pigeon-holed – but which one, return to sender or this one's a keeper? If we all had thirty quality minutes of personal attention from the people we meet, or need to influence, we could perhaps correct mistaken first impressions, but in the 'sound bite' age we live in, who gets that?

It's a horribly long list, but here are just two as food for thought:

Presentation. As you leave home today, ask yourself, 'if I ran into one of my clients, or one of my prospects, would I exude confidence or stand there squirming – sweatpants, what the hell was I thinking?'. It's hard to be charming and eloquent and convincing when you're standing there thinking 'please don't look at these shoes...'. Prejudices based on dress are real and in a business where you create or maintain visual standards for clients you better do the same for yourself. Define and maintain a personal style and you're ready for anything – all the time.

Collateral. The things that go out in to the world as your avatars, sometimes with you, sometimes all on their lonesome. Your vehicle, email, business cards, website, portfolio and advertising. Do all of these avatars offer a consistent visual identity and a uniformly identifiable impression of what you do, and stand for? Is the treatment consistent across logo, typeface, and language or does each item reflect another treatment from a different time? Here's a small one, is your email address part of your domain name or are you still using a Gmail account even though you own a domain name? Not good, I know people who will discount or even dismiss you based on that.

All but the most highly evolved of us make decisions based on first impressions, are you prepared to take risks around this basic fact of life?

Begin with a personal style, and take a good long look at the avatars. That's a start.

TS



Quite A Stretch: New Tamron 10-24mm Ultra-Wide

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*This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24 x 16mm.



Cheating preconception

Consider before you shoot

Last month I wrote about learning to get out of your own way and be open to what comes.

Freshness and spontaneity in your photography relies upon 'listening' to your subject and being open to what it has to say. All street photographers know this. When we go out in the morning, we cannot say what will present itself, so we have to be alive to possibilities. However all the strands of the medium contain an element of chance in one way or another, and all photographs; whether they are something obvious like sports or a simple still life, contain an element of the moment. The moment is the pulsating heart of photography.

One day a long time ago, I learned a valuable lesson. I had gone on a photographer's road trip with my mentor of 20 years, Richard Poole, one of the Grand Old Men of New Zealand photography. We pulled up at the edge of Lake Pukaki in South Canterbury and got out to photograph. Being enthusiastic and eager, I grabbed my tripod and camera and rushed down to the lake edge to make a masterpiece. When I returned some 40 minutes late, having shot 5 rolls of film (50 exposures), he was still standing where I had left him, his hands in his pockets, looking around. He said nothing as I returned, then without speaking, erected his tripod, took out his Hasselblad and one lens from the back

of the car, composed and focused, checked his light meter and then made two exposures, before packing it all away again. I was stunned. So much time for such a small result. Was that his best?

Two days later, we were working in a complex with separate darkrooms. I processed and proofed my films and on close inspection found that there was not a single image from the lake shoot worth taking any further. In disgust I wandered outside. As I passed Richard's darkroom, I glanced in and there he was, lifting a print from the fixer. It was one of his two exposures, and it was an award-winning print. I retreated with a badly-bruised ego, to lick my wounds and reflect.

I learned a valuable lesson that day; to take my time, get to know my subject and hear what it has to say. You see, all photography is a matter of relationships; spatial, temporal, interpersonal, contextual and sometimes all of these at the same time. How do we get to understand these? By considering before we shoot, by taking time to listen to our subject and understand it, then consider our own emotions and, from that, formulate a response and an approach.

Some weeks ago, I went out with a few friends who are very talented and capable to make

photographs. We happened to stop at a now disused woolshed, where sheep were brought in to be shorn. While the others had a plan (or so it seemed), I had no concept or idea, so I allowed the sounds, sights and the smell of old leather, lanoline and sheep droppings to sink in and direct my attention. The wooden slats had been stencilled and graffitied and the sense of a century's history was palpable. Then the answer came.

Still tacked to the wall was a woolsack with bits of fleece in it. It was as if it contained all those memories of bygone days.

I erected my tripod, took out my Fujifilm X-Pro 1 and one lens from the back of the car, composed and focused, checked my histogram, and then made two exposures, before packing it all away again.

The student has become the teacher.

TB

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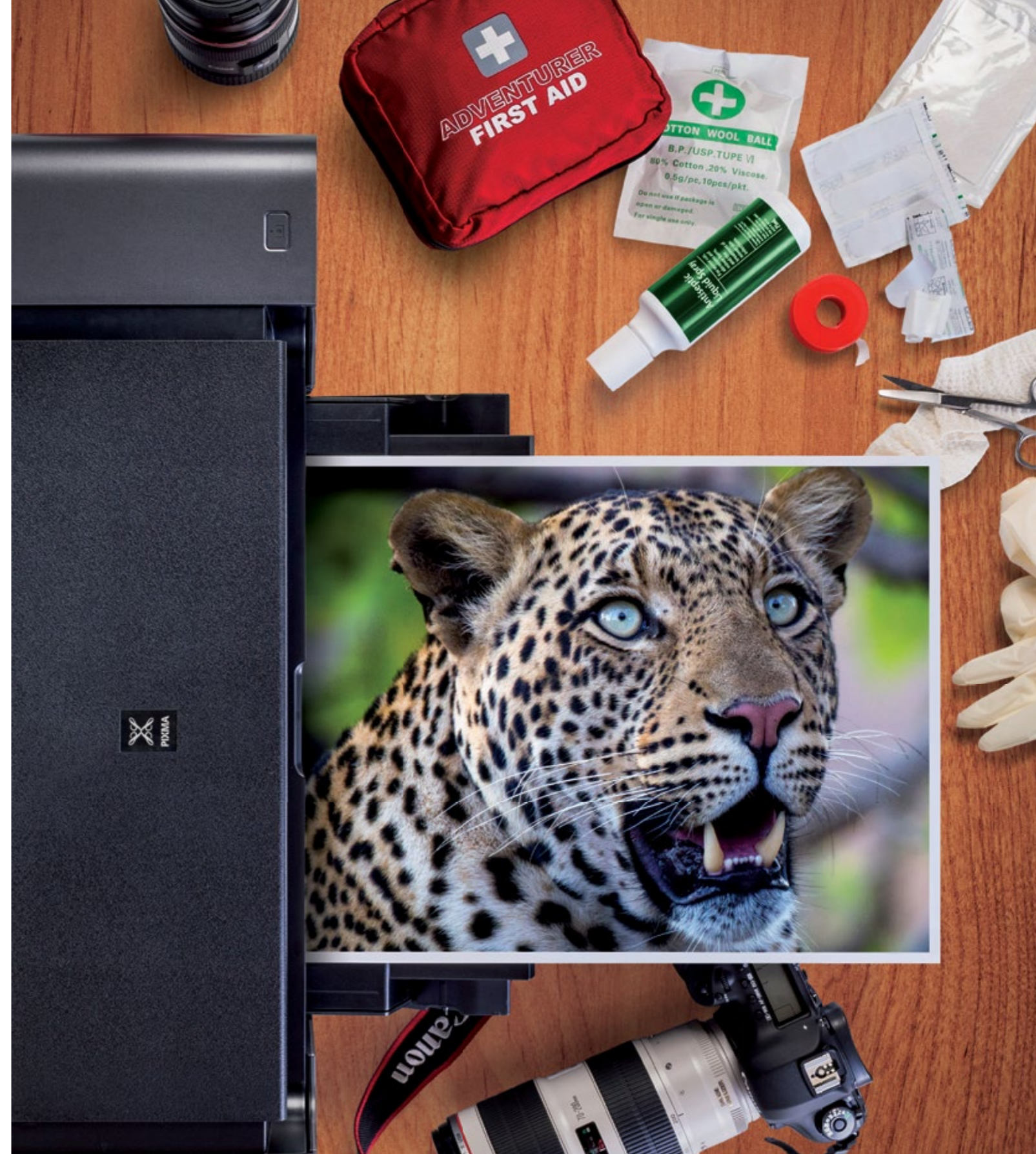
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*As of October 26, 2011.

Eugene TAN

Life in a wetsuit

Eugene Tan has built his life, and a thriving business, around his quintessentially Australian love of the sun, the beach and surf culture. It's also a life inextricably linked to the iconic coastal suburb of Bondi, long a mecca for surfers, tourists and resident beach goers in the Eastern suburbs of Sydney.

Once a run down, somewhat bohemian part of Sydney, albeit blessed with a beautiful beach, Bondi is now a creative hub for fashion and art and represents increasingly unaffordable real estate for all but a fortunate few.

Today, he overlooks beautiful Bondi from his apartment, keeping an eye on the comings and goings and ready to capture the ensuing action, light and weather.

Like many who aspire to such a lifestyle, 'Uge' as he is known, wears a suit most days of the year, but his is made of neoprene, and no tie is required.

Eugene shoots here and around the world, exhibiting in Bondi in his very own gallery called 'Aquabumps'. Opened in 2004, this is a 2,000 square foot space where even armchair surfers can take home a little piece ▶



Winter swimmer, Icebergs Pool, Bondi, Australia. Shot using a slow shutter to capture the motion of the water draining off the ocean pool – but not too slow so the swimmer stays in focus. Canon EOS 5D MkII with 70-200mm L zoom lens.

© Eugene Tan

of the action. His work ranges from A\$150 to A\$3,500. Eugene established the gallery as a medium to sell his photographs, and it has sold more than 20,000 photographs over the past 8 years. Lonely Planet ranked the Aquabumps Gallery the 3rd best sight to see in Sydney with the number 1 and 2 spot going to the Sydney Harbour Bridge and Sydney Opera house respectively.

Aquabumps is more than a gallery, it's a business based on an homage to surf culture, and over 40,000 people around the globe receive an e-blast 'shout out' five days a week containing a handful of recent images, a few thoughts and an update from Eugene's diary. His Facebook page extends this reach by over 60,000 followers, Instagram 5,000.

The daily e-blast, which started out in 1999 as an email to friends with a couple of snaps of the local surf conditions, has spawned into a web phenomenon. It reaches frustrated sun seekers, homesick surfers and people stuck in offices in the four corners of the world. To those who receive this little piece of heaven, it's images contain the smell of the sea, a hint of ozone and a dash of Vitamin D to brighten lives more ordinary than Eugene's carefully designed and implemented professional life.

One Aquabumps subscriber describes the email as a "two minute holiday" from their busy working day.

Eugene portrays Aquabumps as an 'underground brand' discovered or introduced by like minded individuals. I'm struck by the similarity this has with the magazine you're reading now, so we're in good company.

Aquabumps also runs a website which publishes Eugene's pictures, which attracts more than 150,000 unique visits per month.

In 2011, Eugene produced his first photographic book. Titled "A Day at Bondi", the book won the coveted Australian ▶



Paddling North, Cronulla, Australia. I don't shoot much down at Cronulla, but got a great capture on a shallow bank as I flew over doing a commercial shoot for Red Bull. Canon EOS 5D MkII with 70-200mm L zoom lens. © Eugene Tan



Camel Train, I shot this from a helicopter leaning out the side whilst flying up Cable Beach, Broome, Western Australia. A beautiful place. Canon EOS 5D MkII with 70-200mm L zoom lens. © Eugene Tan

Photographic Book of the Year 2011 by the AIPP (Australian Institute of Professional Photography).

The Aquabumps business continues to grow, with Eugene recently collaborating with Speedo to produce a line of men's and women's swimwear featuring Aquabumps photographs. This swimwear is available in Australia for the Summer season.

A concise summary of Eugene and Aquabumps can be found in the short documentary 'Slashies'.

Eugene grew up Perth, on Australia's west coast, over 3,000 km from Bondi, on the opposite side of the continent. He started surfing in the Cottesloe shore break at age three, clinging to his father's back. By 13, he was riding the rogue swells of Margaret River on a short board. Today, he still spends every spare moment immersed in the ocean, but now he's taking photos when he's not surfing.

He discovered photography at school, rapidly exhausting the knowledge of his teachers and then setting about the process of teaching himself. He bought himself an Asahi Pentax and 50mm lens and the school darkroom quickly became his preferred classroom. Later, he developed an interest in surf photography and was fortunate to learn from Jon Frank, a famous surf photographer who specialises in water shooting. Eugene spent two weeks in Samoa with Frank, asked a million questions and came home as a young man with a mission.

Nowadays, Uge's daily life and business is unique. A well-known character around the beaches of Sydney, his day begins at dawn, before the arrival of the surf lifesavers, beachgoers and holidaymakers.

With just a few surfers, joggers and dog walkers for company, he positions himself in the surf with waterproofed camera at the ready. He'll stay in the water until he's got the perfect shot. From fantastic waves, sunrises and surf, to ▶



Boost Air, Bondi Beach, Australia. Yadin Nicol, flying high at the Boost Mobile Air show of 2012. Shot this dangling out the side of the helicopter. The pilot would not slow down for the shot as he was a learner...so I really only got one decent shot the whole time I was in the air. Canon EOS 1D MKIV with 300mm lens. © Eugene Tan

local heroes and characters, Uge's photos capture the essence of beach life and culture.

We pick up the story here, with the man himself.

f11: Welcome to f11 Eugene, good to have you here. Our mutual friend Marc Burlace from the Shutterbug Award introduced us, so I'm grateful to him.

ET: I've only recently found f11 after a shooting trip to the North Island of NZ, so thanks for having me here. Love your publication... Well done.

f11: What drew you to surf photography, apart from being a surfer yourself?

ET: I am a coastal person. I've got sand between my toes and salt constantly in my hair. I'm always a short step away from the water's edge and very rarely venture inland. Australia has fantastic beaches and surf, and I've been lucky enough to have a life where I am amongst the waves daily, whether it be shooting, surfing or swimming.

f11: You spent 10 years as a creative director in a digital agency, how did this prepare you conceptually, and from a production perspective, for the process of founding Aquabumps?

ET: Working at Eclipse, the digital agency, for 10 years was instrumental in setting up Aquabumps. While working there I had access to serious technology, well before consumers. We had one of the first digital backs in the mid-nineties... I had the ability to send email campaigns to thousands of people in the nineties before email was even popular. I also learnt many good business practices there... Working in a big business taught me the importance of process and working efficiently.

f11: How difficult was it to establish and grow the business?

ET: Establishing Aquabumps as a business, ▶



Swim, shot from a helicopter on a busy day down at Bondi. You won't believe the crowds we get in Bondi during summer. Sometimes we get 50,000 people on the beach. Canon EOS 5D MkII with TSE 90mm lens. © Eugene Tan

developing from a passion/hobby was not that easy. Initially my only income stream was ad revenue – which was very lean in early 2000 as no one spent time online and people went for more traditional media channels. My, oh my, things have changed now. Now everyone wants a piece of the online action.

Selling pictures of beaches has been a good part of my business – retail is a hard 7 day a week slog – you really have to be committed. I enjoy meeting all the customers and readers who love the imagery. That recognition motivates me to get up early tomorrow morning, and get the best shots I can wrangle.

f11: Was the process very capital intensive?

ET: At the time I felt like setting up my first gallery was capital intensive – but that was mainly due to the fact that I had no money. Luckily I had a flexible landlord on the first retail space who would allow me to move in with a 2 year lease – rather than most 5 x 5 lease periods. Therefore I could test the market, to see if my idea would fly. Thankfully it did.

f11: Tell us about your love of Bondi?

ET: Bondi is such an interesting place. It's a place of massive contrasts. It can be dead flat one morning, rogue 12 foot the next. Raining in the morning and perfectly sunny by nightfall. The beautiful and rich play there, and so do the not so beautiful and poor. The beach is a leveler. In a nutshell, there is always something to see down at Bondi – which is the main reason why I love living there and photographing it everyday. The waves aren't that great, but the energy around Bondi is fantastic, never a dull moment.

f11: If you had to relocate Aquabumps, where would you go?

ET: Bondi is pretty integral to Aquabumps, but I also love Indonesia and the North Shore of Hawaii. In a perfect world, I'd spend 6 months

in each. Currently I spend 1 month in each.

f11: I gather that you travel quite a bit, tell us about this, and how it fits in with the business?

ET: Travel is very important to me. When I arrive at a new location I am like a kid in a candy store seeing frames everywhere I look. Everything is so new and fresh. It's great for my business also as it broadens my horizons into new markets. Everyone has their special place – and I plan to visit them regularly for you so you can hang it on your wall.

f11: You seem to be a prolific shooter, the daily e-blast is always chock full of great images. Do you shoot every day?

ET: I shoot every day, yes. I have done this for 13 years. Call me fanatical, but I am 100% hooked. I love shooting. I always have some sort of a camera on me – at all times. You just never know when something will happen.

f11: I know you're not a 'one man band' any more, how many people work in the business?

ET: About 7 work in my business, but I won't let anyone else shoot pictures or blog. That job is taken. The other 6 people do the stuff I don't like to do which is nice after doing everything for so long. This is only a recent thing! ▶

*A rare empty moment Location: Pipeline, Hawaii, USA.
Canon EOS 1D MkIV with EF 50mm f1.2 L lens.
© Eugene Tan*



Flores and his gang, Jeremy Flores heading out for a surf. The afternoon light in Hawaii is the best. Rich in gold and lots of talented people to shoot. Hawaii, USA. Canon EOS 5D MkII with EF 50mm f1.2 L lens. © Eugene Tan



f11: Are you strongly allied to one camera system, and can you tell us about your approach to equipment for the sort of work you're doing?

ET: I've pretty much used Canon EOS my whole life. Good quality stuff. Never seems to let me down, and it's what I like to shoot in the water with. I do have a variety of other specialty cameras which include some film ones. Like a Fuji GX617, Hasselblad X-Pan, HTC phone and a Phase One IQ180. But 90% of the time I have a Canon in my hand. My reportage style needs high ISO, no tripods and fast shooting – so I don't miss the moment.

f11: Most of us will never own or use an underwater housing, tell us a few stories about the perils, processes and pitfalls of encapsulated cameras?

ET: It's quite hard, physically. You've gotta be fit. It's awkward swimming with a camera. My eyes and ears have been weathered by the salt and wind. I have a large scar on my head where a big wave drove me into the reef. That freaked me out a bit. Quite a few stitches there. I've seen the odd shark, but nothing to worry about. I have nearly drowned twice – but don't tell my wife that.

f11: Any absolute disasters along the way?

ET: Recently we crashed our new remote control Octocopter, fully loaded with a DSLR body and L series lens in the ocean. Don't want to do that too often!

Shooting in the water? Split my head open a few years ago quite badly. Some say I've never been the same since.

f11: How close to the action are you, and how do shoot in the water?

ET: Not many sports can you shoot pics so close to your subjects. Sometimes I am only 30 cm away from a surfer as he flies by. I'm right there, in the tube with them experiencing the same adrenalin they do. I love that. ▶



Whirlwind Duckdive. Namotu, Fiji. A surfer pulls into a tube as I swim behind the wave to capture it in crystal clear waters off Fiji. Canon EOS 1DS MkIII with EF 14mm lens. © Eugene Tan

f11: I know that surfers occasionally collide, have you been hit while photographing in the surf? Is that a real concern?

ET: The learner surfers at Bondi are probably the most dangerous. They launch at me accidentally all the time – potentially lethal. Good surfers have better control and rarely come too close. I've never been hit badly.

f11: I saw an image where you seemed to be using a monopod or extension pole while swimming or treading water in the surf, can you explain this process?

ET: I have a very large pole with an underwater housing on the end of it. It creates a nice angle off the water. There is a trigger on the end of the pole but you can't see what you're shooting – so it's guess work and takes lots of practice. Swimming with the pole can be a little awkward too, especially in big surf.

f11: How about the long lens stuff, shot from the shore? What are your favorite optics and techniques here?

ET: Canon 600mm, say no more. Get the best and biggest lens you can afford. Buy quality and prime. Very few zooms work well. When I shoot from the shore I try to put things in the background, giving foreground subjects scale.

f11: Do you still shoot any film or is everything digital now?

ET: I still have many film cameras. I love my Hasselblad X-Pan. But it's not practical to shoot with too often. I also have a housing for it. My local lab charges me \$90 per 400MB scan! I'd go broke.

f11: When was the last time you were in a traditional darkroom?

ET: Gosh, dark room? 20 years ago, and said with a sad look on my face. I love the smell of fixer and the process, but I just don't have time to do my own prints any more. It's not commercially viable. ▶



Shorey Glory 2. Hawaii, USA. I spend a month in Hawaii each year – it's one of my favourite places. The colours are amazing. Canon EOS 1D MkIV with EF 14mm lens. © Eugene Tan

f11: What's your stripped down, 'bare essentials' travel kit when you want to travel light?

ET: Canon EOS 5D Mk III with a 50mm f1.2 and a 70-200mm f2.8 Mk II.

f11: On the continuum between 'absolute gear freak' at one end, and a 'lean, mean, only what I need' approach at the other, where do you sit?

ET: I have a hell of a lot of gear at the moment. Sometimes I think it's a curse and just can't make up my mind on what lens to shoot something with – then I miss the moment. So I've been getting into the habit of only taking 4-5 lenses with me daily. Basically if I need to get in closer – I walk closer! You get lazy with loads of gear.

f11: Is there a camera, lens or accessory you're lusting after right now?

ET: Love to have a crack at a Seitz 6x17 panoramic and a Schneider Kreuznach Tilt Shift 120 lens for Mamiya DF body. Just for fun.

f11: Tell us about post production, how do you handle this process? What's your approach to this, and what software do you use?

ET: Adobe Photoshop + Capture One. I am not the most advanced post guy. Speed is my game. I shoot and publish within the hour so I don't have time to labor over my shots in post. Bit of curve, maybe a vignette, kelvin adjustment and that's about it. I don't remove much from my shots, it takes too long.

f11: You must have a massive photo library at Aquabumps. Two questions in one, how do you catalogue and track the images in the library, and do you market these images directly or via other picture agencies?

ET: I have 13 years carefully archived on in the server room on terabytes of server thingies. RAID and all that...with a healthy remote back up system to ensure my family are fed for ▶



Exit Stage Left. Using a tilt shift lens to create mood and drama on an overcast morning down at Bondi Beach, Australia. Canon EOS 5D MkII with TSE 90mm lens. © Eugene Tan

the rest of our lives. I am archived by date... and my website is the master browser to view all dates. So tell me to find a shot, I need the date or else no chance. Simple. I don't market to image agencies...they call us from time to time, but that's not really my thing.

f11: Are you photographing away from the ocean, or is that all encompassing for you? If so, what themes or concepts are you working on, and what attracts you on land?

ET: I don't go inland much. Sounds like a one dimensional one trick pony I know. But I deeply love the ocean and my whole life revolves around it. BUT, if I did have to go inland, I would go to Italy (Tuscany), New Zealand (the mountains) or the red dirt of North Western Australia – the Kimberley. I'm not actively working on anything in these regions – just find them interesting.

f11: Thinking about other photographers, and not necessarily those working in your own area, whose work do you enjoy and from what perspective?

ET: Richard Misrach – the master of shooting from above; Massimo Vitali – love how he captures crowds; Jon Frank – the best in the water; Dustin Humphrey – fresh new angles to surfing with heavy post treatments; and Clarke Little – courage in big waves.

f11: Apart from Jon Frank, who do you consider to have been your mentors?

ET: Clark Little, Ted Grambeau, Christian Fletcher, and Peter Eastway.

f11: What's the best thing about being a photographer in 2012?

ET: It's just so damn easy to share your work now with social media. I mean seriously, you can show your images now to thousands, if not millions of people with free software in a split second or just from a phone – that is mind blowing. What an exciting time to be a photographer. Can you believe it? ▶



Oasis. Bondi Beach, Australia. Peak hour on Bondi Beach shot from a helicopter. Would've been hard to find a car park on a day like this. Canon EOS 5D MkII with TSE 90mm lens. © Eugene Tan

f11: If you had to choose an alternate path, what would you be doing other than photography?

ET: I love architecture and design. Something in there. I'd like to say professional surfer but I really don't think I would have made the cut.

f11: Where to from here, business as usual or expansion plans for Aquabumps?

ET: Growing the business with more exhibitions overseas. Rebranding this year. This year we showed in Singapore and it was great. Got my eyes on NYC and London now. Bigger galleries, and more of them. Finish my second book and hopefully win a few more APPAs!

f11: Thanks Eugene, it's been a pleasure.

ET: Thanks Tim. Pleasure is all mine. ■

TS

www.aquabumps.com

www.facebook.com/aquabumps



Whirlwind Duckdive. Namotu, Fiji. Fiji has the clearest water in the world. My favourite perspective, shot behind the wave. Canon EOS 1DS MkIII with EF 14mm lens. © Eugene Tan



Pro Trekker series available in 3 sizes

Witch Doctors and Wigmen

Adventure is common in Chris McLennan's life. In Papua New Guinea he found much more.

Papua New Guinea has some of the most primitive cultures in the world where tribal wars are still quite common and life goes on in much the same way it has for centuries. It's a place where practices like cannibalism are not too distant a memory. Chris photographed

these remote areas and experienced firsthand some of the more primitive aspects of this land that still clings fiercely to its colorful past. With his Pro Trekker 400 AW, he captured dramatic, sometimes eerie, images of local tribes who show no visible influence from modern civilization. Read the full story at www.lowepro.com/witchdoctors



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*As of October 26, 2011.

2012 NZIPP Awards

Epson/New Zealand
Institute of Professional
Photography Iris Awards

Second time win for NZ Photographer of the Year, Jackie Ranken

Queenstown's Jackie Ranken, who has won a string of prestigious awards during her career, has been named NZ Photographer of the Year 2012. It is the second time she has won the top accolade, previously claiming the title in 2008.

Her portfolio of photographs encountered strongly able competition from the 1211 entries in the Epson/NZIPP Iris Professional Photography Awards. She also won Highest Scoring Monochrome Print for her Landscape image titled "Nevis Tree with Hand," and the Portrait Creative category.

A professional photographer for 32 years, Jackie moved to Queenstown from Australia in 2004. She has been an international awards judge for seven years, and has many awards to her credit, including Professional Photographer of the year in Australia. ▶



*2012 Epson/NZIPP Iris Awards NZ Professional Photographer of the Year, Jackie Ranken.
This image, "Nevis Tree with Hand," was awarded a Gold Distinction in the Landscape category and
the Highest Scoring Print – Monochrome, in the 2012 awards. © Jackie Ranken www.jackieranken.co.nz*

In Queenstown, Jackie runs the Queenstown Centre for Creative Photography (QCCP) which operates photo safaris and photographic workshops with her husband Mike Langford, current president of the NZ Institute of Professional Photography. Mike won the Travel Category in this year's awards.

Chair of NZIPP Honours, Kaye Davis, said Jackie had a portfolio that portrayed landscape and people in a unique way. During the finals judging her work was described as "visual poetry, captured with a strong New Zealand essence."

"With over 1200 entries from around 180 photographers, the overall standard in this year's awards was exceptionally high. Judges recognised this with a total of 763 awards presented, including four gold distinctions and 40 gold awards."

This year the largest number of entries occurred in the landscape, portrait, wedding and student categories.

The annual awards celebrate the excellence of New Zealand's professional photographers, providing a platform for recognition within the industry and the wider public.

The awards also recognise Overseas Photographer of the Year, Paul Hoelen.

Next year, NZIPP celebrates its 75th anniversary with the InFocus event to be held in Auckland, and culminating in the 2013 Iris Awards.

f11 Magazine is proud to play a small sponsorship role in this event, providing support as a media partner for the NZIPP, and congratulates all of the winners and participants. We also provide the institute with exposure in every issue of the magazine as part of a long-term partnership commitment.

In this extended portfolio, we take a look at all of the category winners, together with a collection of images which received awards ▶



*2012 Epson/NZIPP Iris Awards Portrait Creative Category Winner, Jackie Ranken.
This image was awarded a Gold in that category. © Jackie Ranken
www.jackieranken.co.nz*

and caught our eye during our time in the judging rooms and at the event's activities.

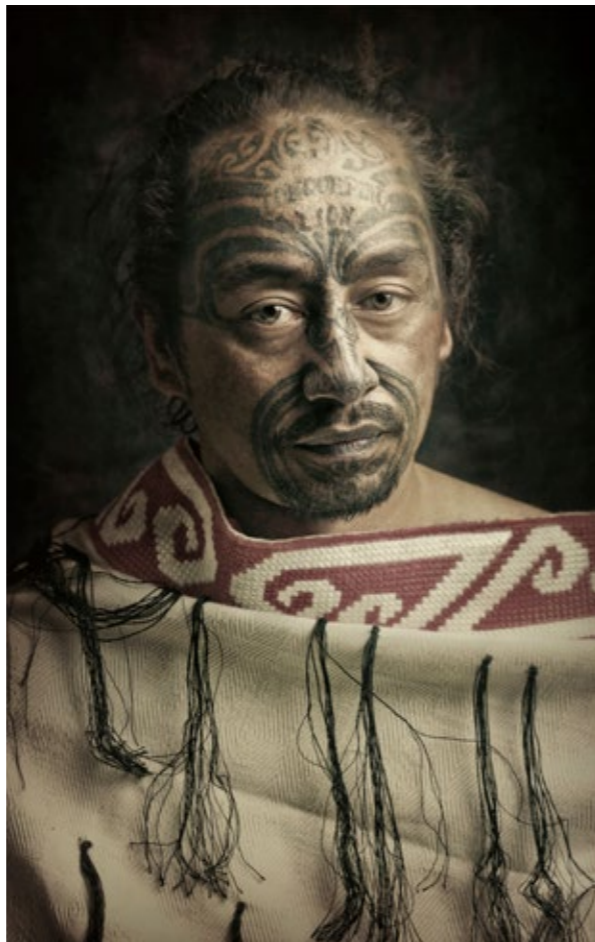
Readers can expect to see a number of individual portfolios from NZIPP members in the coming year, as we run down some of the many talented photographers exposed by this annual event.

See the complete list of winners, and finalists, on the NZIPP page of this issue of *f11*. ■

NZIPP/TS



2012 Epson/NZIPP Iris Awards Portrait Classic Category Winner, Richard Wood.
This image was awarded a Silver in that category. © Richard Wood
www.richardwood.co.nz



Top: 2012 Epson/NZIPP Iris Awards Portrait Classic Category Winner, Richard Wood. This image was awarded a Silver Distinction in that category.
© Richard Wood
www.richardwood.co.nz

Bottom: 2012 Epson/NZIPP Iris Awards Portrait Classic Category Winner, Richard Wood. This image was awarded a Gold in that category. © Richard Wood
www.richardwood.co.nz



◀ 2012 Epson/NZIPP Iris Awards Creative Category Winner, Michel Perrin. This image was awarded a Silver in that category. © Michel Perrin www.thecreativeforce.biz



◀ 2012 Epson/NZIPP Iris Awards Creative Category Winner, Michel Perrin. This image was awarded a Silver in that category. © Michel Perrin www.thecreativeforce.biz



2012 Epson/NZIPP Iris Awards Commercial Category Winner, Terry Wreford Hann.
This image was awarded a Silver in that category. © Terry Wreford Hann
www.nzphotos.co.nz



2012 Epson/NZIPP Iris Awards Commercial Category Winner, Terry Wreford Hann.
This image was awarded a Gold in that category. © Terry Wreford Hann
www.nzphotos.co.nz



2012 Epson/NZIPP Iris Awards Landscape Category Winner, Anna Kernohan.
This image was awarded a Gold in that category. © Anna Kernohan



2012 Epson/NZIPP Iris Awards Landscape Category Winner, Anna Kernohan.
This image was awarded a Silver in that category. © Anna Kernohan



2012 Epson/NZIPP Iris Awards Photojournalism Category Winner, Mark McKeown.
This image was awarded a Bronze in that category. © Mark McKeown
www.musaestudios.co.nz



2012 Epson/NZIPP Iris Awards Travel Category Winner, Mike Langford.
This image was awarded a Gold in that category. © Mike Langford
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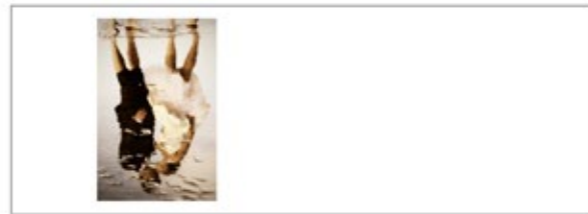
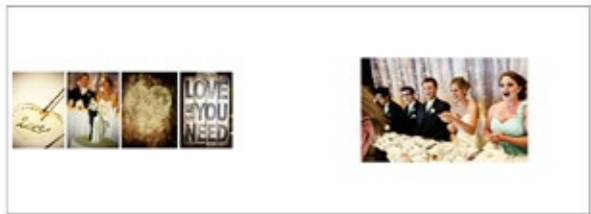
2012 Epson/NZIPP Iris Awards Photojournalism Category Winner, Mark McKeown.
This image was awarded a Silver in that category. © Mark McKeown
www.musaestudios.co.nz



2012 Epson/NZIPP Iris Awards Wedding Classic Category Winner, Bryan Isbister.
This image was awarded a Bronze in that category. © Bryan Isbister
www.creativeimages.co.nz



Facing page: 2012 Epson/NZIPP Iris Awards Wedding Creative Category Winner, Jake Thomas.
This image was awarded a Bronze in that category. © Jake Thomas



2012 Epson/NZIPP Iris Awards Wedding Album Category Winner, Bruce Gabites.
This album was awarded a Bronze in that category © Bruce Gabites
www.finephotography.co.nz



2012 Epson/NZIPP Iris Awards Student Assistant Category Winner, Rochelle Swensson.
This image was awarded a Gold in that category. © Rochelle Swensson



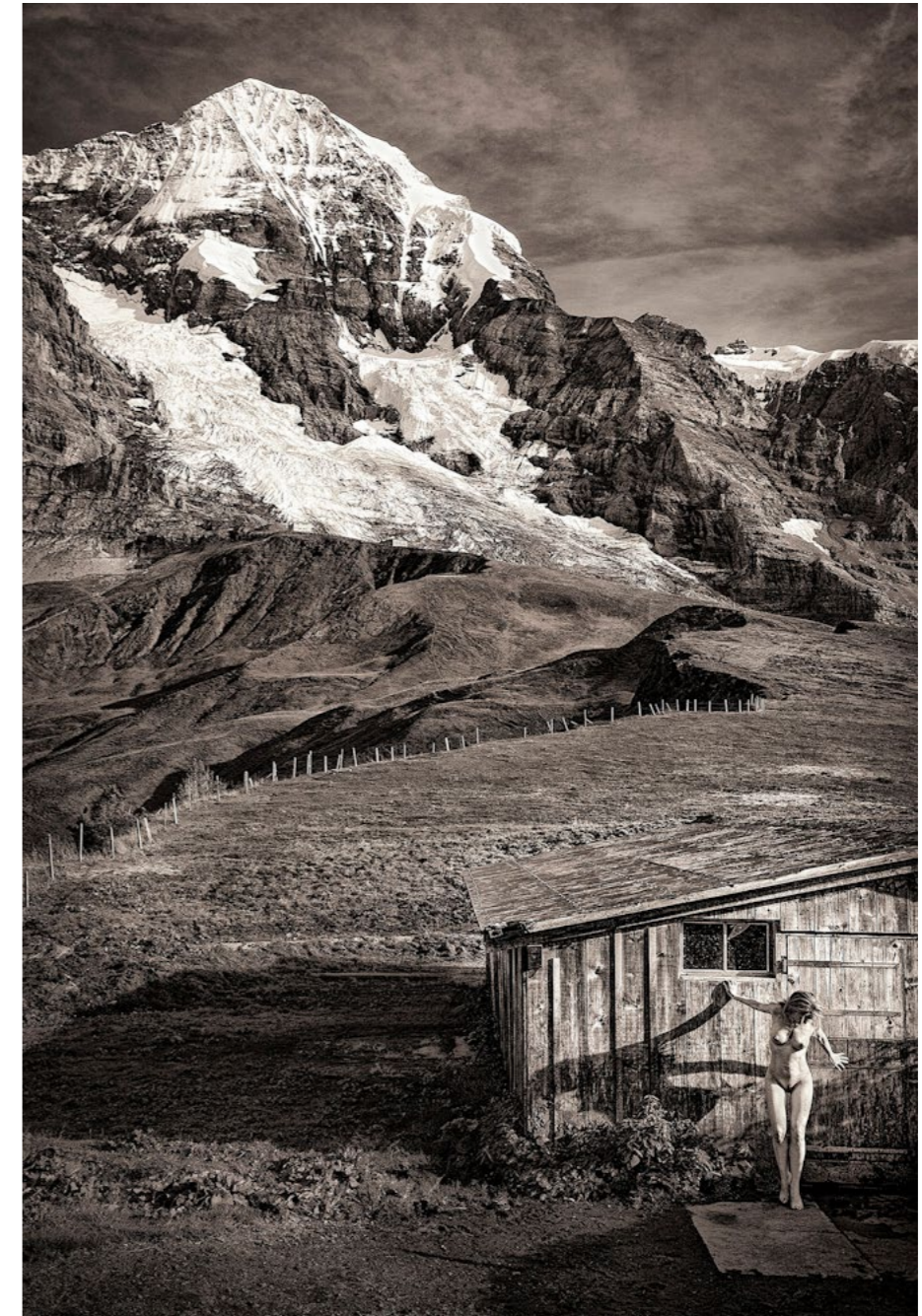
2012 Epson/NZIPP Iris Awards Illustrative Category Winner, Richard Wood.
This image was awarded a Gold Distinction in that category. It was also awarded
the Highest Scoring Print - Colour in the 2012 awards. © Richard Wood
www.richardwood.co.nz



2012 Epson/NZIPP Iris Awards Overseas Professional Photographer of the Year Category Winner, Paul Hoelen. This image was awarded a Silver in the Portrait Creative category.

© Paul Hoelen

www.paulhoelen.com



2012 Epson/NZIPP Iris Awards Overseas Professional Photographer of the Year Category Winner, Paul Hoelen. This image was awarded a Silver Distinction in the Portrait Classic category. © Paul Hoelen

www.paulhoelen.com



Image from the 2012 Epson/NZIPP Iris Awards by Esther Bunning.
This image was awarded a Gold in the Portrait Creative category.
© Esther Bunning
www.estherbunning.com

Facing page: Image from the 2012 Epson/NZIPP Iris Awards by Mandi Lynn.
This image was awarded a Bronze in the Portrait Creative category.
© Mandi Lynn
www.lamode.co.nz





*Image from the 2012 Epson/NZIPP Iris Awards by Pania Molloy.
This image was awarded a Silver Distinction in the Student/Assistant category.
© Pania Molloy*

*Facing page: Image from the 2012 Epson/NZIPP Iris Awards by Mike Hollman.
This image was awarded a Gold in the Travel category.
© Mike Hollman
www.mikehollman.com*





*Image from the 2012 Epson/NZIPP Iris Awards by Anna Allan.
This image was awarded a Bronze in the Wedding Classic category.
© Anna Allan*

*Facing page: Image from the 2012 Epson/NZIPP Iris Awards by Sarah Alice Lee.
This image was awarded a Bronze in the Travel category. © Sarah Alice Lee
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*Image from the 2012 Epson/NZIPP Iris Awards by Jake Thomas.
This image was awarded a Bronze in the Wedding Classic category.
© Jake Thomas*

*Facing page: Image from the 2012 Epson/NZIPP Iris Awards by Phillipa Karn.
This image was awarded a Gold in the Wedding Creative category.
© Phillipa Karn
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*Image from the 2012 Epson/NZIPP Iris Awards by Jen Rayment.
This image was awarded a Bronze in the Photojournalism category.
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*Image from the 2012 Epson/NZIPP Iris Awards by Amanda Reelick.
This image was awarded a Bronze in the Portrait Classic category.
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*Image from the 2012 Epson/NZIPP Iris Awards by Mathew Henderson.
This image was awarded a Bronze in the Landscape category.
© Mathew Henderson*



*Image from the 2012 Epson/NZIPP Iris Awards by Alan Dove.
This image was awarded a Silver in the Landscape category.
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*Image from the 2012 Epson/NZIPP Iris Awards by Jason Blair.
This image was awarded a Silver in the Commercial category.
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*Image from the 2012 Epson/NZIPP Iris Awards by Ollie Dale.
This image was awarded a Silver Distinction in the Landscape category.
© Ollie Dale
www.olliedale.co.nz*

Works of art



▲ Image from the 2012 Epson/NZIPP Iris Awards by Paul Tatterson. This image was awarded a Silver in the Wedding Classic category. © Paul Tatterson
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▼ 2012 Epson/NZIPP Iris Professional Photography Awards delegates. Image © Richard Linton/NZIPP



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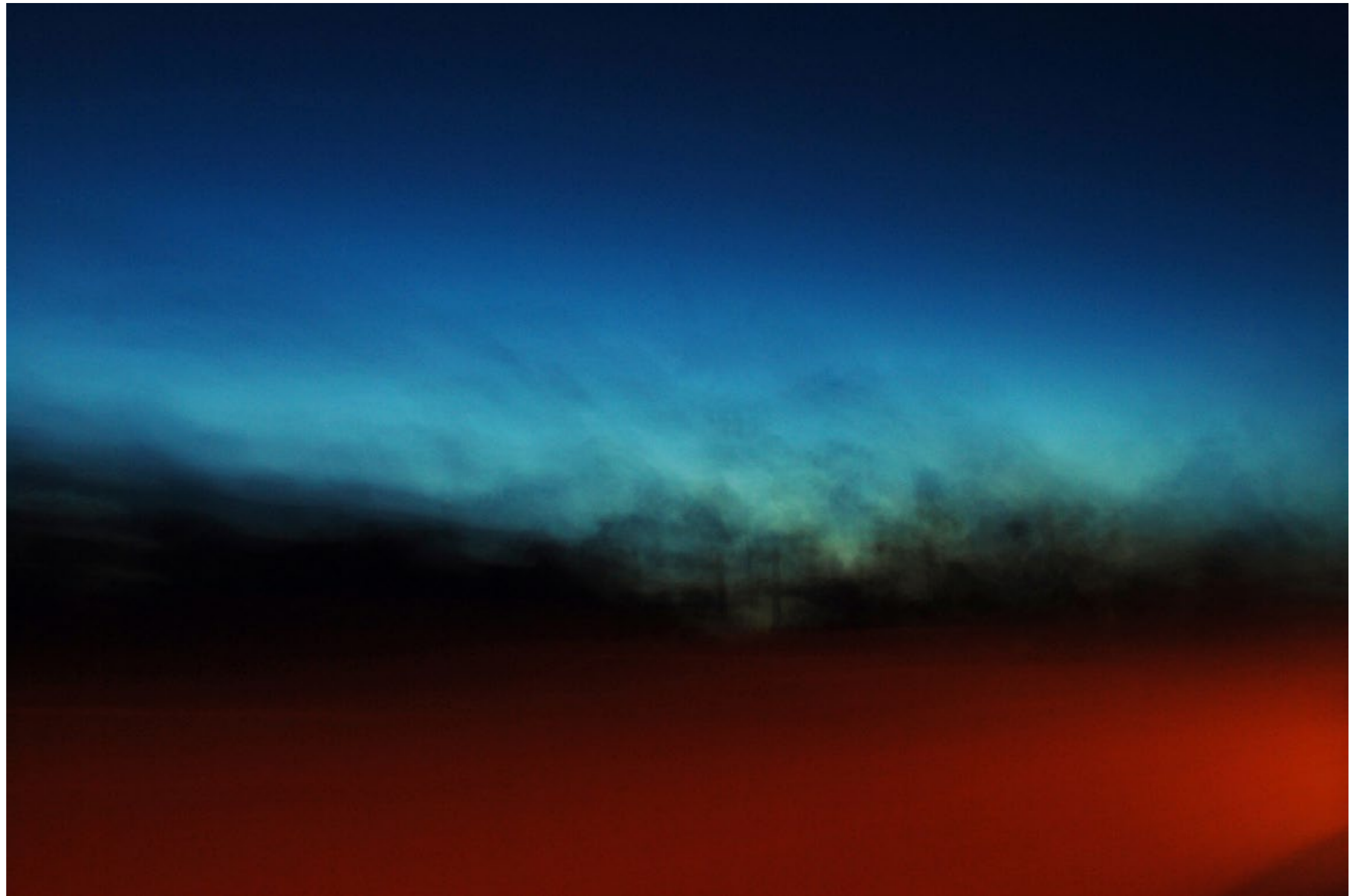
A moment in time

Australian photographer Diane Souphandavong came to our interest when one of her works, from her series 'Spectral Miasma', was selected as a finalist in The Shutterbug Awards.

Photography was part of Dianne's life from an early age with her father interested in photography and a dark room with developing equipment readily available at home. She was a member of the photography club at secondary school and took other photography courses over time. The family home overlooked the town of Port Lincoln in South Australia and was surrounded by spectacular sunrises and sunsets over the town and Boston Bay and she enjoyed forays into the countryside and to the beaches. Her main occupation for several years was as a laboratory technician working in both the medical and mining industries.

While living in Western Australia from 2002 Dianne enrolled in the Advanced Diploma of Art at Polytechnic West. She mainly used photography as a tool to record art processes.

In 2011 she was chosen as one of twenty Australian test drivers for the Olympus PEN Lite E-PL3 camera. She collaborated with her daughter Kat Souphandavong in 2011 to create a book of these images with accompanying ▶



Spectral Miasma 04. Nikon D80. © Dianne Souphandavong

verse. This book was exhibited at the Art/Text/Clearinghouse Project Exhibition held in March at the Perth Centre for Photography. This book was also chosen as a finalist in the Landscape section of the 2012 Memento Pro Book Awards. In March she was invited to exhibit along with 5 other photographers in a fringe exhibition "Senescence" during Foto Freo in Perth. This exhibition was curated by Perth photographer Eva Fernandez.

Dianne's interest in colour and light has adapted well to the more orthodox forms of the visual arts in sculpture, drawing and painting.

In the series of photographs featured here in this issue of *f11*, she has been concentrating on the transient, the flickering of a moment in time.

This series was taken while holidaying in Darwin. Using a slow shutter speed from a moving vehicle she managed to capture these haunting atmospheric photos.

When reviewing the photographs it was noticed that ghostly figures were appearing in many of the images. On a later return to Darwin Dianne experimented to see if similar atmospheric photographs could be repeated. Some experimentation was made with camera settings but using the automatic setting seemed to work consistently in getting the desired affect and provided the speed to capture the quickly changing scenes. The images have minimal adjustment in Photoshop, mainly for cropping.

Dianne's lifestyle has involved shifting from town to town. This often left her with a sense of a series of images and impressions rather than the continuous story that it may otherwise have been. In its way, her life as a lab technician, with its chains of samples and specimens, has instilled in her a keen interest in the short episode, the temporary or transient. ▶



Atmospheric 5. Nikon D80. © Dianne Souphandavong

Dianne's father used Nikon and he presented her with her first camera. They both use the lenses he accumulated over the years. These particular images were taken with a Nikon D80 but she now uses a D90, primarily with a Nikon 18-200mm zoom lens. She is planning to invest in both a macro and wide angle lens in the near future. Her every day camera is a Canon G11, which accompanies her at all times.

Asked about the influence of other photographers, Dianne admires Paola Pellegrin and his mesmerising images of the human situation, and Miriam Stannage's use of everyday objects in a way that gives them unpredicted meaning.

This year is her graduation year and she has been involved in several photographic and sculptural exhibitions recently. Presently Dianne is working on a series of photos on Lost and Abandoned Objects. This will be presented at her graduation exhibition in November. She hopes to capture the feeling of commercialism and waste, and perhaps a little sadness. She will also transform several of the abandoned objects into art pieces giving them rejuvenated lives.

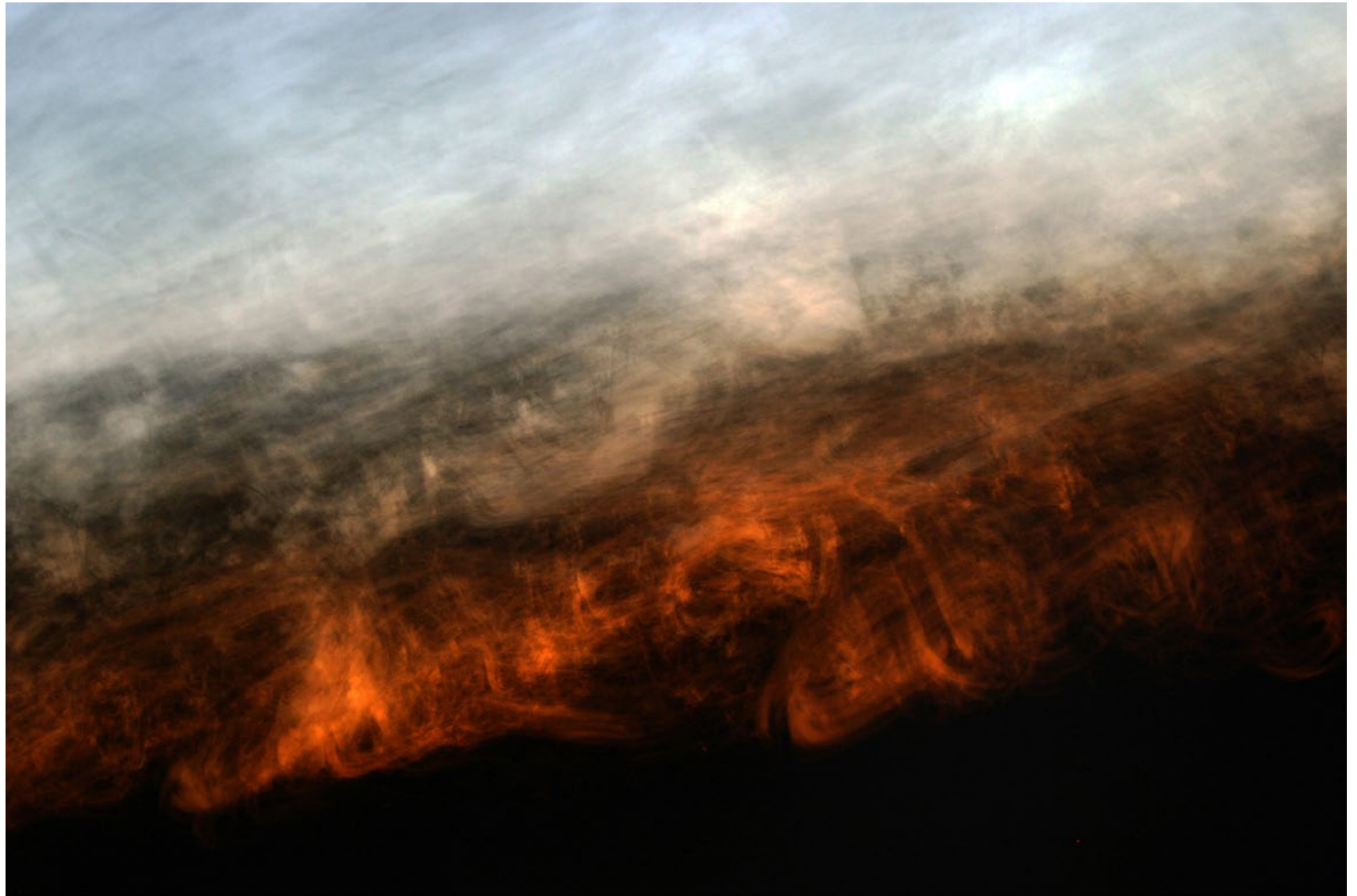
Dianne also intends to try various creative photographic techniques as she presently enjoys light painting and wishes to experiment with trick, special effect and photography through the microscope. These techniques are another exploration into the world of the transient and those things removed from their predictable or 'normal' environment. ■

TS

www.snippitsgraphics.com.au

www.vimeo.com/24375288

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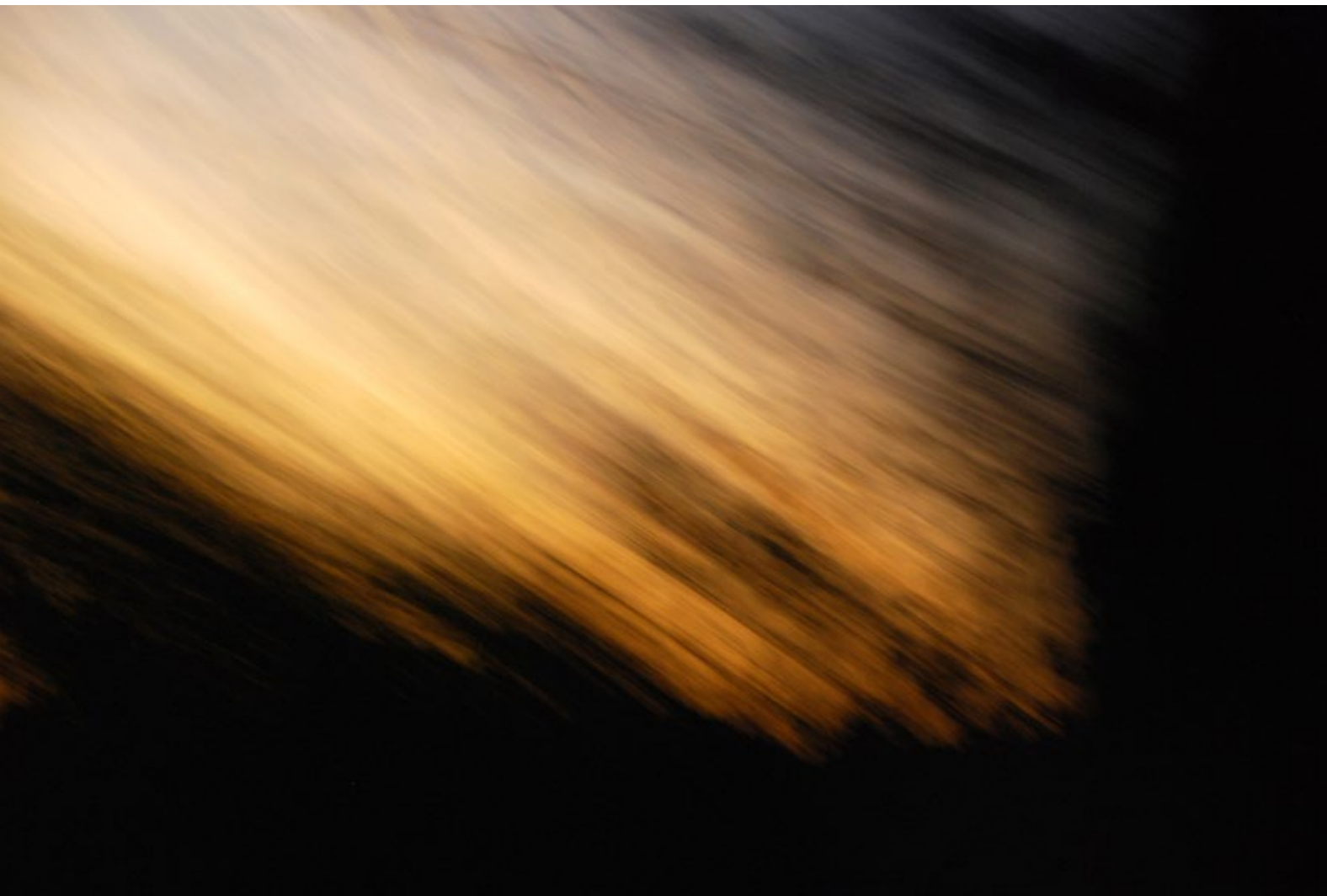
Spectral Miasma 11. Nikon D80. © Dianne Souphandavong



Spectre 1. Nikon D80. © Dianne Souphandavong



Atmospheric 8. Nikon D80. © Dianne Souphandavong



The Beginning. Nikon D80. © Dianne Souphandavong

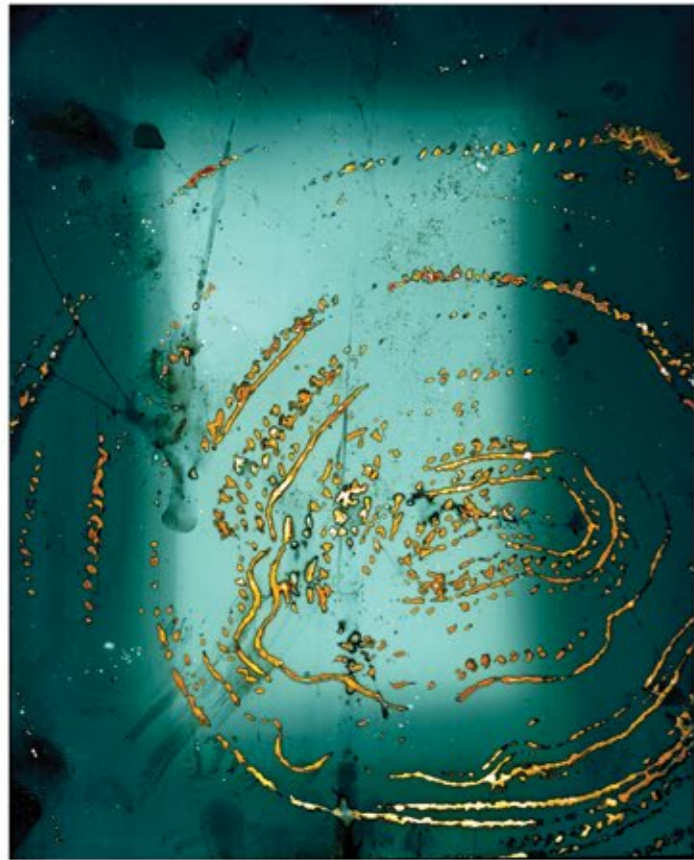


Spectral Miasma 07. Nikon D80. © Dianne Souphandavong

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Facing page: While Botswana is not known for its landscapes, it does offer fantastic creative subjects. Nikon D800E with 16-35mm zoom lens @ 16mm, Aperture Priority, f11 400 ISO. © Darran Leal

On location

Botswana – Africa

One of the main big game regions in Africa is to be found in a country that is less talked about, Botswana. It is found in the southern central part of the African continent, just north of South Africa. Botswana has one region that most of us have heard of before – the Okavango Delta. What an amazing photo location for nature lovers! However, Botswana offers so much more.

I rate this country highly as a photographic destination, simply because if you are interested in a compact region that will offer incredible photo adventures every day, then Botswana will deliver. In fact, I wrote this feature while travelling in the country and the example images were shot a few weeks ago.

Botswana does not offer a lot of diversity for the landscape photographer and similarly, only limited access to cultural/people photo opportunities. So I would suggest that nature lovers would get the most from visiting this country, with a touch of culture and creative options to boot.

Without doubt, big game is the draw card and who could go past the excitement of turning a corner on a dusty dirt road to find a small pride of lions suddenly in front of you. “400ISO, Aperture Priority, f5.6, single point

Following spread: Botswana is rich in wildlife and has a very healthy population of giraffe. Nikon D800E with 200-400mm lens and 1.4X converter @ 490mm, Aperture Priority, f5.6, 400 ISO. © Darran Leal

focus, motor drive to continuous high and focusing to either single shot, or continuous...” – the call to action in this situation.

After shooting 14 lions last week, and over many trips to Africa more than a couple of hundred lions, I can say that I still get a great buzz of excitement with each encounter. A few days ago, I had a lion just ten feet from me! Intimidating yes, but what a magic experience – admittedly from the relative safety of the open game vehicle.

Leopards are shy and hard to find, but the right local guide will work hard to access this opportunity for you. This is critical when visiting Botswana, your guide. They have amazing eyesight and know the signs which hint where a big cat might be.

My favourite hotspot in Botswana is Chobe National Park. I compare and contrast Chobe to Australia’s great national park, Kakadu – but the former is on steroids. Outstanding bird life allows the photographer truly unique photographic subjects and opportunities. From the tiny, and super colourful, Malachite Kingfisher, to the ‘butt-ugly’ Marabou Stork, bird photographers can spend countless happy hours stalking and shooting from the accommodation grounds through to the vast ▶



waterways. However, while the bird life is hot, the many other mammal species are perhaps the more sought after and targeted subjects. Leading the way is the region's huge elephant population. From elephants feeding around the waterways, to perhaps the two key hero shots, elephants at sunset, or swimming in the waterways.

Timing is everything, with the best shooting in the first 3 hours of daylight, and the 4 hours prior sunset. A siesta around lunch allows you to recharge for the afternoon action to follow. Trust me, you will need it as you can be shooting a thousand images a day. At times, you might have several subjects to shoot – all at once!

In the Okavango Delta, most photography is done during game drives. In Chobe National Park, expect a mixture of boat trips and game drives. Other subjects include hippo which are found in good numbers, cape buffalo, giraffe and other less common species like roan, sable, waterbuck and even wild dog. The diversity of species never ceases to amaze those returning, or perhaps visiting for the first time.

Something that really gets the photo blood pumping are the many giant Nile crocodiles. The largest croc I have seen in the region was about 5.5m long. The local guides will give you a very 'up close and personal' experience with these ancient reptiles. I have been as close as 2m in a boat, and nearly eye to eye. Fortunately, they are accustomed to boats and do not see their close proximity as either a threat or more importantly, a food source.

Equipment is mainly restricted to the longer focal lengths, and Botswana is one of the few regions where I rarely use my macro lens. So long zooms ranging between in the 100mm and 500mm all work well for the enthusiast, with a general purpose lens like an 18-200mm handy for those closer experiences. For those wanting to go a step further, prime fixed lenses

can work, but you may find these limiting when shooting from open game vehicles or boats. In terms of luxury glass, Nikon's 200-400mm f4 is fantastic and Canon's soon to be released 200-400mm f4, with built in 1.4x converter will no doubt be a winner – if you can afford the price and weight of either of these behemoths! If you can't, check out the Sigma range.

The Okavango Delta has long held an air of romance for visitors. Just over 50 camps are found in the region, with a maximum of about 20 people at any time in each camp. This makes it a small group experience, with most camps offering a touch of luxury. It also means it is more expensive than most regions, with the cost per day starting at several hundred dollars, and ranging to over US\$2,000 per day, per person. Is it worth it? You bet! We have had stunning big cat experiences at all of the camps.

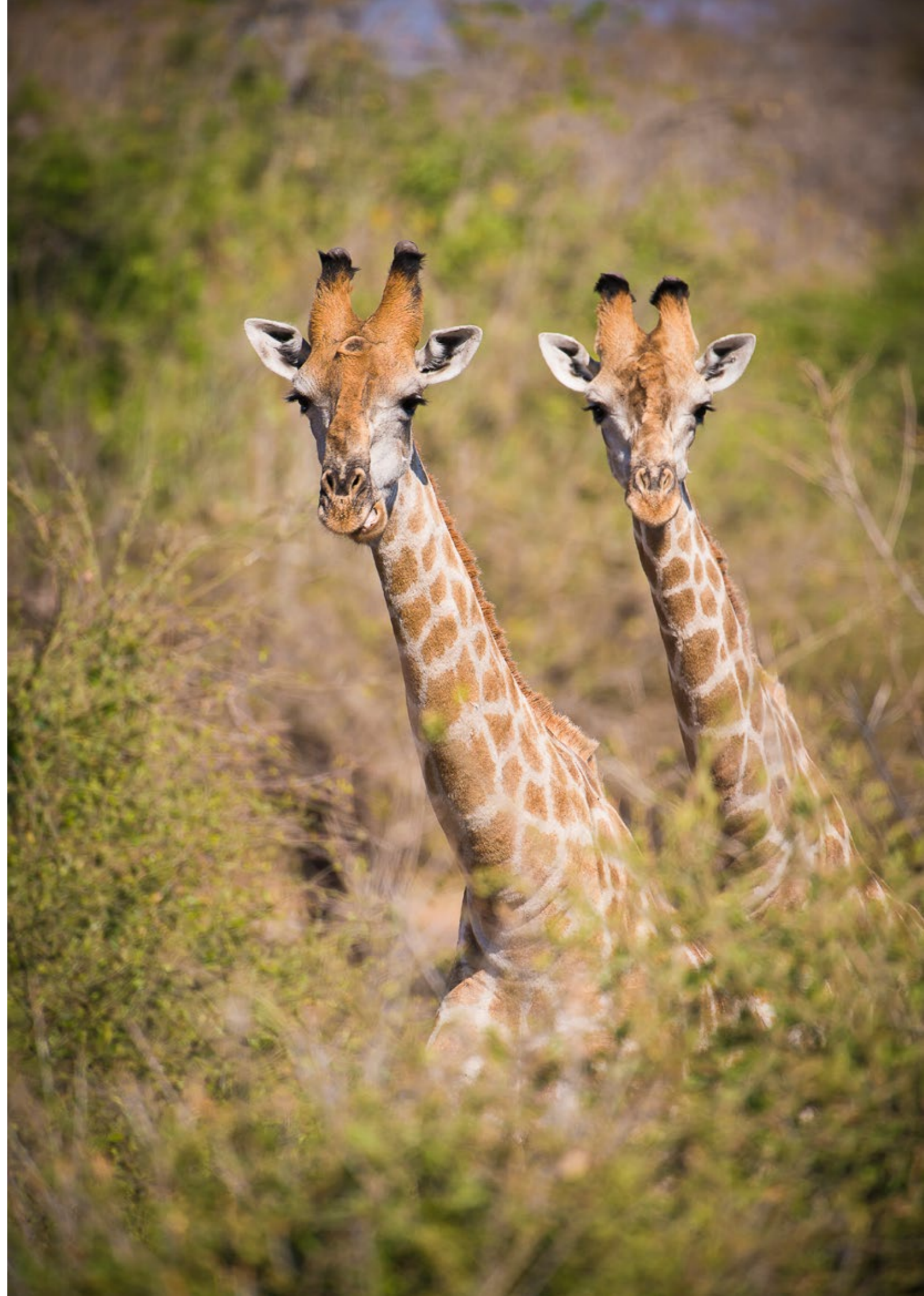
A compromise for freedom travelling photographers is that you'll often find yourself sharing transportation with non photographic travellers eager to move on, or face the need to hire an exclusive vehicle. This is where travelling within a photo tour group makes a difference. The delta also has weight limitations due to small plane flights – usually 20kg per person, including camera gear! You can do it, it just takes a bit of lateral thinking...

Botswana is a photographic hotspot and one that you should consider targeting for at least 10 days. I can't wait to go back again, as every visit offers me a whole new series of images. To finish off a great adventure, Victoria Falls is only 2 hours away.

Enjoy your shooting...

Darran Leal

darran@f11magazine.com
www.worldadventures.com.au



Central Convention offers last chance to network for 2012

The final Photographic Society of New Zealand (PSNZ) regional convention will be held from November 2 to 4 at the Chalet on the Lake in Palmerston North.

As with all previous PSNZ conventions held this calendar year, this one promises a lineup of talented and successful photographers all eager to share their knowledge with registered delegates.

Hosted by the Manawatu Camera Club in Palmerston North, the Central Convention, titled 'Making is the Difference' features guest speakers infrared photographer Helmut Hirler, impressionist photographer Eva Polak, creative photographer Kaye Davis and local photographer Ross Hyde.

As well as hearing from the experts, the organising committee has a weekend packed full of activities, including trips out to the blossoming rhododendrons of Cross Hills Garden and the vintage industrial sights of historic Palmerston North city, as well as an opportunity to capture some live fire spinning.

As Manawatu Camera Club's President Sue Weterings says, 'Manawatu is real provincial New Zealand, and offers some amazing geographic icons in which to indulge one's photographic passion.'

"We are only a couple of hours from the mountains, the Hawke's Bay, Taranaki and

Wellington. We've got the famous Manawatu River and wind turbines - all of which are great for photography."

Sue is looking forward to hosting guests at the Central Convention and said the three days promise great speakers, wonderful field trips, informative workshops and enjoyable entertainment.

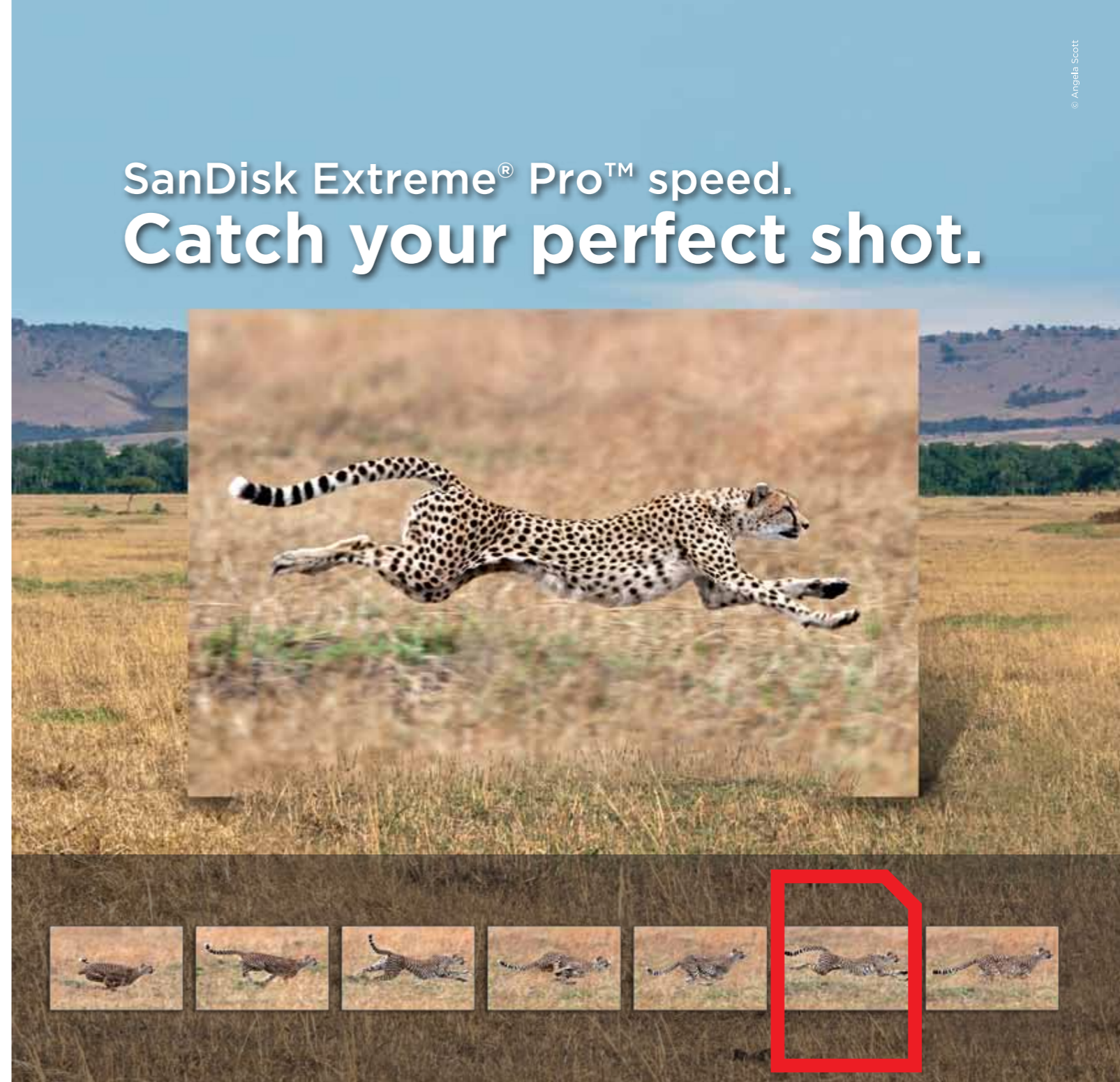
"I know guests will be inspired, informed, meet some great people, have a lot of fun and will leave with memorable experiences," said Sue.

Registration is open and anyone interested in photography can attend - you don't have to be a PSNZ member.

For full details about the convention, and to download a registration form, go to the Manawatu Camera Club's dedicated website here or on the PSNZ website here.

Moira Blincoe
PSNZ Councillor for Communications

The Great Migration. © Sue Wetering PSNZ

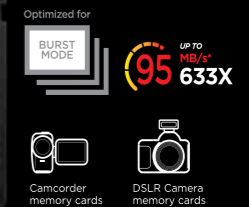


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Vincent Laforet

The interview
by Malcolm Somerville



In little more than four years, Vincent Laforet has moved from multi-award-winning stills photographer in the midst of the Beijing Olympics; to life as a fully-fledged director.

In that time he stepped through the role of DOP/cinematographer to reach that position.

Now working with a range of digital cameras, the foundation of his video experience was the Canon EOS 5D MkII. That was the technology, creativity and business disrupter that spawned a revolution in access and changed how stills photographers perceived opportunity thereby established career-path options for many.

Vincent demonstrated in a singular, powerful way how a photographer with limited resources but with a good eye, a simple and tight story, and the assistance of a sharp edit and distinctive Moby soundtrack; could impact on a huge on-line audience.

Until then he was recognised mainly as a photojournalist, albeit a famous and awarded photojournalist, and by an even wider audience as a champion of Apple's Aperture software, and a Canon Explorer of Light.

Since 2006 his blog has become one of the widest read in the photographic and filmmaker communities.

In Auckland as part of an Australasian tour (that included a keynote appearance at the AIPP Convention in the Hunter Valley the previous day) he gave a public talk and two one day workshops – in Auckland and Wellington.

When I spoke with him at the Sky-City Grand, he was fighting jet-lag and a blood nose but was keen to speak about his journey and direction.

f11: With such a wealth of stills experience and accolades, and his mostly moving image related blog I began by asking if he continues to shoot stills.

VL: Only about 5-10% of my work is stills – that's about it. I shoot stills every day, all the time for myself. I shoot a few commercial jobs a year but I'm really focused on being a feature filmmaker right now. My main income is doing short films and commercials.

You have to go 100% in one direction. It is very difficult to split yourself between those professions. The business model is very different, the staffing is very different, it is very hard and expensive too.

f11: Do you see yourself as a director of photography or as a director?



All three images on this spread © Vincent Laforet

VL: I spent 23 years as a photographer – telling stories! I love the idea of being a DOP, the reality is that the only person on the set who has the influence on the result is the director.

I like to involve myself in the casting, the location selection, the music, the edit and the finishing.

f11: Documentary?

VL: No documentary, absolutely narrative filmmaking – I've done my bit on documentary.

f11: So you have your own stories to tell?

VL: I have my own stories, I have scripts. I have one I am working on now, my first feature. It may take a year or two.

f11: Your moving image reputation was founded on the HDSLR, notably 'Reverie', that sprung the Canon 5D MkII onto the pro-video landscape. Are you still in that mode?

VL: I own a Red Epic, I shoot commercials all the time with that, the Alexa (Arri), C300, the 1D, and the C500 coming soon - everything top of the market. Anyone who reads my blog will know I play with all the toys, I have a Blackmagic Camera with me right in the hotel. To me it's the stories, the tool is just the vehicle to tell the story. There's a perfect tool for every job.

f11: The turning point seemed to be the 5D MkII?

VL: I begged to get the 5D MkII. It changed my life, over a weekend actually.

f11: A lot of help behind it?

VL: Not really, more help in terms of the viral nature of it. Forwarding it to many friends... and onwards... Other than the editor who I worked with who does professional editing, there wasn't anyone on the team who had any film background whatsoever.

f11: For that, and other films, you edited in the Apple Final Cut family but now you seem to be firmly in the Adobe Premiere Pro camp?

VL: Exactly, I transferred over to Adobe in the past two years. Ever since FCP went to X. It has become a lot better but initially it was not for professionals - there is still a lot of earlier footage I can't work on it - it's a no go.

f11: And the transition to a feature?

VL: We have the story concept, working on script and have some finance already. Once the foundations are in place the most expensive part begins.

f11: The technology has democratised filmmaking, it is easily accessible, cheap to ▶



All three images on this spread © Vincent Laforet

own, some young people are leaving high school, leaping straight into film production – just like forming a band?

VL: Yes. They have the tools to do it now, they used to have to go to schools to get access to film cameras, that's been erased. The beauty of the democratisation is that you will be able to find your talent, find the diamonds in the rough. People who in the past couldn't afford to go to university. That's the positive side of it. The negative side is that everyone who buys a 5D MkII or MkIII now, considers they are an instant professional photographer or instant professional filmmaker.

In reality these are crafts that need to be learnt. Everyone thinks they can do everything whether its photography or anything, and need to remind themselves of that 10,000 hour rule, that everything is a craft and you need to take the time to do it before you call yourself an expert.

f11: Your stills reputation was very strongly based on your powerful and innovative sports photography. Have you looked at video opportunity in sport?

VL: I'd love to, but teams have a stranglehold on that through television rights and they don't know what to do with people like me. It's very tightly held.

f11: So, who are the mentors, the work that inspires you, the wise words?

VL: In photography I look to people like James Nachtwey, Cornell Capa, Cartier-Bresson, and a variety of more modern photographers like Nadav Kander and Christopher Morris.

In filmmaking, I'm a big fan of Stanley Kubrick, Orson Welles, Steven Spielberg, David Fincher, Terry Gilliam, Jane Campion. I try to see as much as I can, and learn from it.

f11: You also know DOP Rodney Charters, who of course came from New Zealand and is the son of one of our greats, Roy Charters.

VL: Yes, Rodney is an incredible talent, at the top of Hollywood right now. Constantly on the move, very young at heart and grabs at the new technology. I have a lot of respect for him.

f11: You seem to get involved in events and competitions that encourage emerging filmmakers.

VL: Yes, done a few things with Canon, would love to do it world wide but the laws around contests are dreadful. But we did a 'Beyond the Still' challenge a few years ago where I shot the first chapter, seven filmmakers shot the in between chapters, then we shot the final chapter together. ▶



f11: And using the power of filmmaking as a public service, for a cause?

VL: I had an interesting discussion with James Nachtwey yesterday, we were both keynote presenters in the Hunter Valley. We talked about our pathways, growing up as photographers. My frustration was not being able to tell complete stories. He suggested that I could come full circle and use filmmaking to fix up some of those frustrations I was feeling with stills. May happen someday - I will graduate to more human, more real stories, short of documentary at this point.

The world of film is very different from photojournalism. Photojournalism is about not having influence, blending in, being a fly on the wall. Being a filmmaker is about the polar opposite – influencing everything, making every detail, controlling every minute moment and how it ends up on the screen.

f11: Thank you Vincent.

That evening Vincent did a two hour presentation at the Rialto Cinema to a couple of hundred photographers and filmmakers. He used a timeline to illustrate the convergence of the technologies and showed clips from his own projects to demonstrate in a thoughtful and compelling presentation. ■

MS

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**BUT WAIT –
THERE'S MORE...**

f11

HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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

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Enjoy.

'Cracking the Asian Market'

Christina Force grimaces when she thinks of some of the cultural faux pas she made when she first started representing her photographers in Singapore some 13 years ago. The ACMP is bringing her to all Australian Capital Cities in November 2012, so you don't make the same mistakes.

'I thought that simple things like calling the accounts department to chase a well overdue invoice was the norm. That didn't end well' she says of her first attempt at getting paid. The embarrassed financial controller 'punished' her by withholding payment for 6 months.

Since then, she has worked on numerous campaigns out of Singapore and Hong Kong, in addition to China, Malaysia and Japan, each of which have their own idiosyncrasies.

Over the years The Collective Force and Our Production Team, both of which she has recently sold, had to develop ways to deal with these cultural differences

'We had to learn the hard way.' Says Force. 'We were the first New Zealand photographer's agency working in Asia. So there was hardly anyone to talk to about these things. We just kept adjusting our systems and processes every time we came across an issue, and gradually it all became easier. The clients trusted us more and more, and the jobs ran more and more smoothly.'

For example, she remembers having to teach her producers how not to say 'no', an unpopular word in Chinese cultures

'One of my very best producers would respond to a far-fetched and ridiculous request by saying 'I'm afraid we can't make that deadline...' which was almost as bad as saying No! We all had to practice starting sentences with 'Yes, we can, and that will cost this much more...''

Leaving a buffer to allow the client to 'win' the negotiation, understanding numerous acronyms for usage, knowing who to deal with about what, how to present work for a potential job, understanding the difference between Pan Asian, Eurasian, and other talent and what their preferences are, how to work with crew in Asia, and many many other topics are all covered in a seminar run by the ACMP in November called 'Cracking the Asian Market'. The one day seminar with Christina Force is aimed at giving photographers wanting to break into Asia the skills and knowledge to comfortably promote their work and negotiate and quote jobs with the best results.

'Cracking the Asian Market' will run from 4th until 16th November in 6 Australian cities. To find out more details go to:
www.acmp.com.au/events

Or find out more about the speaker here.

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The Event 2012 – A review by participants

The 2012 Nikon AIPP Event was a great success, with the speaker line-up a big hit with attendees, James Natchwey, Steve and Jen Bebb and Vincent Laforet especially making a lasting impression.

But opposed to writing a long report on how enjoyable and successful The 2012 Nikon AIPP Event was, let's let the participants do the talking!

“Thank you sincerely for putting on the event last week. I got a lot out of it specifically from every speaker, and from the entire experience as well. This is my first year in the AIPP and the event confirmed that this is a valuable asset to career and goal development within photography.”

“Thank you to all staff at the AIPP and to all that made the event possible. Particularly for bringing together such an impressive selection of speakers from varying fields and more importantly those that have different goals both in their business models and also personal, which translated to an unbiased overview of a variety of ways you can approach your own business. :)”

“Although the speakers were inspirational, the hands on workshops were the best way to see how a different photographer approaches their assignment. I find this so much more informative than just looking at the pristine end results on screen which don't show the problem solving techniques needed to nail

a shoot in an unfamiliar environment.. Both Vicki Bell and Peter Eastway were brilliant in this regard.”

“What a superbly run 2012 event at the beautiful Cypress Lakes Resort in the Hunter Valley. Congratulations to you all. The organisers, the presenters, the special guests, the hard workers, the trade show exhibitors, the hotel staff.. You've done us all proud and I've had a ball. I thought Adelaide was great but this was even better. I can't wait for Hobart. Bring. It. On.”

Now that The AIPP Nikon Event 2012 is completed for another year the dates for next year have been announced. The AIPP Nikon 2013 Event will be held in Hobart from the 16th – 19th June.



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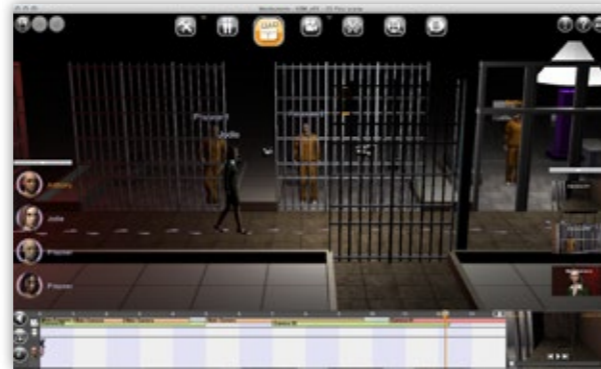
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Moviestorm

A pre-visualisation tool at the service of the independent filmmaker



Moviestorm's director mode shows a traditional timeline with events representing different cameras' cues, as well as a general view of the scene in which the cast is identified. Note the presence of two cameras in front of the female character named 'Jodie'. These two cameras appear in the timeline as Camera 01 and Camera 02.

The manner in which a filmmaker controls the flow of images and sounds will determine a viewer's experience. An infinite number of creative and technical decisions will need to be determined well before filming takes place and, whether small or large, a film will always benefit greatly from a thorough phase of planning.

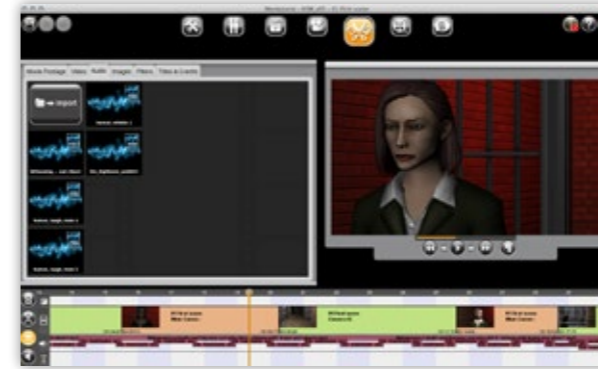
While pre-visualising, or 'pre-vis' as its known, all of a story's components greatly clarifies and communicates a storyteller's vision, assembling diagrams, storyboards and models by hand is a mammoth task. Although digital technique techniques have greatly improved the art, usefulness and speed of pre-vis, the technique seems greatly confined to large productions whose complexity dictate the necessity for efficient use of resources, time and budget.

But things are changing rapidly. One of the tools which has risen in popularity among indie filmmakers is Moviestorm a real-time, affordable 3D animation software which runs on PC, Mac and IOS. Tools such as Moviestorm allow moviemakers to experiment with scenes

before they are actually filmed, thus increasing the quality of communication with actors and crew.

The first step in pre-vis is the modeling of assets and characters which are part of the narrative. Even though there is no need for highly detailed models for pre-vis - they would take too long to build and even longer to render - this can be a daunting task for the uninitiated. Moviestorm comes with a highly customisable library of props, and characters whose expressions can be tailored to match your script.

The strength of the pre-vis process lies in its ability to explore and make changes to an environment before its actual production. This level of engagement is the most compelling reason to incorporate pre-vis in your workflow. A director can reposition the main camera, or place additional cameras; a DOP can plan his lighting for each scene, and all can be seen in real time, provided your computer has a graphics card which is powerful enough. I've used Moviestorm on an Apple MacBook Pro without a hitch, so any desktop computer will



Audio tracks can be assigned to previs actors, and sound effects can be added to the storyline.

be perfectly adequate to run the program.

Another benefit with the use of pre-vis is the ability to be re-use the digital assets in other areas of production. A digital set, and its associated characteristics in Moviestorm, can be used by production designers or motion control camera operators in order to foresee potential issues with complex camera moves well in advance of a costly shoot.

A natural extension of pre-vis is the editing of pre-planned scenes using pre-rendered images from Moviestorm. In facilitating the visualization of the pace of a film, changes can be made with no drastic impact on a film's budget. Being able to edit without the immediate need for rushes will immensely benefit a production by providing a sandbox for filmmakers to rationalize their creative decisions and for producers to remain calm!

I invite you to check out the work of Pixel Liberation Front, one of the world's most experienced pre-vis companies. And make sure to see videos created by users of Moviestorm on this Vimeo page.



The daunting task of modeling previs assets becomes almost child's play thanks to Moviestorm's integrated library. New libraries can be purchased and downloaded from the company's servers.

For more info about Moviestorm, and to download an evaluation version, visit www.moviestorm.co.uk. Make sure you have sufficient space on your hard drive as the software downloads a large number of library elements which you will have access to once the software's installation is complete. ■

Karim Sahai

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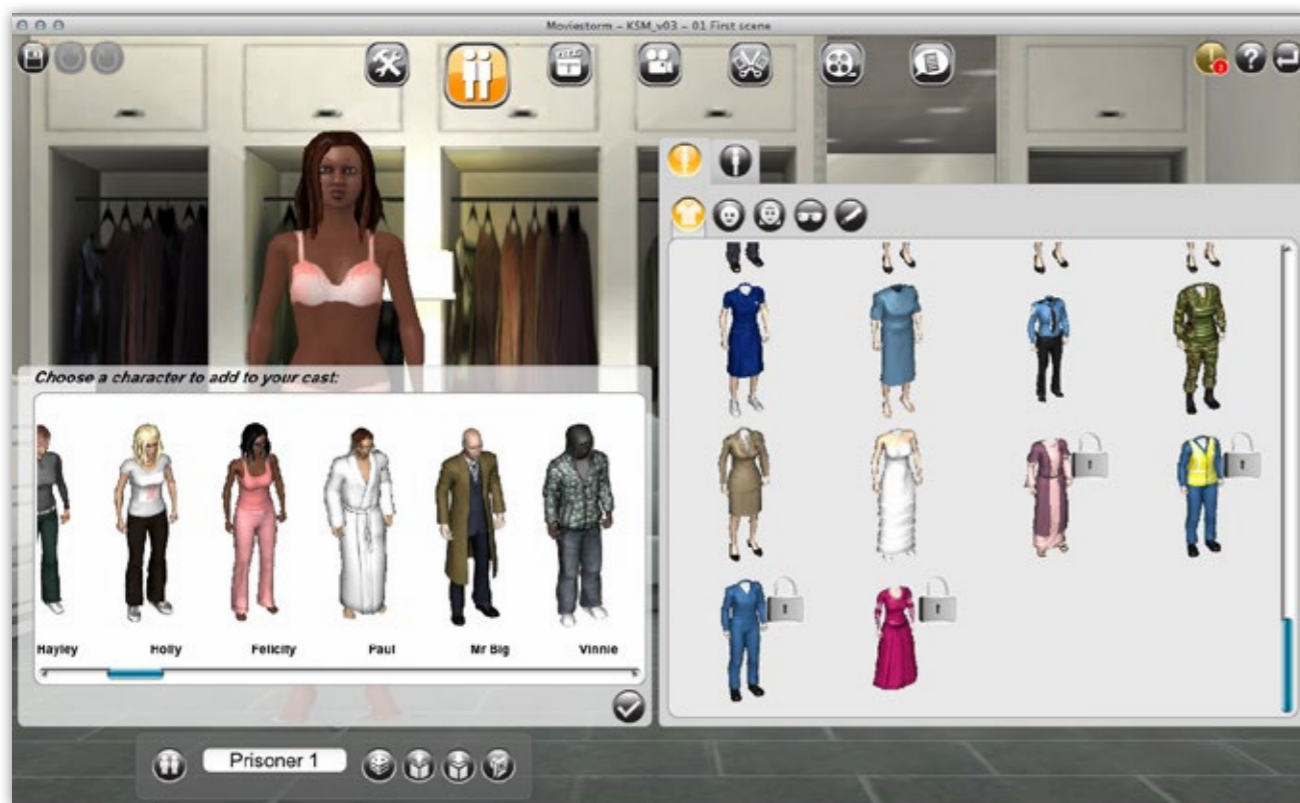
Karim Sahai is a photographer and feature films computer visual effects artist based in Wellington.

► See more Moviestorm screengrabs on page 108.



In Moviestorm's character editor, a previs director will have the freedom to customize expressions and features for each actor.

In addition to a library of props, Moviestorm includes a large library of actors and costumes.



The business of photography

Turning “No!” into “Yes!” on the job

I began this series encouraging you to keep your passion alive by embracing a life of the passionate amateur. If you do choose to make a living from photography, 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 term career as a photographer.

Try as we might to enjoy our careers for the joy of shooting photos alone, there are often external factors that get in the way.

Talk to anyone who shoots regularly in public and it's not long before you start hearing stories of aggressive security guards, police and lawyers. Here are some tips to help you avoid them.

For many years I regularly travelled around the inner city of my Auckland hometown photographing street furniture. All too often, just as I began to shoot, a security guard would wander over and tell me I had to stop. The first time it happened I wasn't sure what to do but had a vague sense that I wasn't doing anything wrong. So I protested, calmly, firmly and politely, explaining that I had a job to do.

After several attempts to get me to stop, the guard threatened to call the police. I thought that was a fabulous idea, and told him so. His

face fell as soon as he realised all the extra work that would involve, and he walked away, leaving me free to shoot.

Later checks online confirmed my suspicions; in most civilised countries it's perfectly legal to photograph anything in public, even using a tripod. You'll need to double check your own country's rules, but I can't think of anywhere where it's not allowed.

(Try this 'big camera on a tripod' malarkey in any major US city and you may need a bail bondsman. The home of the brave and the land of the free - but only if you have the right permits – ED)

Police are often far worse when it comes to this sort of thing. Don't think that if you're not a press photographer, it won't apply to you, as there have been several cases of amateur photographers being abused and assaulted by the police in the UK. Although there are exceptions, there is clearly an opinion among most police that they can say and do pretty much what they like. Particularly once they've separated you from everyone else in a crowd. Your best defense here is to know the rules. If you have run the slightest risk of crossing paths with the police while shooting, the second and best defense is to record everything. After being assaulted by police in the same year while working as a photographer in New Zealand, I began to keep an audio recorder running whenever I worked. Needless to say, it never happened again, mainly as I stopped working on the press frontlines.

Away from all the excitement I often see photographers asking about model and property releases. Again, you'll have to check the details for your specific shoot and where you live, but here are the basics.

Model releases must be signed by to people who are photographed for commercial purposes, when their likeness are clearly recognisable. Let's dive into that definition.▶

“For commercial purposes” means that your image featuring the person is going to be used, say, in an advertisement. Or in some PR, or for a brochure. Pretty much any use where the image is being used by a company or individual to spread influence and probably make money. The only exceptions are for topical news photography.

This is where the murky world of newspapers publishing paparazzo photographs sometimes comes a cropper.... Although the magazine is using the images commercially, they argue that it is topical and newsworthy.

The second important element is that the person liable to sign the model release must also be recognisable. If you’ve ever seen a billboard ad that features a cityscape, sometimes even a crowd of people, it’s unlikely that every one of them will have had to sign a model release. Again, this can get murky.... It’s not just a question of the number of people in the image, but anyone who stands out without having signed a release is questionable.

If in doubt, print off a model release and get it signed. It’s yet another way that I differentiate myself as a true professional when I offer to handle all releases for my clients. Most clients don’t understand model releases, let alone plan for them. I often find I’m the first photographer that’s ever mentioned it, but being sued for unauthorised commercial use is fairly common, and equally unpleasant, around the world.

Finally property releases. These are similar to model releases but as you’d imagine, far less common and far less necessary. They are only relevant when buildings that feature in your photography are particularly recognisable and that the ‘stand-out’ design features are attributable to a person or company. It’s usually an architect who will complain (or sue!), but it may also be sculptors or installation artists whose work is shown in the image. Again, if

in doubt, plan ahead to either get a release or investigate whether it will be required. Again, this is something you may be able to charge for, and at the least will make you seem much more professional to your clients.

Any good photographer looks beyond the image to consider not only what’s around them, but ‘down stream’ at how, where, when and why their images will be used. Pre-production is essential. For big shoots that can mean teams travelling ahead, swanky motorhomes and helicopter bills, but for many of us photographers it simply means considering permissions and releases.

If in doubt, do.... If it all starts to come unraveled for some reason, remember that it’s always easier to ask for forgiveness than permission. Remember to be firm, clear and polite and you’ll be fine, 99% of the time.

(Tell us more about the other 1% James? ED) ■

James Madelin

Want to send me some feedback?
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Contact Leon
leon@leonrose.co.nz
021 502 021
09 579 2363



Epson NZIPP Professional Photography Awards 2012 Official List of Winners

NZ Photographer of the Year 2012:

Jackie Ranken
Finalists: Mike Langford and Richard Wood

Overseas Photographer of the Year 2012:

Paul Hoelen
Highest Scoring Colour Print: Richard Wood

Highest Scoring Monochrome Print:

Jackie Ranken
Commercial: Terry Wreford Hann
Finalists: Lisa Gane and Chris Hill

Creative: Michel Perrin
Finalists: Esther Bunning and Jackie Ranken

Fusion: Ollie Dale
Finalists: Melissa Edmon and Tony Stewart

Illustrative: Richard Wood
Finalists: Jason Law and Chris Parker

Landscape: Anna Kernohan
Finalists: Thomas Busby and Jackie Ranken

Photojournalism: Mark McKeown
Finalists: Vaughan Brookfield, Janyne Fletcher, John O'Malley



Portrait Classic: Richard Wood
Finalists: Thomas Busby and Karyn Flett

Portrait Creative: Jackie Ranken
Finalists: Tony Carter and Richard Wood

Student/Assistant: Rochelle Swensson - UCOL
Finalists: Penny Aspin and Kelvin Gilbert

Travel: Mike Langford
Finalists: Mike Hollman and Blair Quax

Wedding Classic: Bryan Isbister
Finalists: Brad Boniface, Penny Evans, and Paul Tatterson

Wedding Creative: Jake Thomas
Finalists: Jason Naylor and Johannes van Kan

Wedding Album: Bruce Gabites
Finalists: Narenda Bedekar, Chris Loufte, Jason Naylor, and Haran Sivathanan

For additional information including many more images from the awards, visit www.nzipp.org.nz.

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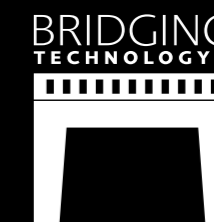
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Rental Studio Survival Guide

How to avoid smacking yourself on the head and sending your assistant off site to get something you forgot when you desperately need him or her there...

My colleagues, and clients, will know that I have been a bit nomadic in my studio habits over the last few years. At some point in the last 10 or so years, commercial pressures - you know, ever rising costs and ever shrinking budgets - forced many previously lone wolf photographers to make a tough decision.

They could either stay in their studio, and add a couple of extra desks so that they could take in "lodgers" to make better use (and spread the financial load) of the bruising monthly overhead that's called a studio, or sign it over altogether and become a "lodger" themselves.

This has an immediate positive effect on the individual's financial situation but after the honeymoon ends all the usual relationship foibles come home to roost. Some examples I've heard of include: unwillingness to hire a cleaner combined with a total inability to clean a toilet; loud and visibly present when other partners are shooting with clients in tow; inability to set the alarm or lock up properly;

turns up to shoot and one of the others has lent the studio to a mate... This list is endless and reminds me of my flatting days which are so fondly remembered now, but were fraught with annoyances at the time.

To be fair, I've been lucky enough to have had pretty much perfect studio partners. Sadly though when we "Gang of Four" (Plump Studios 2010) decided to dis-band the studio and head back to our respective home offices the loss of a place to go every day and the camaraderie (a.k.a. toilet humor) was quickly and keenly felt. As rudderless as we were, we had to get on and learn to do it the way the grown-ups do. I dipped my toe in the waters of a number of different rental studios at first and basically let my clients decide the best one for me. They felt they could finally express exactly what they liked in a studio without hurting my feelings. I'm not going into what makes a good rental studio here, other than to say that in my experience the people running it usually make it or break it.



The hardest thing is the first few times you have to pack every single item you are going to need for the day into your car and load it all in to the studio. In your own, or even a shared space you have the luxury of knowing that every clip, clamp, stand, fitting, tape, tool and knick-knack is there somewhere. Even if you have to turn the place over to find it, you know you will. I've bought a lot of extra bags, cases and containers over the last couple of years. I have bags packed for every possible variation on a studio shoot and a check-list taped to the top of all of them. Items that are lost, broken or used up are put on a list for replacement and dealt with promptly. Bags and cases are essential when you have to load everything in and out on the same day. There is nothing worse than loose items falling off the trolley when you're trying to look uber-cool.

The better studios have a good selection of consumables, and numerous knick-knacks, on hand and usually at very reasonable prices.

There are other benefits too, including not having to worry about gear failure as another head or pack is probably sitting in a cupboard nearby. The real benefit is looking at the bank statement every month and knowing that all of those studio hire costs are offset in an outgoing invoice somewhere. Lonely as it is at times, it's the new reality for many of us and we're getting used to it, as we've gotten used to all of the weird and wonderful changes that have happened to an industry I first set foot in around 25 years ago.

Now has any one seen my film camera and my Polaroid back?

GB
(aka Buzzard)

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Hail mighty Retina! Part 2

In last month's issue I alluded to major implications for photographers, publishers and content managers brought about by higher and higher display resolutions on today's devices. Since then, Apple has launched the new iPhone 5 with 326ppi resolution on its 4 inch display, entirely predictable, utterly sexy output quality.

With many screens (of all sizes) now offering levels of quality and resolution comparable to the previous benchmark of the printed page it is equally predictable that content providers will now move swiftly to take full advantage of the new displays to scoop up any competitive advantage on offer. Expect to see statements such as 'Optimised for iPhone' or 'Retina Ready' in digital media and software applications, on websites and from App vendors. One could argue that these displays are simply keeping pace with the new camera sensors, these capturing larger and larger file sizes with increased bit depth. Surely we need screens to match?

Indeed we do, and the temptation for both content owners and providers will be to deliver their content (or should that read, your content) particularly images, in file sizes and at resolutions that best match the capability of these next generation viewing devices. So statements such as 'Retina Ready' will simply mean that the vendor or content provider will be utilising images of higher resolution in order to better match the performance of the new displays reaching more hands every day.

This increased display resolution arrives in perfect time to board the 'availability-of-finally-half-decent-broadband-speeds' bus. This will

remove our obsession for keeping image files small and light for internet transportation. In the interests of optimum on screen quality, we'll reduce our level of compression, stop seeking small file sizes and start to stomp up full resolution 5000+ pixel wide images to online clients simply 'because we can'. 'Screen res' will no longer be a bastion of safety for photographers concerned about online image theft when 'screen res' creeps to, above and beyond 300ppi.

300ppi is near as dammit 300dpi, and at this resolution your images are suddenly 'fit for purpose' for a host of applications and purposes once 'grabbed' from a website or electronic publication. When screen res was 96-150ppi you could at least derive some satisfaction from the notion that your on-screen images could only be misappropriated for web use. The drive for higher and higher resolution images for virtually all internet based applications will be swift and insidious, we'll fall down the rabbit hole together as we chase the optimum quality to best reflect our creative prowess on these new displays. These are certainly desirable, and as photographers we'll pursue them relentlessly for the 'edge' they bring to our images and our workflow processes. Having done this, we'll critique our own websites and be seduced into displaying larger and higher resolution images than ever before, because they look so alluring on our new displays – and they need to, as don't our clients and buyers have these as well?

In that pursuit we need also be mindful of the risks associated with exposing some of our best creative output to the potentially unscrupulous in circa 300ppi virtual temples of our own choosing, if not making.

TS

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