

ISSUE 18 | FEBRUARY 2013



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

KEVIN JUDD

The colour of wine

CHUCK KIMMERLE

The reticent landscape

BEN BOHANE

The Black Islands



André Georgi | Senior Designer at AUDI | Munich



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Welcome to *f11* Magazine

Welcome to issue 18, it’s great to be back with you again after our summer sojourn away from timelines and deadlines! We may have been taking a break, but you certainly haven’t, we’ve kept a beady eye on you and could not fail to notice that you’ve been blogging, tweeting and delivering us new subscribers in droves.

In fact, you’ve delivered us over 2,500 new subscribers since our last issue went live on 1 December 2012 so take a bow people, we’re grateful for your support and your enthusiasm for what we do. Thankyou. With that influx of new folk comes a raft of suggestions, some helpful, some insightful, one or two downright barmy. We appreciate them all. While a few call for change for the sake of change itself, the consensus is that most readers seem to think that our formula is sound, our delivery mechanisms robust and our content pretty compelling.

So with that in mind, here’s what we have in store for you in this issue: New Zealand photographer Kevin Judd is also one of this country’s most acclaimed wine makers. Formerly the wine maker at the renowned Cloudy Bay, he now produces his own wine, Greywacke, in the Marlborough region of the South Island. Kevin is a well recognised and frequently published photographer and we’re delighted to share his images.

Ben Bohane is an Australian photojournalist and TV producer based in Port Vila in Vanuatu. Ben has spent the last decade documenting conflict and change in the hot spots of the world. We share his powerful black and white photographs from his essay ‘The Black Islands’, which has just gone on display as an exhibition at the Pataka Museum in Wellington, New Zealand.

Chuck Kimmerle is an American photographer based in Wyoming. We’re enjoying his crisp, clean monochromes taken in the wide-open spaces of his homeland, many captured in the depths of northern winters. These are both point and counterpoint to the other monochromatic images in this issue, cool rather than hot, calm rather than storm.

Here’s hoping that the new year is turning out exactly as you planned, or perhaps, even better than you’d hoped for. Enjoy this issue of *f11*. ■

Tim
tim@f11magazine.com

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f11 Magazine
P O Box 37-233, Parnell
Auckland 1151, New Zealand
www.f11magazine.com

Publisher/Creative Director:
Tim Steele
tim@f11magazine.com

Editorial:
editor@f11magazine.com

Advertising Sales:
sales@f11magazine.com

Design/Layout:
Donna Hoyle & Sara Lockett
of Donna Hoyle Design

Web Developer:
David MacLeod

Contributors:
Gary Baildon :: Tony Bridge ::
Malcolm Somerville :: Darran Leal

Featured In This Issue:
Kevin Judd :: Chuck Kimmerle ::
Ben Bohane

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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.



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 115** of this issue.



Product REVIEW

Tony Bridge on the new Sony RX1

14



© Tony Bridge



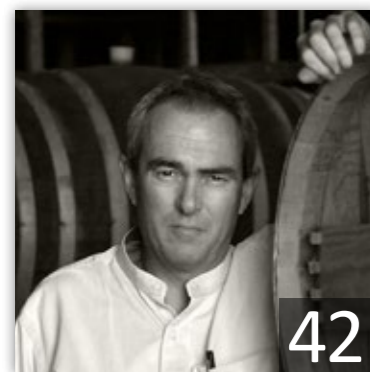
Chuck KIMMERLE

The reticent landscape

18



© Chuck Kimmerle



Kevin JUDD

The colour of wine

42



© Kevin Judd



Ben BOHANE

The Black Islands

76



© Ben Bohane



COVER IMAGE © Kevin Judd.
www.kevinjudd.co.nz

Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	102
PSNZ	106
Malcolm Somerville	108
ACMP	110
AIPP	112
NZIPP	114
Gary Baidon	116
Subscriber Prize Draws	119
The Slack Page	120

COUNTING ON KOBE

In this TVC for Nike, US agency Wieden and Kennedy from Oregon manage to both revere and ridicule (though nicely) Los Angeles Laker star, Kobe Bryant. It's an irreverent and humorous way to sell his Nike Kobe 8 System sports shoes – and God only knows what American sports fans make of the British voiceover....

Source: ADWEEK



CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



THE SARTORIALIST – PERSONAL PORTRAITS

Acta Film is a New York based studio specialising in video and online media for fashion and art. This clip features anecdotes from five of Scott Schuman's thousands of photo subjects, and glimpses of the man himself, set to a luscious Bill Holiday backing vocal.

Source: ACTA

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



DAVID HOBBY PLUS BUZZ LIGHTYEAR CAMERA

Strobist David Hobby takes on the 'Pro Tog Cheap Camera Challenge' offered by the crew at DigitalRevTV : 5 challenges, 5 locations, 5 subjects: a snake master with an orgy of snakes; bamboo bouncing noodle makers; sealing stone making; a bright yellow Lamborghini and a Shaolin Monk. WARNING: NOT FOR THE SQUEAMISH

Source: DigitalRev.com

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Summer with my camera

I've written before about the joys of travelling light, reducing the weight of the camera sack and cutting back to the bare bones of picture taking. I followed my own advice this summer and travelled to the beach with a DSLR, two lenses and my trusty X-100. For me, that's flying without a safety net. Naturally, the iPhone came too, I never leave home without it.

Only one of these three cameras saw much action. Guess which one?

It was the one that, in spite of its incredible technical and optical simplicity, just plain offered more options, and more fun, than the others. A growing suite of Apps, destined never to be quite complete, provides a bunch of cameras that almost daily update themselves, and grow in capability by the week. That lets the cat out of the bag, now you know which camera I used the most.

I now have two folders full of photography apps on my iPhone 4s, and I'm still amazed at both the quality of the device and the abilities of some of the apps themselves. Chief amongst these, for capture anyway, is 645 PRO from Michael Hardaker. I loved his previous camera apps, 6x6 and 6x7, and these are still installed. 645 PRO includes these formats, and a bunch of others in traditional film camera formats all the way up to 6x17 panorama. The GUI is properly camera like and a joy to use and a raft of film emulation modes are also provided, as is a grid screen.

In-phone image processing is usually covered by Snapseed (from Nik Software) which is

ridiculously good, especially given the fact that this is a free app. Some parallels with *f11* perhaps?

The fun factor comes courtesy of ShakeItPro (from Banana Camera Co.) with a Polaroid emulation app offering the range of Dr Lands instant picture formats for use in the camera mode, or as processing options for existing imagery in your camera roll. The soundtrack is very SX70 with a whoosh and a whir as your virtual print is ejected through non-existent rollers to develop in the palm of your hand, albeit as an image on screen. Impatient users unused to the slow reveal joy of the original may even shake their cameras to speed the development process!

To cap it all off, bringing these images into the computer only serves to reinforce the soundness of the camera and the effectiveness of the post-capture processing tools. The image quality is nothing to be ashamed of, even handling being printed as small high res output and the resulting prints are little jewels.

There are other apps, way too many to list here, and their combinations are endlessly amusing, good clean fun, and only serve to make me wonder why the hell I was such a relative latecomer to the iPhone party.

In spite of owning great cameras and a stack of quality glass, my favorite camera this summer was my phone. I know I'm not alone. ■

TS



Focal length: 200mm Exposure: F/10, 1/60 sec. ISO1000

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Shooting in square

Closing the circle

In an article in the last issue, I talked about the idea that we all have to some degree an aspect ratio which is 'us', one which we respond to on a subconscious level, and one which we will often be using, whether we are aware of it or not. For some that might well be the landscape panorama, for others the ubiquitous 3:2 ratio will suit best. Still others will respond to more formal aspect ratios, for the closer they come to square or 1:1, the more formal they become. I also talked about the idea that the basic unit of design is the point which expands to form the circle, and if we add in points, our circle can become a triangle, rectangle or even more complex shape. In this article I want to take the often maligned and misunderstood square aspect ratio and talk about how we might work within it.

Remembering that the square aspect ratio is really just a circle with four equidistant points within it, it follows that any composition we might make must subscribe to the demands of the circle. The subject material we place within the frame will need to follow principles of movement

and circularity. And all movement within a circle requires a centre or pivot point. Our first task then is to find the centre of our photograph. It is not uncommon for the cognoscenti to lay down the law and tell us we should never have the centre of interest in our photograph anywhere near the middle of the frame. By choosing to buy into this rather dubious maxim, we throw away the opportunity to experiment, explore and ultimately stamp our own vision upon our photographs.

Remembering also that a square or circle with a centre creates a virtual visual wheel, then automatically there is a circular movement taking place within the frame, with each of the picture elements moving in relationship to each other. The square aspect ratio encourages us to consider both the X and Y axes, but, of course, we should never forget the Z axis, the visual power from the foreground to the background of the picture.

I made this photograph of my friend, fine artist Doc Ross, in his studio, sitting in front of a ▶



Both images: Doc Ross © Tony Bridge



work from a recently completed exhibition entitled 37. As I looked at him and his relationship to both the chair and the image on the wall, it occurred to me that I was seeing a series of interlocking and interacting circles. The primary and paramount circle was his face, which happened to be in the middle of the photograph. His face forms the pivot point, the axis around which the remainder of the picture elements circle. While it is a small circle, it is the most significant.

A secondary circle is formed by his arms, with his left hand resting on his knee and his right holding a glass of wine. Together they form a continuity of purpose and balance each other. A fourth circle or ellipse is formed by the rim of the wine glass.

Finally there is the implied outer circle which joins all the parts of the picture together. It joins the image on the wall with the left hand and right forearm as it brushes the edge of the chair in the bottom left corner of the image. The flow can be either clockwise or anti-clockwise, depending on your attitude and point of view. What is interesting however, is the placement and weighting of the three circles. Doc's head is the smallest, but it rests, almost perfectly balanced on the larger circle formed by his arms, which is, in turn, almost perfectly balanced on the largest circle. Thus, while there is movement, there is also stasis.

Circles within circles. The secret of working with a square. ■

TB

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Sensor : 16.3M APS-C "X-Trans" CMOS
Viewfinder : Organic EL Panel Electronic Viewfinder
Sensitivity : ISO 100-25600
(Extended output sensitivity equivalent ISO 100, 12800 and 25600)



X-E1

fujifilm-x.com/x-e1/

Sony

RX1

First look review



The mirrorless bandwagon appears to have been powering its way down the hill for quite some time now. While Panasonic and Olympus kicked the chocks away, the weight of every other major manufacturer jumping on board has caused the cart to accelerate more and more, and doubtless the horses in front now run for their lives. With point-and-shoot cameras pretty much in the obituary column, thanks to phone cameras, manufacturers need to find somewhere to put their R&D, enthusiasm and energy. And mirrorless it seemingly is.

Enter the Sony RX1, the first mirrorless camera to feature a full-frame sensor. For some time now the hype around this camera has been extensive, with many people blogging about how fantastic it is. I have to confess that I've been itching to get my hands on a review sample for quite some time now, and, back when it was first announced, I even entertained thoughts of owning one.

However the proof of any camera is in the pudding, or rather in using one and deciding for

myself whether it delivers. Part of that process also includes the extra question, what promise is it delivering against?

A couple of weeks ago a demonstrator arrived on my doorstep, and I had the opportunity to put it through its paces for a week or so. When I opened the box and took the camera out, I confess to being bemused by its size, or rather the lack of it.

The camera has the point-and-shoot form factor, and probably isn't an awful lot bigger than one of those ubiquitous Happy Snapper cameras most tourists use. What separates it out however, is the 24 megapixel full-frame sensor, the same sensor Sony has incorporated in the A99 DSLR. Because size does matter in digital cameras, that fact alone had my attention. But wait, there is more.

Sony has matched it to a Carl Zeiss 35mm f2 custom-designed lens. It's something of a Henry Ford choice: any lens you want as long as it's a 35mm. Now that doesn't worry me, because 35mm is my focal length anyway. ▶



© Tony Bridge



The build quality on the camera is absolutely superb, with the whole camera made of metal, including the card and battery compartment doors and the terminal covers. Surprisingly, for a camera which is so cutting-edge, the shutter release button is threaded for one of those old-fashioned cable releases, you know, the plunger ones. I'm not sure why manufacturers are suddenly incorporating them, when they have been trying to move us to electronic releases for so long. Perhaps it's the cool factor. For people who need to bring the camera up to their eye (including myself), there are two optional clip-on viewers, one electronic and the other optical. You pay a little extra for those (well, quite a lot actually). What is interesting here is that the viewfinders are optional extras but, to my mind, necessary ones. Whatever your preference, OVF or EVF, using one gives you the ability to raise it to your eye and use it at eye level, as well as being able to use it like a point-and-shoot, held away from the eye. Making the extra investment is surely a no-brainer in terms of making it more versatile.

What also raised an eyebrow was the fact that the camera does not come with a dedicated battery charger. You accomplish charging by plugging a micro-USB cord into the side of it, rather like charging your smart phone.

There is no question that the camera is small; all of my photographer friends who picked it up commented on the fact. It's really hard to say whether it's a camera with a lens on the front or a lens with a small box on the back. It raised an obvious question: why, Mr Sony, why did you make this camera? More importantly, why did you make a camera of this type and then expect us to pay NZ\$4500 for it? Yes, you read that number correctly. The world's most expensive point-and-shoot. I suspect that Sony made it because they can. And also, I suspect, to freak out the opposition. Interestingly, some commentators are saying that it's really a concept model, the forerunner to the NEX 8, or whatever it will be labelled, a full-frame

interchangeable lens camera with Carl Zeiss lenses, due out sometime later this year. It still begs the question, who is this one made for?

I was really interested to see just how well a combination of a cutting-edge sensor and the Carl Zeiss lens would perform, so I put it through a battery of different shooting scenarios. I attempted to shoot some landscapes, looking for scenes with lots of micro-detail, some flat-plain abstracts and a portrait or two. Would the camera give me exquisite micro-detail in the landscape, would it hold noise at high ISO, and would it give me beautiful texturing in a portrait? Because I shoot in RAW + Jpeg, I hunted through my collection of RAW converters, and the only ones were Adobe Camera Raw (ACR) and Lightroom. Then, a couple of days later, DxO Optics Pro released an update which incorporated a module for the RX1. This does a supremely good job of converting the files, knocking out any barrel and field distortion and optimising the file.

The answer is an unqualified yes. This is an astonishingly capable camera with an utterly exquisite lens. Even at f2, there is absolutely no drop-off in the corners. Micro-detail is rendered so well that all sorts of details you can barely see with the human eye are rendered with absolute precision. The sensor and lens combination yields, as far as I can see, about 2 to 2 ½ stops more dynamic range than most DSLRs. Files have that flat look which characterises a great sensor, and which tells you that there is huge headroom to be played with. High ISO files are virtually noise-free at 3200 ISO.

Once you get your head around the fact that, out of the box, your only framing and viewing option is the 3-inch LCD on the back of the camera, it's straightforward and simple to use. However, straight out of the box the camera should probably include an EVF, as well heeled buyers are likely to be of an age where this is a distinct preference. Focusing is extremely quick and accurate, and the shutter virtually inaudible.

This could be the ultimate stealth camera, and I can imagine documentary and street photographers wanting one in their bag, for those occasions when they want to photograph Colombian drug dealers in smoky bars or inconspicuously document sensitive moments.

However this is not a camera for beginners. The sensor is so good that astonishing levels of detail can be captured. If your capture technique is up to it. Hand-held, because it is unstabilised, it is easy to induce camera shake. The weight of the camera (or rather the lack of it) means that the act of pressing the shutter, if done so carelessly, will lead to a certain amount of motion blur in the finished file. You have to be extremely careful with your capture technique. But this is not unique to the RX1. Competitors like the Fujifilm X-Pro1 require the same relentless attention to technique. Perhaps it is a sign of the fact that mirrorless cameras are coming of age and can be considered for serious work.

When I handed the camera back, my feeling was one of ambivalence. On the one hand I knew I had just experienced the pinnacle of achievement in this branch of the market; on the other hand its form factor and design (and price) left me wondering just where it fits in. Who would want to buy this camera? Well-heeled enthusiasts will probably flock towards a camera which is out in a space of its own, just to say they own one, but I suspect working photographers who have to justify every dollar they invest will look longingly, then raise an eyebrow and move right along. After all, NZ\$4500 will buy you a second full-frame body from any of the big three, or a couple of pro lenses.

Yes, you would miss out on a very special camera, but one seemingly in search of an ideal owner. Properly accessorised, certainly with the EVF and lens hood, you have a camera up there with the Leica, traditionally the Gold Standard which everyone aspires to, albeit without the

configurability on offer from the German model.

The RX1 is that good. It's also that far outside of the square. ■

Tony Bridge

tony@f11magazine.com

For an alternative view on the Sony RX1 read Steve Huff's review:

<http://www.stevhuffphoto.com/2012/11/21/the-sony-rx1-digital-camera-review-part-1-an-intro-to-a-compact-powerhouse/>

Or check out what The Luminous Landscape had to say:

http://www.luminous-landscape.com/reviews/cameras/sony_rx1_review.shtml



Chuck KIMMERLE

The reticent landscape

Chuck Kimmerle's love of photography began with a 1979 high school graduation gift of a Canon Canonet QL17 rangefinder camera. A camera he still owns. He immediately began to document the where and when events of his life, but soon grew dissatisfied with the shallowness of such simple motivation.

He spent the following four years in the service of the U.S. Army, where he took great advantage of the recreation centers photo darkrooms learning how to develop and print as well as improve his photography, both technically and aesthetically. It was during this time that he began to realise the power of photography as a vehicle to communicate emotions and ideas. On his discharge, he enrolled in a four-year Photographic Engineering Technology program which would not only teach him the in-depth technical aspect of photography: sensitometry, chemistry and photo electronics; but also some solid career options should becoming a photographer, a highly competitive field, prove unrealistic. ▶



Last Snowdrift #1: Wyoming, USA. Nikon D3X with Nikon 80-200mm f/2.8 lens. © Chuck Kimmerle

He need not have worried. Chuck has spent his entire professional career as a photographer. His first series of jobs, post-college, were as a photojournalist working at daily newspapers in the US states of North Dakota, Minnesota, and Pennsylvania. It was while working in North Dakota, at the Grand Forks Herald, that he and three other photojournalists were named as finalists for the 1998 Pulitzer Prize for Spot News Photography for their coverage of a devastating flood that forced the evacuation of 90% of their community.

After 20 years as a photojournalist, Chuck left the daily grind of newspaper work for the relatively quiet position of staff photographer at a research university (the University of North Dakota), where he remained for the next ten years, leaving in 2010 to accompany his wife to Wyoming for her new job. He now freelances as an educational and commercial photographer as well as teaching workshops and mentoring young photographers.

Throughout his career, Chuck has always found fascination with his surroundings, and spent a great deal of time photographing the quiet and reticent landscapes of the plains. It was a pursuit he found more meaningful and fulfilling than visiting grand and scenic vistas.

f11: Welcome to f11 Chuck, let's begin by talking about your approach to the images we're featuring here.

CK: I am, of course, a black and white photographer. For me, an object's shape, form and texture are the defining physical attributes to which I respond. Color is, of course, ever present, but it's simply not something to which I have a great emotional attachment. As well, I am a firm believer in Ansel Adams' statement that photography is an art form in equal two parts, the creation and the presentation. Shooting in black and white allows me much greater creative latitude and flexibility during processing to interpret a scene, presenting it to

the viewer with, hopefully, the same emotional impact I felt when the photograph was created.

f11: These images show a clear purpose and style, tell us about this.

CK: My style is quite simple, formal and balanced, with subjects often centered either horizontally or vertically, or both. I pay attention to the oft-taught rule of thirds, but almost always ignore it. I have been chastised by other artists for my compositional aesthetics, but feel no need to be confined by, and to, predefined 'rules.' As a photographer, I would rather fail as an individual than be successful as a conformist. Art is, after all, about creating, not about rules.

f11: Some of your images are about the natural landscape, but most seem to show the hand of man, where is your focus?

CK: For the most part, but not always, I tend to focus on the areas of the landscape which are neither entirely natural nor entirely man-made, but are rather at a confluence of both. I find these areas compelling and meaningful, as they are indicative of the majority of our surroundings and are areas not always appreciated for their aesthetic offerings.

f11: Let's talk gear, and the impact of these equipment selection decisions on the resulting images.

CK: I started photographing landscapes with a used 4x5 Graflex I bought from a camera store after it was found in the back corner of the store's basement. It was a wonderful camera with which to learn how to work in large format but, of course, had very limited adjustment. My next camera was a Wista 45 SP, an absolutely ▶

Sunflowers and Farmstead: North Dakota, USA. Nikon D3X with 45mm f/2.8 PC-E lens. © Chuck Kimmerle



gorgeous and sophisticated metal field camera which I used for many years. Despite my love of photography and my appreciation for the quality of larger negatives, I never really felt comfortable with the slow and methodical pace of large format cameras in the field and wasn't always excited about spending hours in the darkroom. I preferred to work faster and lighter. It was not until digital cameras reached 12 megapixels that I began to see them as an option for landscape photography. I was hooked. I gutted the darkroom, sold my large format gear, and have never looked back. I have very fond memories of those early days, but the feel of the digital cameras, their use in the field, and the digital workflow are much better suited to my personality and working style.

f11: Are you happy with your present equipment, or hankering after something new?

CK: I told my wife that, when 35mm style digital cameras attained 24 megapixels, I would stop chasing resolution. That was more than three years ago and I have not changed my attitude. My current camera is a Nikon D3x which I absolutely love not only for its resolution, but for its professional-quality build, a feature which I appreciate as it has survived more than a couple of brushes with gravity, each without damage. I am not sure that any of the new crop of ultra-high resolution cameras would have been able to make such a claim.

f11: After years of traditional processing and printing film, what's your approach to post-production now?

CK: My digital processing is very simple and is, for the most part, in line with the enhancements available in the traditional darkroom. As a general rule I won't alter image content, but do admit to the occasional removal of an errant tree branch or small distracting element if I find it absolutely necessary. While I feel it is important to stay true to the original scene, it would be counterproductive to totally ignore ▶



Eight Bins: Minnesota, USA. Nikon D3 with Nikon 24mm f/3.5 PC-E lens. © Chuck Kimmerle

'I am a firm believer in Ansel Adams' statement that photography is an art form in equal two parts, the creation and the presentation.'

the image enhancement options we have available today.

f11: Do you print your own work, either for sale or for your own use? If so, what equipment and processes do you utilise?

CK: I am a staunch advocate that fine art photographers need to take control of the entire creative process, from clicking the shutter to making the print. It is the only way to ensure optimum and consistent quality. I print with an Epson 3800 using Colorbyte's Imageprint RIP (raster image processor) which gives me, I think, the best black and white prints on the market. Also, as it uses the original Epson inks, I still have the option to print in colour or change tints.

f11: How about influences, and mentors, past and present – which artists or photographers have you found inspirational?

CK: Every time I answer this question, it comes out slightly different. There are so many influences from which to choose. The two photographers that seem to be always on that list would be Fay Godwin for her reticent and quiet images, and Edward Weston because photography was his life, and he refused to be pigeon-holed into a specific genre as many of us are today.

f11: Outside of the work we're showing here, are you shooting any projects or other series in colour?

CK: In the past couple of years, I have shot exactly two photos which were printed in color. While I respond primarily to the colourless attributes of shape, form and texture, I simply could not ignore these two scenes in which colour was such a dominant attribute. Without it, they were nothing more than dry, static compositions.

f11: If you had a career change forced on you, what would you do instead of photography? ▶



Circle Corral: Wyoming, USA. Nikon D3X with Nikon 80-200mm f/2.8 lens. © Chuck Kimmerle

CK: I think this is something we all think about. I know I would be happy working outdoors in something like wildlife or wilderness biology, or perhaps as a ranger in a national park. Something where I can breathe clean air and have a great deal of personal space.

f11: What's the best thing about being a photographer in 2013?

CK: The internet. While it is true that the Internet can be a major distraction in both our personal and photographic lives, there is no denying that it has brought together photographers from around the world. It has allowed us not only to share our work with each other, but to share our ideas and visions and motivations. For me, coming from small cities in rural states without a great many peers nearby, that is an important thing.

f11: And the worst?

CK: Perhaps this has been the problem since photography's inception, but the vast majority of conversations regarding photography are about gear. Everybody seems so damned worried about chasing pixels, or buying the newest lenses, that they forget this is an art form. I am constantly being reminded by well-meaning friends that my 24 megapixel Nikon D3x is outdated and that I really need to get a 36 megapixel Nikon D800 if I want to have the best 'quality'. I simply don't care about gear anymore and tire of talking about it.

f11: Hallelujah, that sounds so familiar. Thanks Chuck, great to have you with us!

CK: Thank YOU! I am both honored and humbled to have been included. ■

TS

<http://www.chuckkimmerle.com>

▶▶ *Following double page spread: Uprooted Tree: Zion National Park, USA. Nikon D3X with 85mm f/2.8 PC-E lens. © Chuck Kimmerle*

*Hillside Clouds: North Cascades National Park, USA.
Nikon D7000 with Nikon 80-200mm f/2.8 lens.
© Chuck Kimmerle*









Solitude Road: North Dakota, USA. Nikon D3 with Nikon 85mm f/1.8 lens. © Chuck Kimmerle



Receding Storm: Wyoming, USA. Nikon D3X with Nikon 80-200mm f/2.8 lens. © Chuck Kimmerle

'I told my wife that, when 35mm style digital cameras attained 24 megapixels, I would stop chasing resolution. That was more than three years ago and I have not changed my attitude.'

◀◀ *Previous double page spread: Train and Poles: North Dakota, USA.
Nikon D2X with Nikon 85mm f/1.8 lens. © Chuck Kimmerle*



Last Snowdrift #2: Wyoming, USA. Nikon D3X with Nikon 80-200mm f/2.8 lens. © Chuck Kimmerle



Castle Rock: Cascades National Park, USA. Nikon D3X with Nikon 80-200mm f/2.8 lens. © Chuck Kimmerle

'I am a staunch advocate that fine art photographers need to take control of the entire creative process, from clicking the shutter to making the print. It is the only way to ensure optimum and consistent quality.'



Lone Dinghy: North Cascades National Park, USA. Nikon D3X with Nikon 24mm f/3.5 PC-E lens. © Chuck Kimmerle



Breakwater: Yellowstone National Park, USA. Nikon D3X with Nikon 24-70mm f/2.8 lens. © Chuck Kimmerle

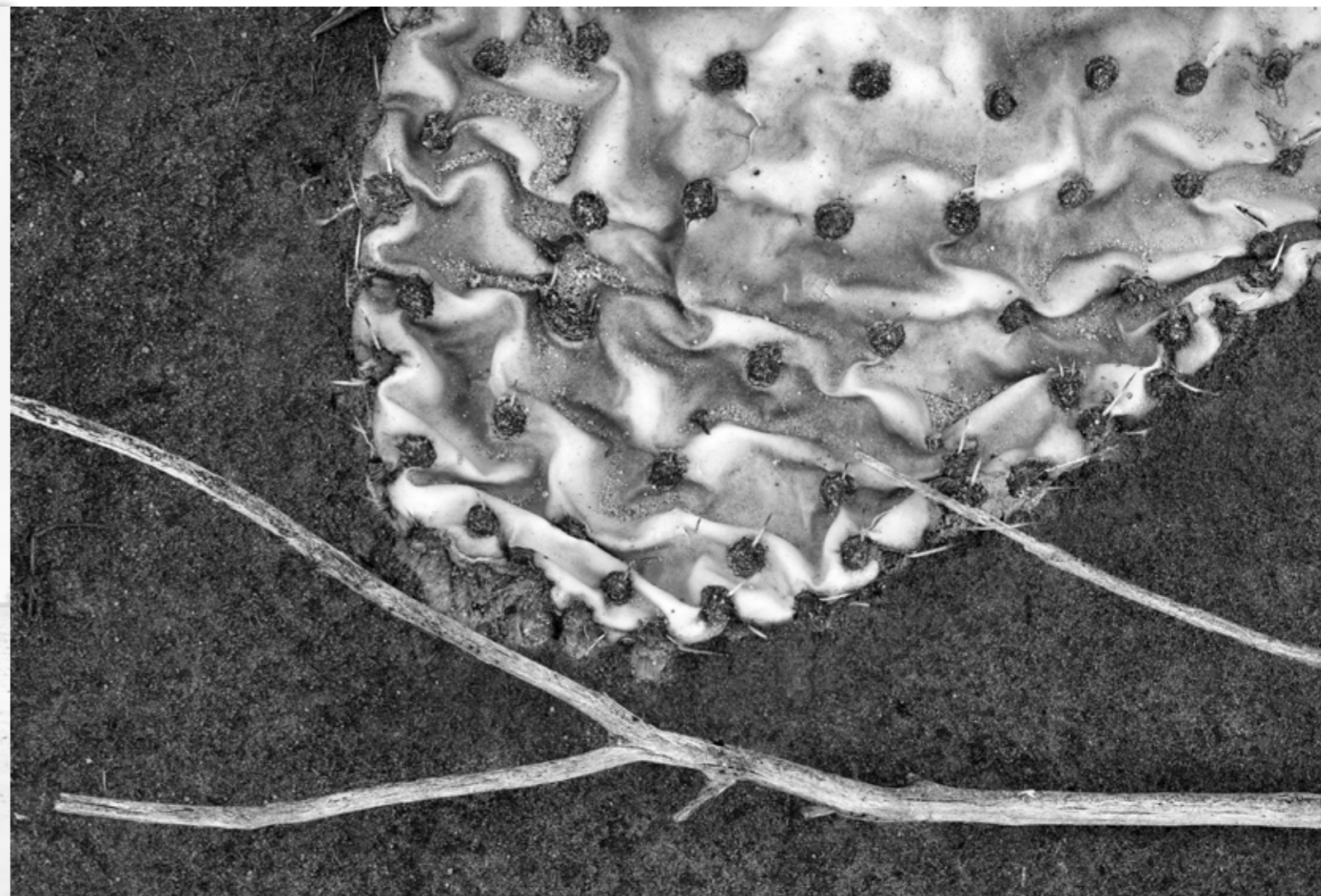
'I simply don't care about gear anymore and tire of talking about it.'

▶▶ *Following double page spread: Seven Bins: North Dakota, USA. Nikon D3X with Nikon 24-70mm f/2.8 lens. © Chuck Kimmerle*





Stacked Bales. Nikon D3 with Nikon 24mm f/3.5 PC-E lens. © Chuck Kimmerle



Cactus and Stick: Zion National Park, USA. Nikon D3X with 85mm f/2.8 PC-E lens. © Chuck Kimmerle

Kevin JUDD

The colour of wine

First and foremost, Kevin Judd is a winemaker, that's important to note before we get down to describing the equally serious business of his photography.

Born in England, his parents migrated to Australia when Judd was nine. He trained in Adelaide, Australia, and worked at Chateau Reynella before moving to New Zealand. Judd was the founding winemaker at Cloudy Bay at its inception in 1985 and remained as the chief winemaker for 25 years. Cloudy Bay is now a New Zealand producer with an international reputation. Today, he owns a wine company of his own, Greywacke, in the Marlborough region of the South Island.

Within New Zealand, he is now almost equally well known for his photography, which was originally a hobby but since 1990 has occupied more and more of his time and seen him develop a second profile within professional imaging. ▶

Last minutes of light across pinot noir vineyards on the lower slopes of the Teviotdale Hills, Waipara Valley, Canterbury, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



Judd has produced an enviable collection of superb quality images from vineyards and wine producers all over New Zealand, and increasingly, around the world. He is a contributor to the Cephias Picture Library in London, a global resource of wine related images. Cephias holds over 3,000 of his images.

Judd's images are the sublime products of a near perfect combination of eye, opportunity, motive, talent and technique. His background is firmly rooted in silver halide film photography using medium format cameras and this combines with an enduring love of the square image, the demanding, but incredibly rewarding, mistress that is the 1:1 format.

The construct of 1:1 combines with what are essentially quite constructed hand-of-man landscapes to produce images which have great presence and enduring quality. Doubtless Judd's intimate understanding of what he is photographing is a force multiplier.

The saturation, contrast and detail made possible by film emulsions such as Fujichrome Velvia have combined with his command of the square to become part of a signature style very much in evidence in the collection we have curated here. The collection also speaks of the early starts and late finishes necessary to be in the moment when light and shadow play on hillsides and valleys in all of the four seasons.

No stranger to digital, as both capture method and processing tool, Judd has always moved with the technology and is a proponent of Photoshop as a vital creative tool. ▶

Dramatic sunset above Cloudy Bay's estate vineyards in Rapaura, Marlborough, NZ. Bronica 6x6 on Fujichrome Velvia film. Image shot using graduated neutral density filter. © Kevin Judd



Judd has produced a number of successful photographic books centered on viticulture, including *The Colour of Wine* and *The Landscape of New Zealand Wine*. To call these coffee table books does them a great disservice so I refrain from this reference. Some may buy them as such, but they are of far more enduring significance.

Another book, *Wine Dogs*, focuses on the dogs invariably found on vineyards here and around the world. That is a story in itself.

Judd lists John Sexton, Mick Rock (the owner of Cephass), Ken Duncan and Craig Potton as photographers who have been influential on his photography.

f11: Welcome to f11 Kevin, thanks for being with us.

KJ: An absolute pleasure Tim, delighted, thanks for the invitation!

f11: You've been described as a perfectionist, a driven man. Are these qualities imperatives in both winemaking and photography?

KJ: Both rely on fairly precise timing and both combine a multitude of disciplines with endless options and opportunities. A person's success in either pursuit is judged by others and there really is no room for complacency or sloppy technique if one wishes to catch attention.

f11: Both are curious blends of chemistry and technology, heart and art – and both rely on precision, would you agree?

KJ: Absolutely... the right raw materials need to be secured in the first place and then both require very exact use of equipment. The end result is always a personal interpretation and ▶

Dawn after snowfall in Ballochdale Vineyard in the upper Awatere Valley with Mt Tapuae-O-Uenuku beyond, Marlborough, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



has often been pre-visualised, but at the end of the day the quality will be judged by the senses of other individuals. So both are imprecise combinations of science and art.

f11: Strong angles and wonderful perspectives are much in evidence in your images, I don't see these when I wander around in vineyards – is a stepladder your best friend, or do you have a more sophisticated solution?

KJ: I have a platform on top of my 4WD which I consider to be a key part of my gear and something I miss greatly when I am travelling ... it's like leaving your best lens at home.

f11: Cameras and lenses, you've owned a real collection over the years but tell us what's in current use and why – what are the staples today?

KJ: I have just bought a Nikon D800E which I predict will satisfy my needs for some time to come, I have been longing for medium format digital file sizes and this delivers it economically at long last. We also have a Fuji X10. I say 'we' as I bought it for my wife Kimberley for Christmas last year but she knows better. It is a great little camera for sticking in the pocket, especially when we're travelling.

f11: I read somewhere that at one point you were shooting 500 rolls of film a year. Are you still shooting film, or is the transition to digital complete?

KJ: I still shot the odd roll of 120 format Velvia until the D800E arrived. I might now freeze the rest of my film stock. ▶

Hillside vineyards perched above Akaroa overlooking the volcanic crater harbour, Canterbury, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



f11: That warmth and saturation so much in evidence in your early film work, is that easily replicable with digital in camera – or requiring a nudge later in post production?

KJ: If I am working on landscape images I still shoot at either end of the day and use a polarizer, so saturation and warmth are still very much a part of it. I rely on post-production to optimize the look of all of my images though, even those shot on film.

f11: Tell us about your post-production workflow?

KJ: It is not particularly complicated and I am sure there is room for loads of improvement and streamlining. I shoot in RAW and convert using CS6. I then individually adjust all images using basic Photoshop controls to achieve ideal tonal spread, saturation and colour balance. Nothing fancy. I have an Imacon 848 (now Hasselblad) and scan all my own transparencies, in fact I scanned all the images for my latest book *The Landscape of NZ Wine*, it took me months!

f11: Are you as excited as ever about photography today, or do you find the megapixel race a tiring one to run in? Where does it end?

KJ: Yes, in terms of achieving the visual results it has never been better, the tools we now have thanks to technology are outstanding and the results we can all achieve are truly amazing. I now have more than enough megapixels to keep me satisfied for a while and like you I wonder where it will all end. Where the business of a 'wine specialist stock photographer' is concerned though, all I can say is it's a good job I never quit the winemaking day job. ▶

The Richmond Range with vineyards in the Wairau Valley, Marlborough, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



f11: It's a lazy Sunday afternoon, and no one is pressing you to do anything – would you rather hang out with a bunch of winemakers or a posse of photographers?

KJ: I'd rather hang out with my dog.

f11: Touché, but ouch. Tell us about the great adventure that is Greywacke, your own venture in the wine business?

KJ: How many pages do I have here? OK ... I'll distill it. There is a great sense of freedom of expression both in the styles of wine that we produce and also the way that we present the wines to the market. It is extremely rewarding to have been able to start with a fairly blank slate in 2009 and to be now represented in 25 markets around the globe, it's far exceeding any of my expectations. A thoroughly enthralling journey has well and truly begun.

f11: Has that impacted on the time you have to spend on your photography?

KJ: Yes, but I make time for producing Greywacke related imagery and also for personal material. It has reverted to more of a hobby again, which is just fine.

f11: Finally, life in Marlborough, are you there to stay or do you have plans to wander?

KJ: We spend about 3 months of the year wandering around the world waving the Greywacke flag and the rest of the year beavering away in one of the most idyllic, picturesque less populous backwaters of the globe, making wine in a climate that is the envy of the wine world and taking the odd snap when time permits. I'm here to stay! ▶

Sunset above hillside vineyards in Central Hawke's Bay, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. Image shot using graduated neutral density filter.
© Kevin Judd



f11: Thanks Kevin, we've been after you and your work for a while so it's great to finally have you here!

KJ: Cheers Tim, let us know next time you are heading to the Mainland. ■

TS

www.kevinjudd.co.nz
www.greywacke.com



Kevin Judd at work © Bob Campbell

Autumnal vineyards in the Brancott valley, Marlborough, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd





Gewürztraminer grapes. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



Late afternoon light illuminates the hills of Nga Waka o Kupe, Te Muna Road area, Wairarapa, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



*Clayvin Vineyard in morning mist, Upper Brancott Valley, Marlborough, NZ.
Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd*



*Hillside pinot noir in Yarrum Vineyard, Greywacke source block, Brancott Valley,
Marlborough, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd*



*Lenticular cloud at dusk above Martinborough, Wairarapa, NZ.
Image shot using graduated neutral density filter. © Kevin Judd*



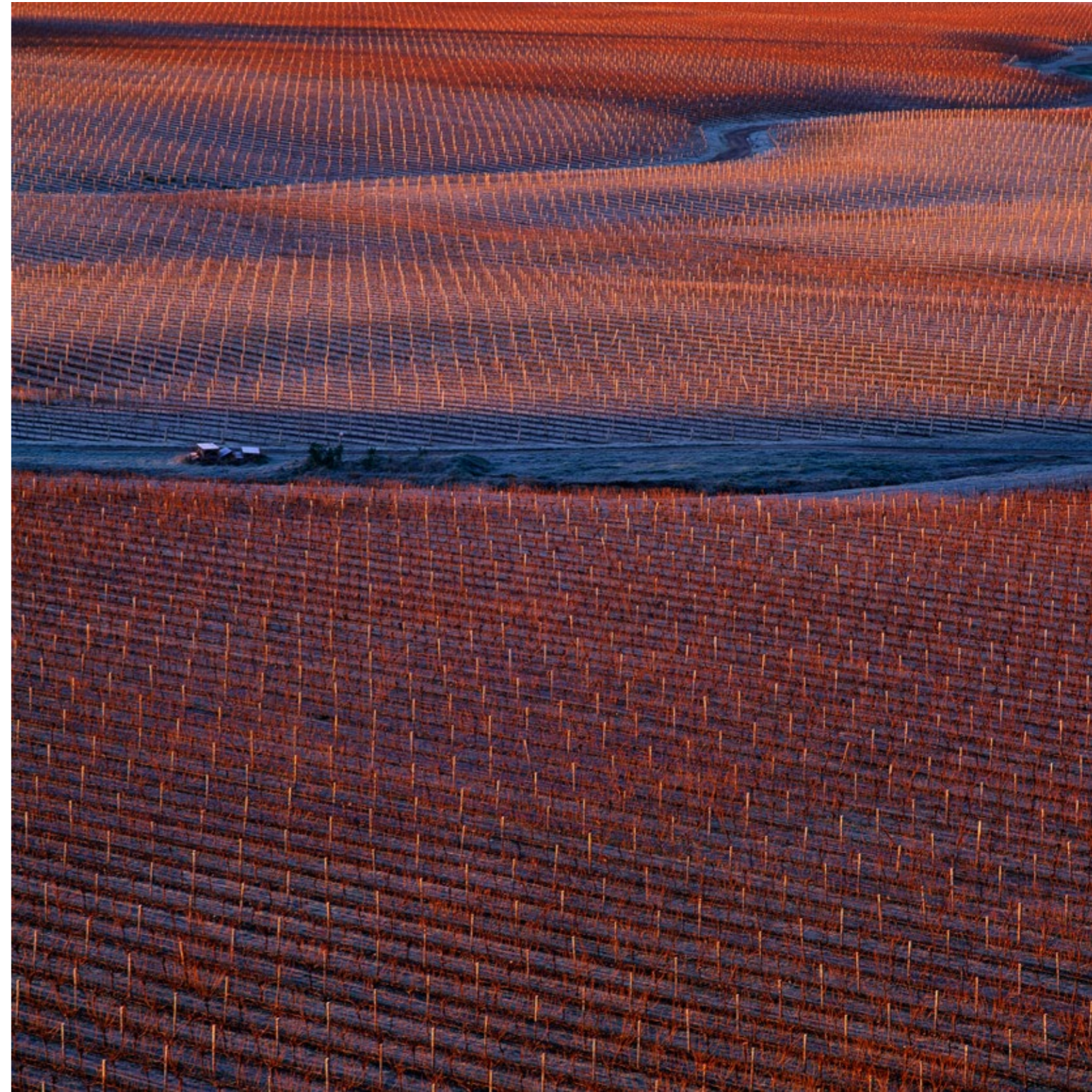
*Summer burn-off in the Richmond Ranges with vineyards in
Rapaura in the foreground, Marlborough, NZ. Bronica SQAi
6x6 on Fujichrome Velvia film. © Kevin Judd*

***'I never studied photography. I read lots
of books and I pick people's brains.'***



Lone eucalyptus tree illuminated at dusk, Wairau Valley, Marlborough, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd

'People who say film is better than digital drive me nuts.'



Dawn frost, Brancott Valley, NZ. Bronica 6x6 on Fujichrome Velvia film. © Kevin Judd



Evening light across hillside vineyards on limestone rich soils in Central Hawke's Bay, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



The Waihopai Valley and US satellite communications base, Marlborough, NZ. Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



*Larry McKenna plunges pinot noir, Escarpment Vineyard, Wairarapa, NZ.
Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd*



*Pinot Noir leaf – Bronica SQAi 6x6 on Fujichrome Velvia film.
© Kevin Judd*



*Dormant vines, Upper Brancott Valley, NZ. Linhoff Technorama
Panoramic camera on Fujichrome Velvia film. © Kevin Judd*

*'I love modern technology and one of the best things
about photography these days is Photoshop.'*



*Vineyards on the plains of the Wairau Valley, Marlborough, NZ.
Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd*

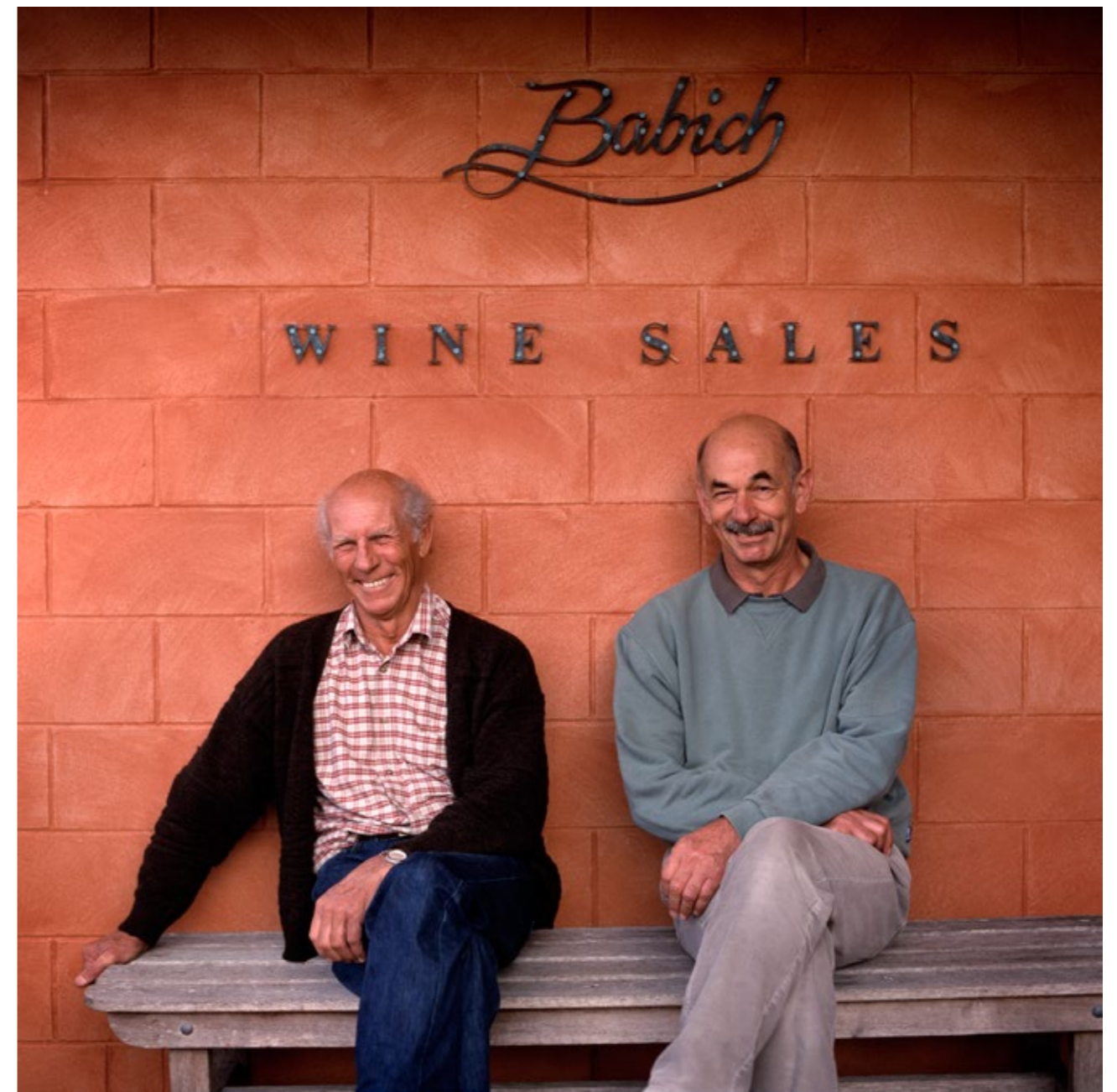


*Full moon over Yarrum Vineyard, Brancott/Ben Morven ridge,
Marlborough, NZ. Nikon D700 © Kevin Judd*

'I still find photo shooting relaxing and rewarding. It is something I can do whenever I want to. I don't need to rely on anyone else – winemaking is a team effort but this is something I can do independently.'



Jo and Mike Eaton, TerraVin Vineyard, Omaka Valley, Marlborough, NZ.
Bronica SQAi 6x6 on Fujichrome Velvia film. © Kevin Judd



Peter and Joe Babich, Auckland, NZ. Bronica SQAi 6x6
on Fujichrome Astia film. © Kevin Judd

*'I use a very saturated film because I like pictures
with really visceral colour, strong and punchy.'*



Pinot noir berries. Bronica 6x6 with extension tubes on Fujichrome Velvia film. © Kevin Judd



Tiny pinot noir leaf. Bronica SQAi 6x6 with extension tubes on Fujichrome Velvia film. © Kevin Judd

Ben BOHANE

The Black Islands

Ben Bohane is an Australian photojournalist, author and TV producer who has specialised in religion and conflict in the Asia Pacific region for the past 20 years.

After several years in Sydney working on alternative lifestyle magazines, Bohane's first foreign reportage assignment was covering the Vietnamese troop withdrawal from Cambodia in 1989. He then spent the next four years based in South and South East Asia covering the wars of Cambodia, Burma and Afghanistan. He secured the first interview with Golden Triangle opium warlord General Khun Sa in 1991 after he was indicted by the US. In 1992 he was reportedly the first western traveller to go overland from Kabul to Moscow in decades, just as the Soviet Union was collapsing. In 1992 he was based in London covering Northern Ireland and Europe. ▶

An Organisasi Papua Merdeka (OPM) Central Command guerilla stands guard during a pig feast and independence flag-raising ceremony in the Nduga highlands, West Papua (Indonesia), 1995.

© Ben Bohane/wakaphotos.com



In 1994, Bohane returned to Australia and began covering the much under-reported Pacific region. Since then he has focused on 'kastom and conflict' throughout Melanesia and black Australia, documenting cults, cargo cults and new religious movements in the Pacific. While covering every major conflict in the South Pacific – East Timor, West Papua, Maluku, PNG, Solomon Islands, Bougainville, Vanuatu, Fiji and New Caledonia, he travelled and lived with a variety of tribal, cult and rebel groups and was thereby able to secure the first pictures of BRA leader Francis Ona in Bougainville in 1994 and the only interview and pictures of Guadalcanal warlord Harold Keke, before he surrendered to Australian and RAMSI troops in the Solomon Islands in 2003. His coverage of Indonesia included interviews with the commander of Laskar Jihad in Ambon, OPM Commanders in West Papua and Falantil Commanders in East Timor.

He has perhaps the largest contemporary photo archive of the South Pacific in the world. His photographs are collected by the New York Metropolitan Museum of Modern Art, the British Museum and the Australian War Memorial, as well as in private collections.

His work has appeared in VANITY FAIR, TIME, NEWSWEEK, STERN, MONOCLE, THE GUARDIAN (UK), FRENCH GEO, ASAHI SHIMBUN (Japan) and many publications in Australia. Ben has also done news stories and documentaries that have been shown on ABC and SBS Australia, BBC, F24 (France), ARD (Germany) and NHK (Japan).

In 2003 he published 'Follow the Morning Star' documenting the forgotten struggle for independence in West Papua.

He is on the Advisory Council for the Pacific Institute of Public Policy (pacificpolicy.org), the main think tank in the Pacific and is also Director for Wakamedia (wakamedia.net), where more samples of his work can be found. He also has MA in Journalism (Thesis title: 'Kastom and conflict in Melanesia')

In 2006 he co-founded the Australian photo collective www.degreesouth.com with legendary Vietnam war photographer Tim Page.

In early 2013 he and two other photographers with decades of work in the region will launch the first ever Pacific photo agency, called Waka Photos (wakaphotos.com)

Bohane lives in Port Vila, Vanuatu where he continues to specialise in Australasia and the Pacific.

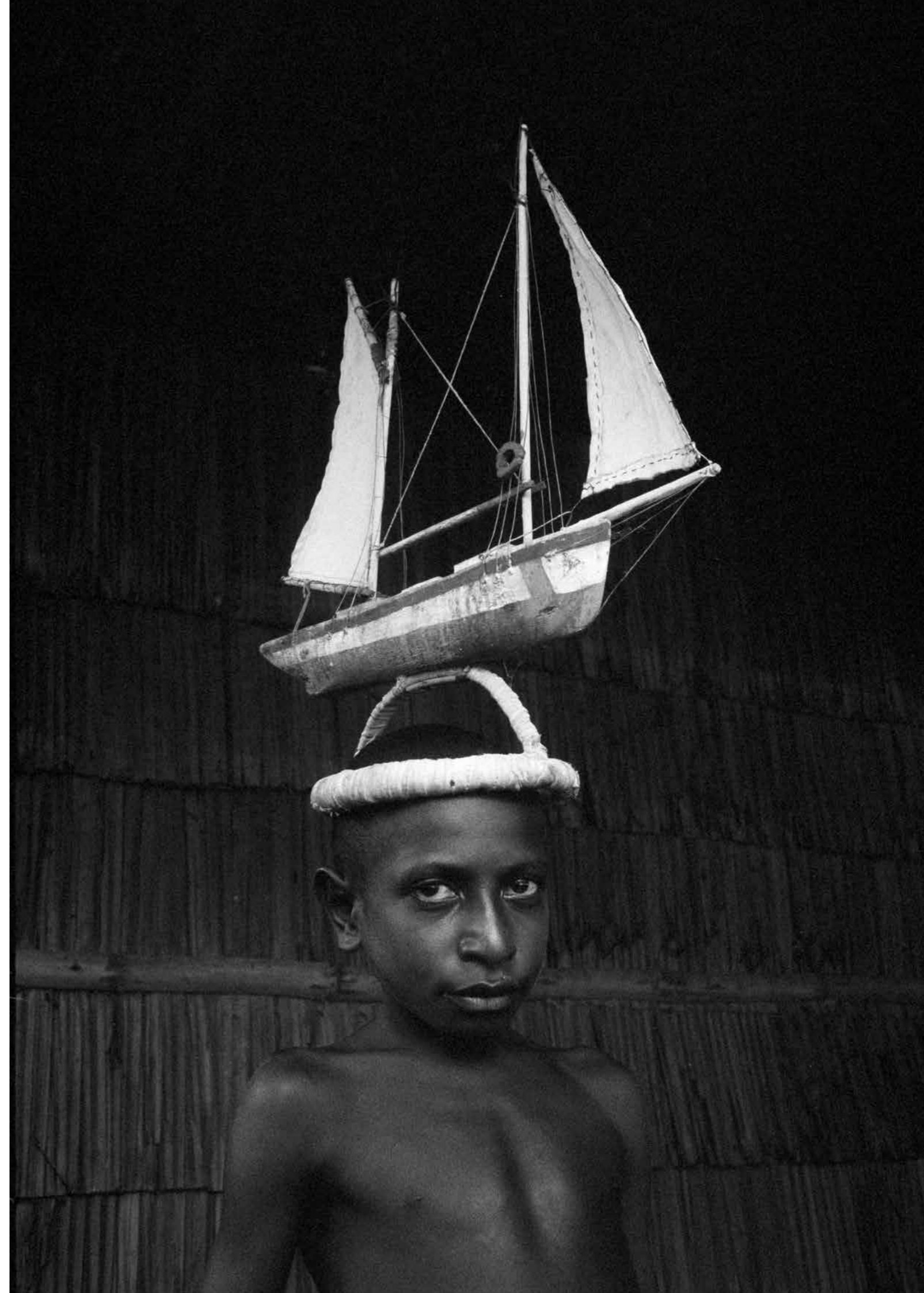
In this issue, *f11* Magazine features work from his exhibition on now at Pataka Museum in Wellington New Zealand. This is a summary of that exhibition provided by Pataka curator, Bob Maysmor:

THE BLACK ISLANDS

Spirit and War in Melanesia by Ben Bohane

To the north of New Zealand and Australia lie 'the black islands' – the archipelago of Melanesian nations from Timor to Fiji. In recent years this area of the Pacific has come to be known as the 'arc of instability' as warring factions have taken hold. These conflicts have heightened our apprehensions of the remote islands and their people. The legacy of hostile early cross-cultural encounters has instigated these fears while the foreignness of kastom spirituality and ritual continue to reinforce our perceptions. In turn these fears are fuelled by sensationalist media coverage of the people and place. ▶

Papuan boy with pearl-lugger headdress, used in kastom dances remembering the pearling days of the early 20th century. PNG 2006
© Ben Bohane/wakaphotos.com



For the past 18 years photo-journalist Ben Bohane has journeyed through these islands to find and document the spirit worlds that local people inhabit so as to better understand their circumstances and ours. It is a journey through kastom, cultism and conflict in what remains the most under-reported region in the world.

The Pacific is growing in strategic significance as mounting tensions rise between the US and China for control of the Pacific Rim, and Australian and New Zealand troops find themselves increasingly drawn in. Bohane believes that for us to begin to gain a basic understanding of this region and our own place within it we need to take off our 'secular goggles and immerse ourselves in the spirit world of our near neighbours...'

The Black Islands exhibition provides a unique opportunity for New Zealand audiences to gain an insight into the complex realities of our Melanesian neighbours. The photographs reveal the turbulent, layered relationships between traditional kastom beliefs and Christianity embroiled into social and political movements of the area. The necessary trust and right to document these events and portraits has come about through Bohane's time in the region and his grassroots approach – a far cry from the stereotype of photo journalists as shoot-and-run ambulance chaser, or cool and disconnected observer. Bohane's attentive practice is immersive and involves living with a wide range of kastom, tribal and rebel groups, and at times risking his life.

These works reveal the acutely humanistic side of war and spirituality generating empathy which may transcend our cultural differences while eliciting critical engagement. ▶



Heading down river to the Organisasi Papua Merdeka (OPM)'s Southern Command area with Commander Bernard Mawen (left) and his daughter, Fly River, border between Papua New Guinea and West Papua (Indonesia), 1996. © Ben Bohane/wakaphotos.com

▶▶ *Following double page spread: An Nduga chief, wearing a wallaby skin hat, holds the two new additions to his culture: the bible and a chunk of stone symbolising the gold and copper being extracted by the Freeport McMoran gold mine. Highlands of West Papua (Indonesia), 1995. © Ben Bohane/wakaphotos.com*



The Black Islands – Spirit and War in Melanesia
by Ben Bohane
Pataka Museum 2 February – 21 April 2013.
16 photo-mural images, two video programmes.

We spoke briefly with Ben about his work via email:

f11: Thanks for joining us, it's a first for the magazine as we've not featured this type of reportage work before.

BB: Hope it is of interest.

f11: The work you're doing is a far cry from where you started – shooting for lifestyle magazines in Sydney – so what possessed you to want to do this instead?

BB: I had a great time working on Stiletto magazine and doing a cadetship there, but I soon realised that what I wanted to do was be a foreign correspondent and cover conflict. Ironically I was given two books to review at the magazine; a biography of Wilfred Burchett and then Tim Page's autobiography 'Page after Page' and reading of their commitment and adventures put the hook in me, as did Neil Davis' 'One Crowded Hour'. Around that time I became friends with Stephen Dupont who had similar ideas so we ended up getting our first overseas assignment together – for Playboy magazine – to cover the Vietnamese army withdrawal from Cambodia in September 1989. We went and basically I didn't come back....I stayed on to cover the war in Burma for AP, Kyodo and Sygma Photo agency from 1990-94.

f11: Tell us about the photographic influences, or personal values that inspired you to want to document cultures and people in conflict?

BB: It is a strange compulsion that cannot be properly explained. But I was always motivated by notions of justice and compassion, and the need to see these things for myself up close to help understand its nature for myself. There

were early hauntings, seeing Edward S Curtis' work on the Indians, and Robert Capa in Spain. For the past 23 years as a working photojournalist, it's been a chance for me to be witness to history; to the humanity and inhumanity that exists in our world. That is my angelic side speaking. The darker side of me wanted to test myself in the ultimate arena – war, and to live a life artfully and mindfully, a life of stories and camaraderie that sometimes falls into utter despondency. You see the best and worst of things and you lose good people along the way, but I can't think of anything else I'd rather do.

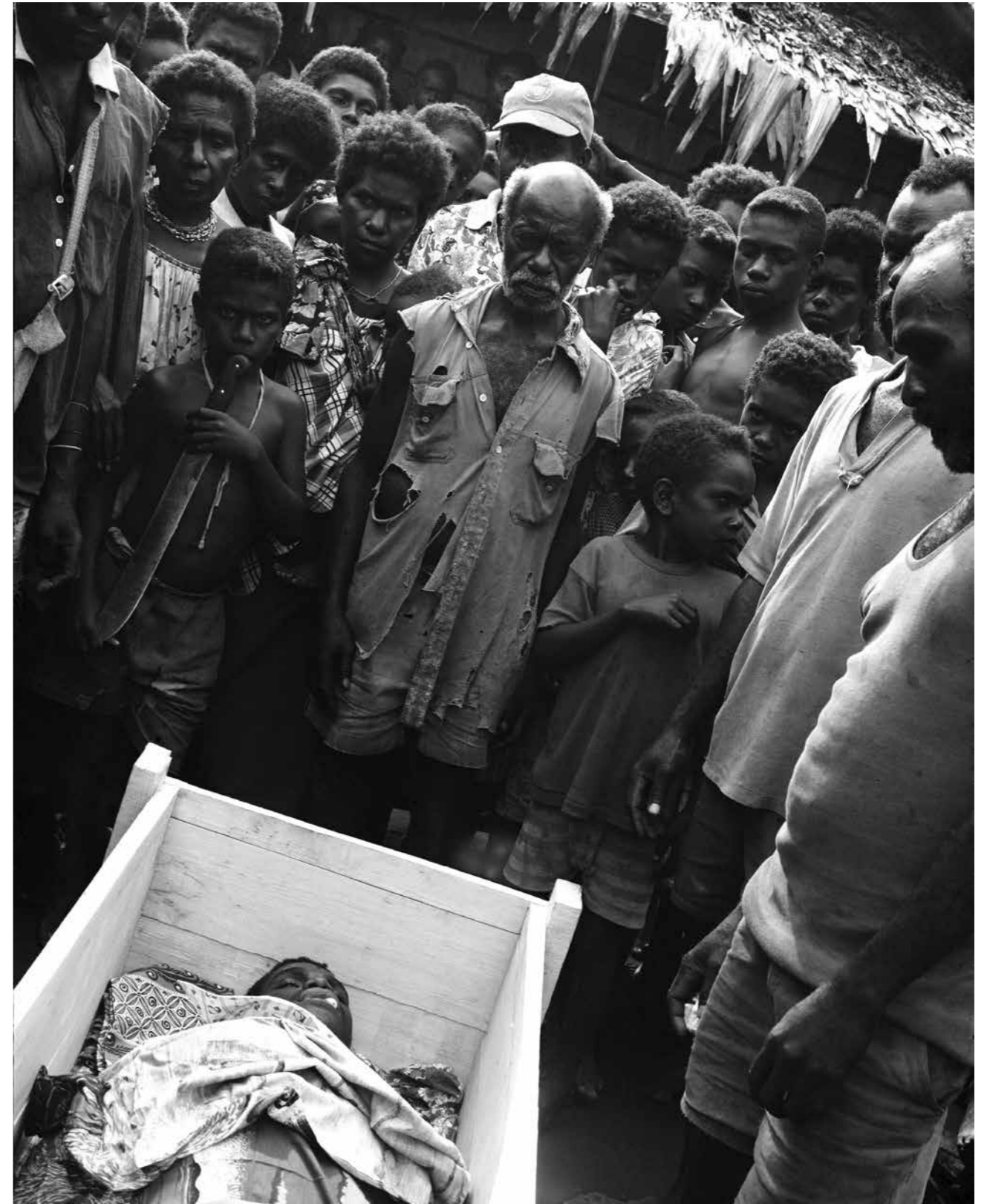
f11: Sometimes this type of photography is referred to as 'run and gun', and this seems chillingly appropriate for some of the places you've found yourself in. After years of exposure are you almost immune to the real or perceived dangers involved?

BB: Never immune, always aware that chance and luck play just as important role as experience and knowledge and it pays to always be mindful and sharp in all these places. Shit can happen to anyone, even the best in the game. I've lost good friends and colleagues and there is a randomness to things that can happen in war zones, that you can never predict.

f11: The heart of darkness? Are you ever mentally conflicted in terms of whether you're reporter, witness or potential influencer as situations evolve around you?

BB: I am wholly subjective and not conflicted so much by my role – I am there to document and help where I can – but you can get mentally conflicted with what you witness and sometimes by the apparent lack of interest from others in what goes on in our near neighbourhood.

f11: Is being an Australian photojournalist and TV producer an advantage or a handicap when working in Melanesia? Would your motivation be questioned less if you came from the US or Europe? ▶



Villagers gather around coffin containing a 14 year old boy shot dead by BRA guerillas, Nagovis area, Bougainville, PNG, 1997. © Ben Bohane/wakaphotos.com

BB: I have never had any issues being Australian and working and living in Melanesia. People take you by who you are to them and if you take a grassroots approach, tell a good yarn and allow for island time, you'll get on. I speak Tok Pisin / Bislama and have always been accepted wherever I go, it doesn't matter where we are from. Often people appreciate having an Australian nuisman (newsman or reporter) who is interested in concentrating on this region since we are neighbours and there has never been much media coverage.

f11: These are often lawless places you work in, is danger ever present for you and those working with you, or do we lack perspective viewing these events from a safe distance?

BB: No there is often danger and fear to be faced in some of these places, but you learn to accommodate, to sense, to feel your way through these times and keep your nerve, otherwise you are no good to anyone. I don't wish to be pigeonholed as a 'war photographer' since there are many subjects I enjoy shooting, like landscapes and kastom, and other stuff that really moves people. But in tough places it's important to minimise getting local people into trouble since we can go but they have to stay. It is more dangerous for them than for me usually.

f11: Worst moment so far?

BB: The worst moments are losing people, getting the dreaded phone call. There were some scary moments too, in places like Bougainville, West Papua, Burma and Afghanistan.

f11: And the most satisfying?

BB: Satisfaction is fleeting, could be a good spread in a magazine, catching up with mates after a heavy trip, or the excitement of being at certain places at certain moments, like a few years back when I was outside Aung San Suu Kyi's house in Burma, with a chanting crowd and lines of soldiers, on the day she was due ▶



BRA guerillas with assortment of homemade and captured weapons, stand around an old Japanese anti-aircraft gun from WW2, that they have got operating again. Koromira area, Bougainville, PNG 1994 © Ben Bohane/wakaphotos.com

to be released. We didn't know if they would shoot into the crowd or release her. Then the barricades were lifted and we rushed closer and she appeared to a weeping, ecstatic roar of people...

f11: As you're based in Vanuatu, will Australasia and the Pacific remain your area of specialisation, or do you have plans or projects which will take you into other parts of the world?

BB: Who knows where the paths will lead. Certainly I will remain engaged in the Pacific islands and parts of Asia.

f11: Do you anticipate that your move into TV production will take you further into film making, perhaps at the expense of capturing the still imagery we're featuring here?

BB: I've been doing TV since I began in photojournalism. For 20 years it was mostly photojournalism with a bit of TV but these days the editorial market is basically dead, it feels like the end of an era, but there is always TV work too and some of that I have enjoyed, but working in print is my enduring preference. The next few years will be focused on books and stories through my wakaphotos.com and degreesouth.com as well as the work I do with the regional thinktank; pacificpolicy.org

f11: Tell us about equipment, what are your preferences, and how light – or how heavy, do you travel when shooting stills?

BB: I have carried the same Leica M6 with me for 20 years and it has never let me down. I shoot it with a 35mm f1.4 lens, using mostly black and white film, had to move from Tri-X to Fuji Neopan but it's OK. I began in IndoChina with Nikon FE's and FM's which were reliable but then the Leica took over and I hope to keep shooting it forever. I also shot a lot on an old medium format Pentax 6x7. Great negs. For the past 12 years I have also used the Hasselblad XPan, I love the panoramic format. In terms ▶



Member of the Kips Kaboni raskol gang, the biggest in Port Moresby, PNG 2006
© Ben Bohane/wakaphotos.com



of digital, I have moved in recent years to Canon G series and currently enjoy the GX1. For me digital is about good point-and-shoot, not SLR. I have my Leica for the more considered pics. I like the optics and feel of the Canon G series, but I hope the current lens doesn't have retracting problems, which killed 2 previous G10 cameras in only 2 years. My philosophy has basically been to only ever carry two cameras whenever I travel, these days it is usually the Canon GX1 and either my Leica or XPan with black and white film.

f11: Contrast and compare your lone wolf photojournalism with travelling with a TV crew. Advantages, disadvantages, degree of personal risk?

BB: The more there are of you, the more chance you will get noticed. That's sadly what happened

with my friend Tim Hetherington who was killed in Libya last year. I have worked with TV crews before and it has often been good working with a team and watching each other's backs and getting a story out under pressure. But mostly I do prefer to be alone, going deep into the story.

f11: Thanks Ben, and here's to a successful exhibition in Wellington NZ!

BB: Thank you. ■

TS

www.degreesouth.com
 www.wakaphotos.com
 www.wakamedia.net



Ben Bohane at work © Ben Bohane/wakaphotos.com

◀◀ Previous page: An Isatabu Freedom Movement (IFM) militant (and Chief Moro's son) rests near a waterfall while patrolling. Weathercoast of Guadalcanal, Solomon Islands 1999 © Ben Bohane/wakaphotos.com

▶▶ Following double page spread: An Australian former mechanic at the Panguna mine with his Bougainvillian wife. They stayed during the war despite the hardships of the blockade. Bougainville, PNG 1994 © Ben Bohane/wakaphotos.com





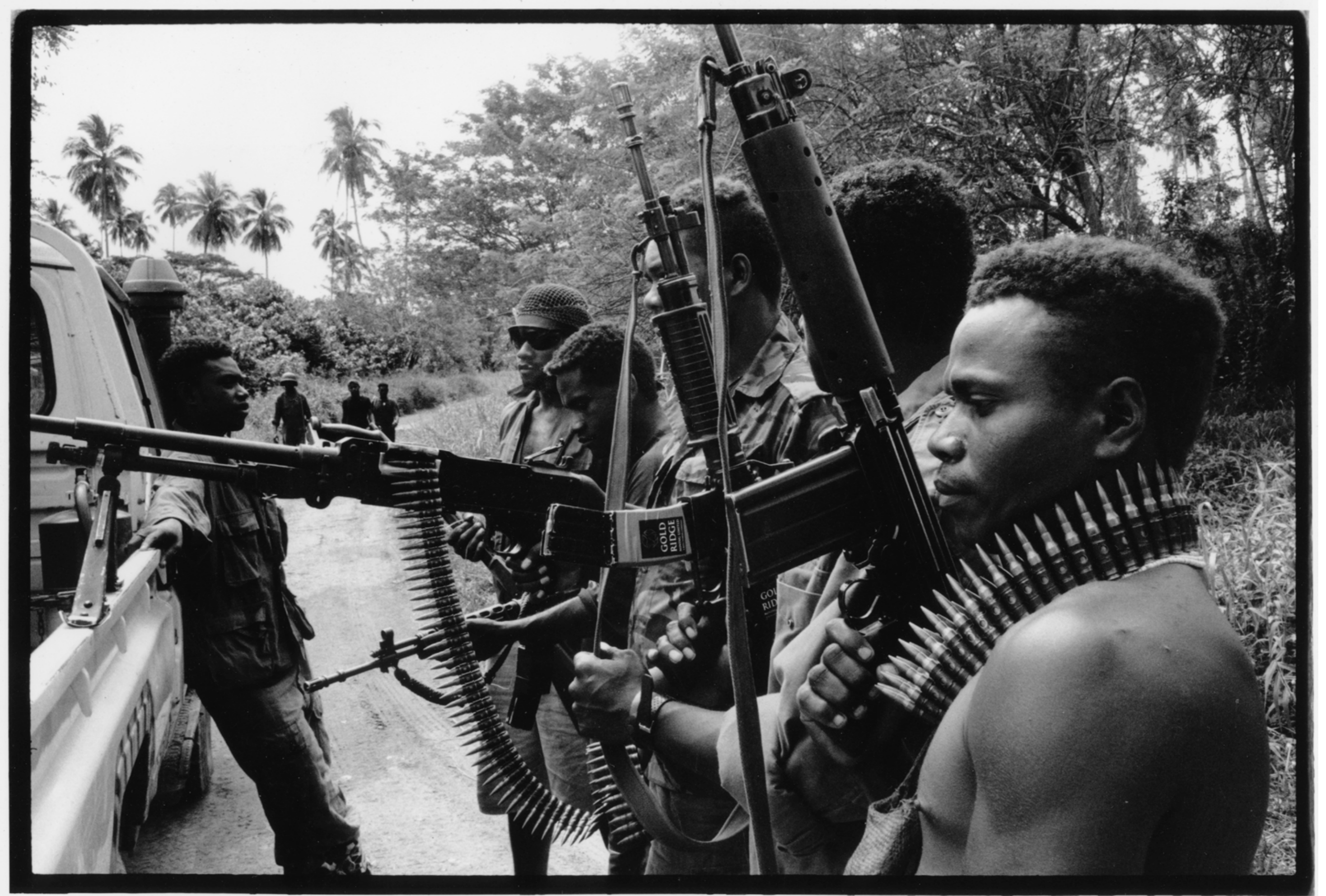
TOOLTIST LAND..
STARLITE
CHARLIE ONE
97



◀◀ Previous double page spread: Cultist Land: PNGDF and BRF soldiers respond to grenade explosion while on patrol in Bana district, Bougainville, PNG 1996 © Ben Bohane/wakaphotos.com

Harold Keke (centre, praying) and his GLF guerillas pray on a beach before patrolling, along the Weathercoast, Guadalcanal, Solomon Islands, 2003 © Ben Bohane/wakaphotos.com

▶▶ Following double page spread: IFM (Isatabu Freedom Movement) guerillas man a roadblock on the outskirts of Honiara, Solomon Islands 2000 © Ben Bohane/wakaphotos.com



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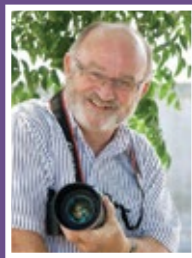
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About your tour guide – Bob Tulloch: Master of Photography – NZIPP

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



Bob's teaching will inspire dramatic changes to your hobby. His workshop methods make it easy to understand, whether you are a beginner or an advanced photo enthusiast, whether you are confused about your camera's functions, are hesitant about photographing people, need some Photoshop tips, want to add creative flair, or you would appreciate positive critiques, this will be a trip that will take your photography to a new level. The ashore itinerary at each stopover has been planned to give you a wonderful variety of photography experiences. Bob is adamant that good photographs are created by an alert and perceptive mind rather than the latest technology. Ideally a quality digital SLR will suffice. As you tour there will be opportunities for you to enjoy workshops and for Bob to provide positive critiques of your work.

For a full cruise and port excursion itinerary contact Debra Lamartinie P: 0064 7 577 3079 or E: debral@hot.co.nz



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X-Pro1



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How tiny is tiny? Madagascar is full of surprises. I find chameleons fascinating and to prove how unique and small they can get, I used my finger as a prop. Nikon D800E with 105mm macro lens, Manual mode, 200 ISO f22 1/250 sec, with Nikon SB900 flash. © Darran Leal

On location

Madagascar

One of the most unusual locations for viewing some of the unique nature on our planet is Madagascar. My second visit, in 2012, again offered incredible wildlife experiences. However, did you know that the people and culture of Madagascar are just as interesting for a photographer?

Madagascar is not for the faint hearted. The roads are in poor condition and most things that we take for granted are either in base form, or so old that they should not be in use. The island's population is too large, this causing land clearing, land degradation and at times, poor standards of hygiene. This sounds like a tough travel destination, and it is, but it can be travelled safely and leave you with fantastic life experiences and wonderful images.

A noticeable change since my 2008 visit, was the addition of a few new hotels/lodges, these offering better accommodation standards. I also noticed an improvement in many kitchens, better chefs leading to better quality food.

You do not visit Madagascar for its cuisine or as a luxury trip, rather for a true adventure. The adventure starts in Antananarivo, the capital of Madagascar. This city of 1.5 million people has the tourist traps of great markets, mixed with rural scenes. One of our favourite shooting

platforms is from the bus. The bus can be travelling at 60-80km an hour. My son Pearce, shot stunning images with the window open and by using aperture priority, f4 and adjusting the ISO for a fast shutter speed of at least 1000th of a second. We used this technique throughout the tour for candid images.

Madagascar offers several regions. Each should be targeted for a few days as transport between locations can be very slow. We fly as much as possible, this making the best use of precious time.

MORONDAVA

This town is on the coast and a great base for exploring a couple of shooting locations. 'Baobab Allee' is a famous 'must do' shoot, especially in the afternoon. Hang around until sunset for the best images. Great craft work and the odd chameleon add to the shoot opportunities. The baobabs (boabs in Australia) are unique trees that look like the roots of the plant are out of the ground. This location is famous, so expect other photographers among the international visitors.

Further afield, you should consider visiting the incredible limestone formations of Tsingy of Bemaraha. This is a tough trip on a rough road by 4WD. It is often hot, dusty and a long day's drive, but the result is a wilderness location ▶



like no other. Tsingy offers unique landscape images of limestone formations and some rare wildlife. It is worth going just for the 4WD adventure! We navigate the main river by local canoe, visiting little and big Tsingy. Rare creatures are a highlight. I got to shoot a gecko that lives exclusively in a cave system of this area. This was like no gecko that I had ever seen before.

IFATY

Another seaside location and another rough road, but the bouncing around is worth every second. Ifaty is a small village that offers fishermen and their daily activities, access to rare plants and animals, and strong portrait opportunities.

At some point, you need to truly hit the road, and Tulear is probably one of the best starting points. A couple of days driving across the island (to Antananarivo) will offer you everything from stunning landscapes, to magic cultural experiences. One stop included the island's most famous alcohol distillery. There are no shiny stainless steel vats – this is by the side of the road, with muscly men smashing sugar cane to a pulp with a large wood pole, in 44-gallon drums. This is Madagascar!

Along the road to 'tana', (Antananarivo) you can stop to shoot Lemur. Ringtail Lemurs are the more common, but Madagascar offers dozens of species from small mouse-sized animals, to the giant Indri Lemur. All are found only in the remaining small pockets of natural bush that has been saved from land clearing. Tourism is actually helping these beautiful animals and the others of the bush, as locals are now under standing that looking after the bush and its creatures, attracts tourist and tourists bring money. The small fee for such locations goes back into the community, so everyone is a winner.

Another hot shoot location is around the wetter rainforest region of Andasibi. This is very different to the other dry locations of

Madagascar. It offers lush rainforest, which are home to frogs, insects and more lemurs.

We hire a local special guide to help us target the best of the region. Night time spot light walks are very productive, with frogs of many shapes and colours, through to chameleons and the odd spider. All are best shot with a macro lens. While we used TTL off camera flash cords for some of the work, our torches were also a perfect light source with an increased ISO setting to 800.

During the day, larger chameleons were shot, along with leaf-tailed geckos (my favourite) and new species of lemur. The Indri is one that stands out as an amazing animal. Its call can only be related to sounding like that of a whale. A truly haunting sound that can travel long distances. We shot stunning images of this large lemur which at times, was only 5m from us.

Madagascar is one of the great hot spots on this planet for photographers. You need to travel smart and I strongly suggest that you book with an experienced operator. The diversity of experiences and subjects will amaze you. It is nothing like Africa, yet it is a great added adventure to your visit to Africa.

Enjoy shooting ... ■

Darran Leal

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

Mixing with the locals is a lot of fun and creates new photo opportunities. My son Pearce, is a natural at working this – he shows potential subjects previous images, or shoots a few quick snaps and shows them. Invariably, they want more and get into the fun. Nikon D800E with 70-200mm f2.8 lens @ 116mm, Aperture Priority 200 ISO f4 1/500 sec. © Darran Leal



Madagascar offers small areas of unique rainforest. Spotlighting at night can be rewarding. Traditionally I would use a flash for nocturnal shoots. More often than not now, I use a high powered LED torch. Nikon D800E with 105mm macro lens, Aperture Priority 1600 ISO f16 1/180 sec EV minus 0.5. © Darran Leal





Positively Photography Wellington 61st PSNZ National Convention

Registration is now open for the 61st PSNZ national convention – Positively Photography Wellington – and as with every PSNZ convention, it pays to register early to avoid disappointment.

The Wellington Town Hall complex in the heart of the City provides the perfect space for hundreds of passionate photographers to come together from 1 – 5 May 2013, to learn more about photography, or just meet like-minded people.

The earlier you register the more chance you will have to get into your preferred presentation or workshop and the organising committee – Wellington Photographic Society – says ‘places are filling fast.’

The organising committee has secured a panel of highly acclaimed presenters from New Zealand and overseas who will present on their chosen specialty.

The presenters are all leaders and acknowledged experts in their respective fields, and represent a broad spectrum of photography genres and subject areas. They are guaranteed to inform, educate and entertain you.

The keynote speakers include Liu Heung Shing from Hong Kong, a former photojournalist as well as the recipient of a team Pulitzer Prize award. Amos Chapple, one of our country’s most prominent travel photographers will share his work, as will Pete Dobre from Australia whose main focus is on the ‘natural’ Australian landscape. Photographer Norm Heke is also the digital

imaging specialist at Te Papa Tongarewa Museum. New Zealander Camus Wyatt specialises in street photography and Professor Geoffrey Batchen is an author, curator and lecturer of Art History.

There are three full day field trips planned for Friday 3 May, which include a visit to the Wairarapa, the Zealandia Conservation Sanctuary, and the Kapiti Island Nature Reserve. Half day tours include a behind the scenes tour of one of New Zealand’s largest imaging companies, ImageLab; City photo walks and a trip to Quarantine Island.

The tutorials and workshops take place on Thursday and Saturday, and the Kodak Honours Banquet will be held on Saturday night – a chance for guests to let their hair down.

If you register before 28 February 2013 you’ll qualify for the early bird registration fee.

Included in the convention will be the National Exhibition (NATEX) hosted by Kapiti Coast Photographic Society and sponsored by Canon New Zealand. This is always a highlight of every annual convention, and a showcase of some of New Zealand’s most outstanding photographers' works.

For full details about the convention, including registration form, go to:
<http://positivelyphotography.org.nz/> or
<http://www.photography.org.nz/>

Moira Blincoe
PSNZ Councillor for Publicity

Queenstown Centre for Creative Photography



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Jackie Ranken EOS Master, Grand Master NZIPP, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.



Join us for hands-on, practical workshops, where you can use our CANON EOS 650D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future.

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- July 18 - 22 Winter Landscape – Mt Cook, NZ
- August 9-16 Travel Photography – Java
- August 22 -26 Winter Landscape – Mt Cook, NZ
- Sept 26 - 30 Landscape – West Coast / Haast, NZ
- October 3 - 7 Landscape – Otago-Goldfields, NZ
- October 17- 21 Landscape – Fiordland, NZ



Fieldguide to Creative Photography – NZ\$40 + postage . See our website for details



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See: www.photosafari.co.nz

The high street haircut

As the New Year began I was reflecting on what we have left behind in 2012 as some of the expected things in life get pushed aside.

Thankfully, some things don't change. The simple physical pleasures that require your actual presence don't get 'on-lined', substituted or made redundant.

For two weeks my barber has been on holiday. My six weekly growth and harvest cycle was interrupted. My barber 'knows' my hair and beard so I wait.

His business model is pretty safe, a prime convenient location, cash only payment terms, newspapers and magazines while waiting. His value add? Conversation, the time of day, traditional courtesies never to be usurped by an online purveyor of the 'virtual haircut'. His is a robust business model immune to technology creep, and only ever slightly impacted by 'do-it-yourself'.

But many businesses are leaving the high street as the big brands head to the malls, and as clients by-pass the stores and deal direct with on-line travel, book supplies and photo-labs. As well as downloading software, music and films...

So if 'actual presence' works for my barber while 'virtual presence' works against many other

sectors, why are photographers almost absent from the high street when they were once always there?

There are many explanations. As with other trades which also required the physical relationship between subject and photographer, the subject has now stepped across the divide. Just as they took on the role of becoming their own travel agent to book fares, and as their own bookseller to search and order books, they have now become their own photographers.

The tools are the same, even their smart-phone steps them up to the plate – and the deals on fancy cameras that capture great pictures are everywhere. The software to creatively fiddle with the images is everywhere, the on-line print, frame and mount deals are everywhere. The loyalty deals drive more prints, books and canvas mounts – but they don't drive more professionally captured portraits.

We are in an age of 'adequacy', where technology has empowered all of us to be able to do things to an adequate level for ourselves. Things that were once done by someone else, things we used to cheerfully pay for – recognising the expertise of someone else and contrasting this with our own meager abilities in that field. Built into this new paradigm, significant parts of the



experience, are the justification to purchase shiny new technologies, the pride of learning new creative skills, and the empowerment of creation and claim to that creation! These are as valuable, perhaps infinitely more valuable, than the dollar savings derived from do-it-yourself.

Also, this is something that is joyfully repeated, every season, every event, every year. An easy and personal gift, a new habit formed. Each time, a lost opportunity for professional photographers.

The truth is that it will not be regained. Today, a professional photographer to many is a disconnected concept in their own day to day lives. Sure, there are those who photograph events, teams and weddings where occasional contact might be made. There are even those who photograph news, fashion and advertising. But they are not high-street, they are increasingly remote and far more glamorous concepts.

Just as Apple extols the virtue and value of '... thinking differently', so too do the successful portrait photographers who no longer work the high street. They have dedicated premises – as much sales machines as they are studios. They talk to potential clients in different places – supermarkets, malls, schools, home-shows and

on-line. They finance sales differently, increasingly more in common with appliance dealers. They glamorise the process, and inject the vital fun factor. They remove the 'expected' from the experience.

What's more, the retail experience will continue to evolve. Quietly a significant step-change is taking place in camera sales. The unique action camera manufacturer GO-PRO is kicking change as they establish direct lines to the end user and dramatically widen their distribution channels. No longer setting up and enthusing traditional camera dealers, they are finding and appointing dealers specifically related to the potential end users ... the bike shops, motor sport shops, dive, surf and snow board dealers. Suddenly there are far more end users – adding computers and edit software, lifting the photo/video experience, yet flying below the radar (literally sometimes) in terms of measurable activity. Their consumers, are excited about all this and therefore influential on other people within their sporting or leisure communities.

So a lot is happening, but not on the high street, that's just where I get my haircut. ■

MS

malcolm@f11magazine.com

ACMP Student Photographer of the Year (SPY) 2012 Awards

These provide emerging photographers with the opportunity to gain career-building exposure within the photographic industry and the wider creative community. It is an annual competition, and the ACMP invites the 1500 student photographers across Australia to submit the best images from their end of year folios. The 2012 results were announced in December and the results, judged by industry professionals, were inspiring and stunning.

ACMP SPY Awards are made possible each year with the support of sponsors like Manfrotto, Momento, Nikon, Protog, Pixel Perfect, CPL, Crumpler and Sally Brownbill ensure that students take with them a cache of tools for professional life as a photographer along with a great folio.

The 2012 winners were:

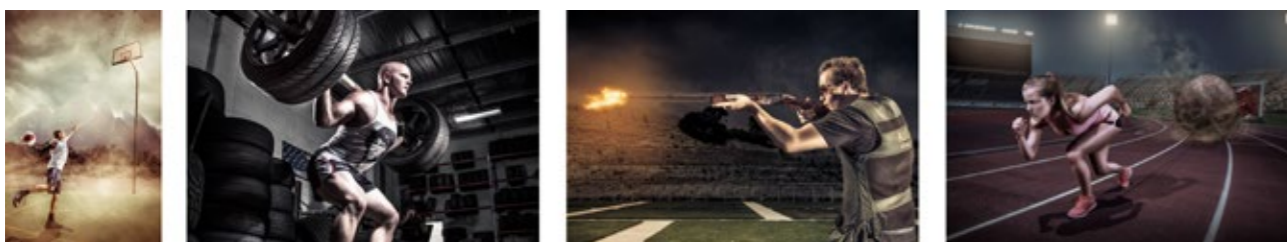
Ona Janzen	Commercial (travel, corporate, industrial)
Emma Stryder	Fashion (editorial, catalogue, beauty)
Kim Preston	Advertising (still-life, food, cars, product)
William Kalengkongan	Architecture (built environment, urban & commercial)
Astrid Piepschyk	Portraiture (formal, editorial)
Matthew Taylor	Documentary (sport, real life)

Further information can be found at www.acmp.com.au

Images below © Emma Stryder



Images below © Matthew Taylor



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OUR ADVENTURES ARE ON VIDEO

Visit our website and discover our recent 2012 photo adventures as short video's. From Lady Elliot to Kangaroo Island, Africa, rainforest, France and Turkey. Plus, we have free 'how to pack' video's and a load of other free tips and techniques.

Interested in one of the best photo adventures in the world? Then browse our event destinations by map or by event. Contact Julia for a full itinerary, or more information.

www.worldadventures.com.au

julia@worldadventures.com.au



WORLD
PHOTO
ADVENTURES

On February 1st the new AIPP website will be launched at: www.aipp.com.au

Whilst there is nothing new in an organisation launching a new website, in the case of the AIPP this is a landmark initiative. Why?

Because, from 2013, the AIPP, the Australian Institute of Professional Photography, now welcomes and includes a membership category for professional video producers.

So why would a photographic organisation embrace video producers?

The answer is obvious if you think about it. The two skill sets required to be a photographer and a video producer are becoming more aligned as the technology in modern cameras advances, but more importantly, the general photographic buying public are becoming less and less able and less inclined to distinguish between a photographer and a video producer.

A single unified membership organisation for this professional community therefore can only be a good thing.

The website has been completely overhauled to include very obvious navigation for members of the public, or anyone in general who may be looking for:

- A professional Photographer
- A professional Video Producer
- Information on how and why they should join the AIPP

Later in the year the AIPP will announce details of the accreditation scheme which will be applicable to video producers, ensuring that the term 'Accredited Professional Video Producer' has the same status and meaning as the already established 'Accredited Professional Photographer'.

The AIPP is proud to be the only membership organisation for professional photographers offering a meaningful accreditation scheme, and we are excited to extend this in 2013 to professional video producers.

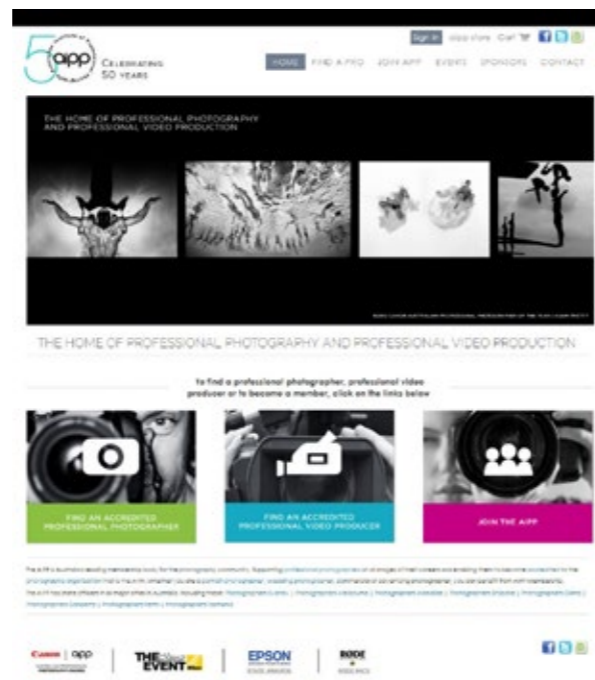


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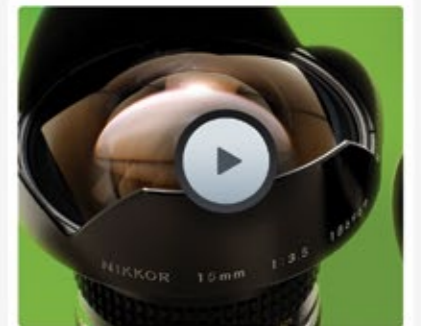
Welcome to the very first f11 online video feature! The team really loved making these clips for you. We pride ourselves on being the store to come to when you need to know more than the price. We are very competitive, but we consider the perfect result is when you get good advice, and the right product, at the right price. Hit a button and enjoy the clips, all shot by Matt on a Nikon D7000 and MF 50mm f1.2 lens.



Fuji X Series: The guys discuss the ever popular range of Fuji's X Series premium cameras...



Serious Accessories: The Team talk tripods and bags - showcasing a select range in this clip...



Second Hand: We share our thoughts on secondhand and all the interesting things that come through...



Nikon Love: The guys discuss Nikon's current range and share their thoughts on the brand...



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Welcome to the New Year!

2013 is the New Zealand Institute of Professional Photography's 75th Jubilee year. Who would have thought that Professional Photography in New Zealand would have been formalised 75 years ago? That's 25 years earlier than it was in Australia, our colleagues there are only turning 50 this year!

With this being such an important year for us in historical terms, we are planning an even bigger and better annual event than we usually run, in Auckland from 3 – 6 August.

Running alongside this, will be our biggest trade exhibition showing off all the latest in photographic products. The trade show will be open to the public on Saturday the 3rd, so mark it in your diary to visit the Pullman Hotel in Auckland. At the same time, check out the last day of the judging of the NZIPP 'Iris Awards' which shows off the cream of New Zealand Professional Photography. All the awards will be on display at the Pullman over that weekend so please come and have a look.

On the Saturday evening, we will be running an event open to the public to celebrate our Jubilee – so watch this space for more details.

Turning 75 is a great thing and the recording of this significant period of time is essential. Many of the people who pioneered today's Institute have long since passed away but there is still both visual and written material left behind as a legacy to remember them by. If anyone has material of any type that would aid us in expanding the archive we already have, then

we would love to hear from you. Help us to make that recorded history even stronger, even more valuable in the years to come.

Our contact details are:

NZ Institute of Professional Photography
PO Box 76176
Northwood
Christchurch 8548

Phone: +64 27 522 5570
Fax: +64 3 3838313

Email: info@nzipp.org.nz
Web: www.nzipp.org.nz

MIKE LANGFORD
President New Zealand Institute of Professional Photography

75th Jubilee

**BUT WAIT –
THERE'S MORE...**



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.

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Enjoy.

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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These programs are often bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

www.thistonybridge.com

tony@thistonybridge.com

+64 21 227 3985



Getting out of your comfort zone

You do what you do, right? And you're good at it, right? Let's try something that makes you very uncomfortable, you might just learn something.

OK, it's no secret I'm more of a generalist than I might like to be in a perfect world. You remember that perfect world where you shot what you loved, and because you loved it you were good at it, and people would come to you for the special touch you could impart when they needed what it was that you did so well?

Well, with a few notable exceptions, those days are gone for most of us. The tighter, leaner and certainly meaner market we operate in now forces this shooter to shoot things that don't always rate a 10 out of 10 when subjected to my 'ideal world' criteria. I have to be commercially realistic as over the years I have become accustomed to life's little luxuries like food, shelter and the ability to pay my bills more or less on time.

Not that this causes me any great discomfort, after all the small Newmarket studio I started my photographic career in had a very broad spread of clients from advertising, corporate

communications, technical illustration (for patent attorneys, no less), weddings and portraiture. From day one, I was exposed to a wide gamut of work and this certainly helped me figure out what it was I did and didn't like to shoot. For example, it was decided that after a couple of attempts at photographing children it might be better to wait until I'd had some of my own before continuing down that path...

So after (too) many years in (and out of) the game I have refined a range of commercial photography services that people pay me to provide, and some of them I even quite enjoy. A while ago a friend and colleague who runs a top-of-the-line portrait business asked if I could step into the business for a short while as he had to travel overseas at short notice. I obliged, as I wasn't new to shooting people, after all it accounts for more than half of my assigned work.

There is only one small difference... these days I normally work with professional talent or high



profile people with a strong sense of exactly who they are. Suddenly I'm faced with the great unknown, the general public! Sure I'd shot a ton of portraits and a hefty number of weddings in the distant past but now I was back in a world of people who were shy of the camera, tweens who thought the whole process was desperately uncool, and two year olds who could de-rail a family shoot to the point where a second appointment had to be made!

Beam me back to my cosy little world of professional talent, producers, location scouts, re-scheduling until the conditions were ideal etc. I was in the deep end and not sure if I could remember how to swim. The speed, accuracy and creative talent that is required to pull off a quality location portrait is unbelievable. No half and whole days here, no talent waiting until I was ready. Try 4-5 shoots in a day, decisions on locations, posing and lighting made in minutes, making sure there's a great group shot, sub group shots and individuals that they won't be

able to say no to at sale time, and all the while dealing with complex psychological and behavioural issues.

It was an exhausting and stressful time and gave me new and deep respect for the practitioners of the art that is family portraiture. And hey, it certainly taught me a thing or two!

Go on, try something new, if it doesn't kill you it may just make you stronger. ■

Buzz

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Mentoring is available for photographers and photographic artists who seek to develop and express their own vision, and wish a guide for the journey.



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Congratulations to our ten lucky winners who'll each receive a pair. We'll be shipping your prizes soon!

Our winners were:

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Brand You

If you're operating as a professional photographer it's highly likely that you're a sole trader, a one-person business rather than a larger multi-person organisation. It's also likely that as a one-man-band, or one-woman-band, you're responsible for every element of your business.

So you plan, prospect, sell, shoot, post-process, deliver, invoice, debt collect, do the books, pay the taxman and then start the process over again.

Little surprise then, that your idea of looking after your brand is keeping the website and portfolio up to date and always having a business card or two at the ready. It's unlikely that you have spent a great deal of time pondering the brand that is, essentially, you.

Yes, in this business you are the brand. Chances are that you operate under your own name, rather than something like XYZ Photography. So everything you do, say or produce essentially represents you to some degree as a brand. There's a scary thought, made scarier still if you never think about branding as a key component of your operation.

In general, small businesses don't devote a fraction of the thought process to their branding as big businesses simply must. So small businesses are often self-fulfilling prophecies, most remaining small.

Here's the challenge. Spend some time thinking about brands which are meaningful to you. It matters little which these are, household or luxury item, product or service provider, daily purchase or once in a lifetime indulgence. Jot down the value, the feelings or the attachment you have for these brands and a picture emerges as to why they are meaningful to you, and why

you continue to choose them in an environment where you are utterly spoilt for choice. Then, contrast this with brands you reject, ask yourself why.

Then, turn the thought process towards your business. You should now be ready to look at this through the eyes of someone else. The million-dollar question, in an over-supplied and competitive environment, would I choose me?

So you're poised and ready for the brutally honest experience of examining the brand called you. It's daunting, but start with your motivation, attitude, creative offering and technical skills and work down from there. Look at everything – the collateral that represent you – website, business cards, portfolio, vehicle and so on, looking for uniformity of branding or exceptions. Examine your business relationships, ask repeat clients what keeps them coming back, what they like best, how you might improve.

This process should start to provide some insights into the values inherent in your brand. Ask yourself what do you do, or how do you deliver this, that really separates you from the herd, and how good are you at leveraging these strengths as components in your branding? You're looking for differentiation from your competitors. Find it.

This, combined with how you market yourself and a vision for where you want your business to be, are the basic building blocks for developing Brand You. It all starts here. ■

TS

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Next issue – Building Your Brand

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