



ISSUE 02 | AUGUST 2011



for PHOTOGRAPHERS
AND AFICIONADOS

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Welcome to *f11* Magazine

Welcome to our second issue of *f11* and thanks for being with us. If you missed our first issue, you can still read this as an archived copy on our website.

In the fast and furious month since issue one we've been delighted by the response from our growing group of readers from Australia, New Zealand and around the globe.

Within our first month, over 6000 people from 60 countries have found *f11* online and subscription sign-ups are strong.

We're grateful to those of you who have called or emailed to share your thoughts, to congratulate us on the first issue, or to critique some aspect of the magazine. Brickbats or bouquets, we've appreciated the feedback as we're building this magazine for you so keep those pithy comments, cards and letters coming.

We're delighted to welcome the AIPP and the ACMP – along with their members and suppliers – to this issue of *f11*. Great to have you all on board.

They join the AIPA and NZIPP as contributors, and all four will have a forum in every issue of the magazine. This ensures that our readers will gain insight into the four major professional photographic associations in Australasia.

Join our community, subscribe to enjoy benefits not available to casual readers here on our website. Subscribers are automatically entered into all of our prize draws, and receive an email when each issue is released. It's fast, easy and free to sign up and we'll never provide your details to anyone else.

Do it now! You'll be one of our first five thousand subscribers and you're instantly in the draw to win an Olympus XZ-1 camera!

Hope you enjoy this issue of *f11*.

Tim
tim@f11magazine.com

**Subscribe to win the Olympus XZ-1.
See our website for details.**



Issue 02 | August 2011
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APPA Awards 2011 :: Sue Bryce
Leon Rose :: Colleen Tunnicliff
Camus Wyatt

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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." Welcome to the *f11* team, Tony!



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



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



MALCOLM SOMERVILLE spent far too much of his working life within the evil empire that once was the largest multi-national manufacturer in the photo industry. His resulting knowledge of photographic and chemical processes is so deep that he is still deemed to be a security risk. A past president of the NZIPP, and an active member of their Honours Council, 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 new travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still suffers nightmares about delivering the physically impossible, occasionally under the whip of the seemingly insane, and always on behalf of the terminally unappreciative. A brilliant escape from the last of these gulags led him to consultancy in publishing, advertising and marketing. Tim has always been, and remains, in awe of the many professional photographers who continue to allow him to hang around their studios in exchange for odd jobs, lunches, and his personal speciality, free advice. *f11* provides the ideal platform for him to do precisely this.





Leon ROSE

Vive la différence.
Winters in France
with a small camera

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2011 APPA

Canon AIPP Australian
Professional
Photography Awards

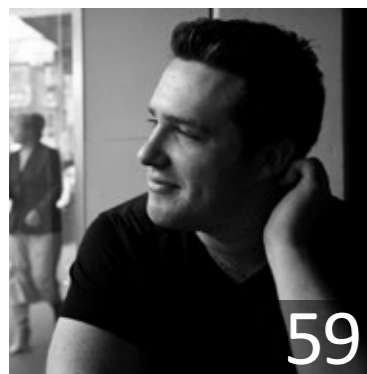
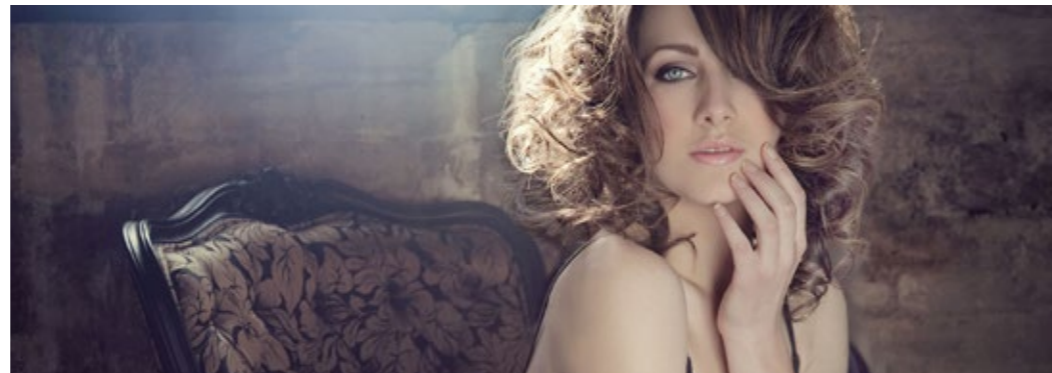
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Sue BRYCE

2011 AIPP Australian
Portrait Photographer
of the Year

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Camus WYATT

Unobtrusive.
Decisive moments in
monochrome

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Camus Wyatt © Julian Ward.



COVER IMAGE © Sue Bryce

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In plain sight

THE DARK SIDE OF THE LENS

Photographer and body boarder Mickey Smith, explores his world as a true waterman – both as an athlete and artist, in this short film about passion and commitment to photography.

Smith worked with Allan Wilson who acted as DOP on the project. Together they logged hours of footage across the Atlantic coastline, travelling around Ireland, Cornwall and Manchester. Shot in Super 16mm film, and the Canon 5D.



MANHATTAN IN MOTION

Josh Owens recently spent a little over a month hotel hopping in Manhattan (March 12th to April 29th) shooting time lapse. These clips were pulled from over an hours worth of footage shot on one Canon 5D MkII and two 7D's.

See more here: <http://www.mindrelic.com/>



SCOTT SCHUMANN – THE SARTORIALIST

Blogger Scott Schumann, aka, The Sartorialist, shares photos from his Visual Life with 70,000 readers a day. In this film by Intel, get a sneak peek into the man behind the lens and how technology plays a pivotal role in bringing his passion to life.



ADORAMA TV

Here are all of Adorama TV's videos on Vimeo, 280 and counting – mostly instructional on photography, with loads of product reviews, how to's, and behind the scenes looks. A very sticky place to land, have time on hand before you drop in....



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The business of professional photography can be a lonely one.

You might be more than a little incredulous. It's hard to imagine how a commercial photographer could possibly be lonely with the client, art director, stylist, make-up artist, assistant and the talent milling around, all offering their suggestions – variously wise, weird and wonderful – while managing to get underfoot.

Equally, those in a people photography business are often working with large groups, the best descriptor I've seen being 'it's like herding cats'. Lonely work? Hardly.

Yet the unseen parts tell the story with greater accuracy. For every client facing hour is dwarfed by the hours spent in preparation and post-production around each job, the lengthy process of ongoing professional development, running the often dreary and unloved administrative back end of the business, and attending to the hungry beast that is the marketing front end so vitally required to keep the work coming in. Much of this is solitary work.

The resulting professional isolation can lead to under or over analysis, a focus on either the minutiae or the big picture – with the bits in between missing – or worse still, the failure to recognise, evaluate, dismiss or embrace opportunities.

One of the drawbacks of solitary work can be an over reliance on one's own opinion. So much about this business is highly subjective, as anything involving creativity inevitably is, and that's a trap worthy of tigers.

Here's an idea, find someone to occupy the role of observer, mentor, adviser and devil's advocate. In doing so, expect some tricky questions, a few surprises, some insight and the revelation of some staggeringly obvious things you've simply missed while busy being up to your ass in alligators trying to drain the swamp.

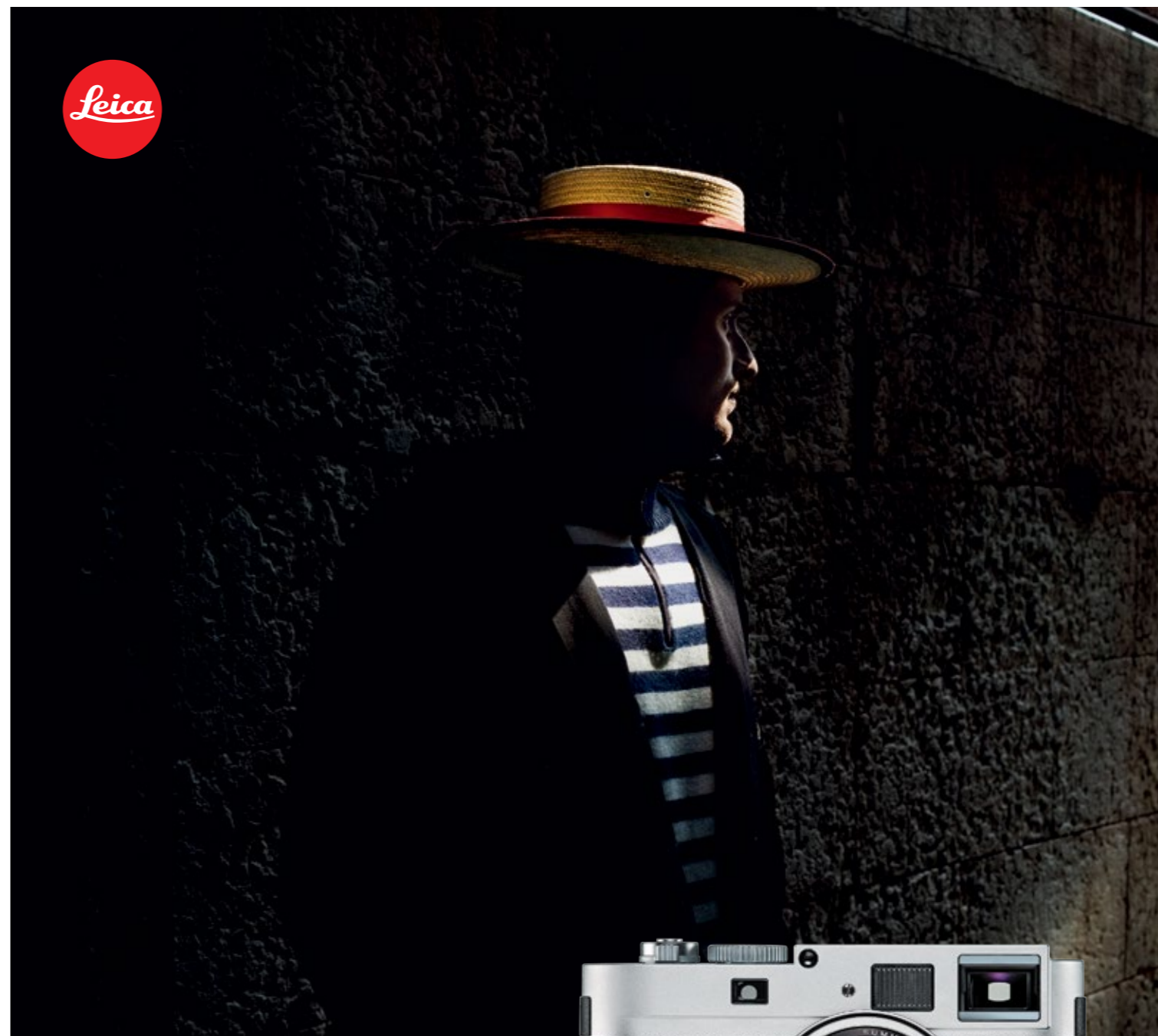
Without this challenge, this intellectual rigour, it's too easy to accept the status quo and avoid changing the way you do things to better reflect the times you're in now, and the needs of your business.

Get some new eyeballs on your business, every element of it. Choose an advisor you can respect and even if you don't always like what you hear – listen, take note, consider and be prepared to act on that advice.

Creative businesses are like fish. If not constantly swimming forward they're probably one small thrash away from floating on their backs. In my limited experience, that's never a good look for a fish.

Keep moving, keep swimming, momentum is life.

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NEW: LEICA M9-P

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The Gondolieri of Venice are unique. But capturing an unposed image of these icons of the City of Water is a challenge. You have to make yourself invisible – with the new Leica M9-P. Compact, quiet and discreet, the M9-P enables you to disappear into the moment – like the subtle Leica inscription on the lens cover, which replaces the classic red Leica badge. The monitor features scratch-proof sapphire glass for enormous robustness. Uncompromising image quality in 24 x 36 large format and brilliant lenses ensure the M9-P is the perfect camera for creating unique moments.

Experience the fascinating Leica M9-P at www.m.leica-camera.com

Canon G12

Colleen Tunnicliff



Canon's G series have become the de facto standard as the Canon professional's snapshot camera.

Canon started this movement with the PowerShot G1 in 2000, with a whopping great 3.1 megapixel sensor and boasting the design architecture that survives largely intact in today's iteration.

The latest version is the G12, launched in 2010 and still much in demand, more so due to a worldwide shortage created by the March 11 earthquake off the coast of Sendai.

The formula has changed little. A fixed zoom lens, small sensor and hot shoe now combine with a 10 megapixel sensor and together offer an easier carry alternative to the DSLR users likely shoot with most days.

It's weekend wear, holiday material and every now and then, a vital backup. There is plenty

of anecdote to support the fact that on many occasions a G series has been pressed into service as an emergency stand-in for that DSLR.

So for the inside scoop, *f11* turns to an old friend for her always astute observations on her own G12.

Here in the second of our "Real-Life Reviews" we ask professional photographer Colleen Tunnicliff, for the low down on her wee camera.

Colleen operates in Auckland as a commercial photographer, shoots all over the country and returns to her second home in Nelson for a combination of R&R and the pursuit of a number of photo essays, often utilising the little Canon and by our observation, producing big camera results.

www.tunni.net



Blue Lake, St Bathans, South Island, NZ Canon G12. © Colleen Tunnicliff.

***f11*: Welcome to *f11* Colleen, nice to catch up after all this time. Tell us about the G12 – when are you carrying this, and what are your thoughts?**

CT: Well this is my handbag camera, it fits nicely in my bag with my lipsticks, phone and sunnies, so it's the one I've got with me most of the time and that, of course, makes it a good camera.

***f11*: You're shooting quite a bit with the wee Canon, how does it measure up to the Canon DSR you use every day?**

CT: Completely different tools, the 5D chugs through most of my client work, delivers great

48MB Tiff files and I have all the control I require, with a wide range of lens choices but I usually need an assistant to carry and manage all the gear.

The G12 is a mere handful by comparison, has only one lens and a limited aperture range (f8) but is quite liberating for those reasons.

But as with any camera, it is not about the machine, it is about the vision.

***f11*: Is it your first G series, or the latest in a long line? What was your snapshot camera before the G12?**

CT: This is my first G, and I still have a Lomo. ▶

f11: Are you using the optical viewfinder or relying on the LCD?

CT: The optical viewfinder is a fixed view and not relative to the zoom lens, so it is a bit of a guess. I still use this for viewing but rely on the screen to see what has been captured. The rotating LCD is great for awkward angles, making movies and playing back and sharing.

f11: Are you shooting RAW or Jpeg?

CT: Always RAW, and I process out through Lightroom. The Canon proprietary software is just a frustrating experience, and so I prefer to stick with my usual workflow.

f11: The zoom range, does the G12 go as wide or as long as you'd like?

CT: For a compact camera the zoom range is useful, slightly wider would be better. Instead, with stitching capability so easy now, I will often compose and shoot a scene with 2 or 3 frames for a bigger file and wider view.

f11: As your familiarity with the camera has grown, what have been the most pleasant surprises?

CT: The Auto function is very accurate, I use this a lot if I am propping or doing reces for upcoming shoots. The tilt shift (miniature) feature in the scene mode is also effective and brings another dimension to point and shoot photography.

f11: Any changes you'd like to see in the inevitable replacement? After all, twelve versions in ten years!

CT: I find I often hit the macro or the MF buttons in the midst of shooting, it would be good to be able to lock off all the menu settings.

Maybe an interchangeable lens option? The range of features is impressive and I have no doubt that Canon will refine this machine even further.

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

CT: Somewhere around a 7, I would be keen to look at a compact with interchangeable prime and zoom lens options. The better the glass, the better the resolution.

f11: What are the best and worst points?

CT: Best: Plenty of manual control, strong body and good weight in the hands. I can rely on the Auto mode for those particularly fleeting moments – or if I'm feeling lazy.

Worst: The zoom function is a bit clunky, it jumps around a bit, and I must replace the strap, feels like a something that belongs on a box brownie!

f11: Shooting any video?

CT: Just family moments, and having a lot of fun with it. I give the camera to my grandchildren to make movies and we have a ball with it.

f11: Is it a keeper, or are you already looking enviously at another handbag camera?

CT: Always looking at what's next. I am loving the swing back to all metal retro bodies. There was so much that was so right about cameras before digital and it is great to see some of those aesthetics being revived.

f11: Thanks Colleen, we've earmarked a feature portfolio for an upcoming issue, look forward to showing your work on f11's virtual pages! ■

See more of Colleen's work at www.tunni.net



Bronte Beach Sea Pools, Sydney Canon G12. © Colleen Tunnicliff.



Visitors to Bronte Beach, Sydney Canon G12. © Colleen Tunnicliff.

Visualising- beginning at the end

One of the biggest steps forward in our photographic journey is when we stop talking about taking photographs and begin to make photographs. You see, we don't actually take anything. What we captured was there before we pressed the shutter and it will be there afterwards. So what have we actually done? We have made a series of decisions and allowed light reflected from our subject to fall onto our capture device, be that film or sensor. The end result is a small piece of frozen time.

But photography is all about communication, and about sharing our view of what we felt and saw when we pressed the shutter, in other words, communicating our feelings at the moment we made the exposure. As we all know, communication is a process involving two people, here the photographer and the viewer. To be effective communicators, we need to give thought to what we are saying and consider how it will be received - unless, of course, we want to keep our pictures hidden away in a secret place. We need to be aware of the message we are trying to convey, and have the skillset to do so. As the great photographer Edward Weston put it, "there is nothing worse than the technically brilliant execution of a fuzzy concept". To do this we need to start at the end point and work back to the beginning.

In photography there are basically only two decisions; where to stand and when to press the button. All other decisions derive from this.

Moreover, whether we go hunting (cf: shooting) a photograph in the street, or set up a portrait in the studio, we need to be able to see the final result (exhibition print, projected image, photo book) before we begin making photographs. When we do this, when we begin to previsualise the finished image before we make it, then we are making photographs, not using our camera as some sort of visual shotgun in the hope "of getting something good".

The great photographer Ansel Adams coined the phrase previsualisation. He meant being able to see the finished work in his mind's eye and completely understanding every step of the process, technical and aesthetic, required to get there, of making correct choices in framing, capture and post-production, because each choice made impacts on the next one. The shortest distance between concept and realisation is a clear vision of the finished work.

That was film and this is now. Nothing has changed. We need to be advancing on multiple fronts, working out what we are trying to say, and refining our technique while we build sufficient skills to close the gap between what we want to say and being able to say it. Mastery means understanding the influence of the design of the sensor in our cameras, the strengths and weaknesses of the lens we are using, the impact of the software we are using, our output device and how our work will be viewed. It is a total package. It means giving up



Borland Saddle, New Zealand. © Tony Bridge.

sleep – for years, perhaps even decades.

And it helps to have one of the greats as a mentor somehow looking over your shoulder. I fell in love with Ansel's Clearing Winter Storm, Yosemite about 25 years ago. I wanted to make an image as exquisitely detailed, which showed all the intricacy and grandeur of nature. It took a while. Then, one day, on the Borland Saddle, looking at a receding autumn storm, I had my chance. Shot with a Canon 1DS Mk III and 24-70/2.8L lens, it took every trick in my book to achieve it; mirror lockup, remote release, 12kg tripod (it was blowing 40 knots), triple Lee grad filters and seventy attempts to make a photograph which encompassed what I felt and saw - in that order.

2 frames worked.

Only one will ever be printed.

TB
tony@f11magazine.com



Clearing Winter Storm, Yosemite National Park, California, 1944. © Estate of Ansel Adams.

www.thistonybridge.com
www.centreofthecompass.com

Leon ROSE

Vive la différence

Leon Rose is a commercial photographer based in Auckland, New Zealand sharing space at Plump Studio with other creatives.

A past president of the AIPA, Leon shoots for ad agencies, designers and corporate clients across New Zealand and in the Pacific.

Leon travels to France every second year, and we decided to show a collection of images from the personal portfolio he has been developing on these journeys. All are taken on his Canon G11, until now, his trusty travelling companion.

“I met my wife, Caroline a few years ago and as well as falling in love with her, I fell in love with where she came from, a small village near Paris. Hard not to.

We go to France mostly in the European winter, where snow becomes a mandatory part of the Christmas decorations.” ▶

*Eiffel Tower from the steps of Natural History Museum.
Canon G11. © Leon Rose.*



The resulting images are carefully processed and colour graded to match Leon's rose tinted view of the country that gifted him Caroline. They feature in exhibitions of his work and on a website designed to make these images available to a wider audience as fine art prints.

Recently, Leon was commissioned by Fujifilm to help in the launch of the FinePix X100 camera in New Zealand. Perhaps the X100 will also accompany him to Europe next time he heads away for the northern winter? ■

TS

www.leonrose.co.nz

www.imagesfrance.co.nz



Toulouse Treeline. Canon G11. © Leon Rose.



Christmas lights in Chamonix on New Year's Eve. Canon G11. © Leon Rose.



Canal du Midi Toulouse. Canon G11. © Leon Rose.



2CV, Pontois Region. Canon G11. © Leon Rose.



Country road in Pontois Region. Canon G11. © Leon Rose.



Trees in Pontois Region. Canon G11. © Leon Rose.



Shutters, Moissac. Canon G11. © Leon Rose.



Carcason Tabac Man. Canon G11. © Leon Rose.



Puddle Reflection, Paris. Canon G11. © Leon Rose.



Tree Embrace, Les Houches. Canon G11. © Leon Rose.



Mountain Chalet, Les Houches. Canon G11. © Leon Rose.



Snow drift – La Villeneuve St Martin. Canon G11. © Leon Rose.

Movement by Sarah Silver...



...Light by broncolor Scorio A

Sarah Silver's talent for refined light mixed with cascading water generates a stunning eye-catcher! The all new broncolor Scorio A allows up to 10 f-stops of light control, from 3 to 3200 J. A selectable flash duration from 1/450 to 1/12000 s and a charging time from 0.02 to 0.6 (230 V) are just some of the other highlights of this product, offering total creative freedom.

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2011 Canon AIPP Australian Professional Photographer of the Year (and Fine Art Category Winner) GERARD O'CONNOR.

© Gerard O'Connor.

www.gerardoconnorphotography.com

2011 APPA

2011 Canon AIPP
Australian Professional
Photography Awards

Melbourne based fine art photographer Gerard O'Connor was named overall winner at the 35th Canon AIPP Australian Professional Photography Awards at a special gala dinner held in Sydney on the 27th June.

Gerard walked away with \$20,000 in prizes sponsored by Canon and the prestigious title of 2011 Canon AIPP Australian Professional Photographer of the Year for his stunning fine art images. In addition to the Canon AIPP Professional Photography award, Gerard's portfolio has won the Fine Art category. ▶

'The interest in the Canon AIPP APPAs continues to grow each year,' says AIPP Executive Officer, Peter Myers. 'Again, the awards have received a record number of entries from photographers from around the country. This year more than 850 photographers submitted over 3,000 images in the competitive awards.'

2011 saw the addition of four new categories to the awards: advertising, fashion, architectural and fusion*.

'As the photographic landscape changes, we need to modify the categories to accommodate the volumes of work we are seeing in other areas,' says APPAs Chairman and Judge, Peter Eastway.

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

'To win the Canon AIPP APPAs is the highest accolade in Australian professional photography,' says Taz Nakamasu, Managing Director, Canon Australia. 'Creative photography is growing strongly in Australia, with 65% more images taken in the past four years alone. It is the professionals who lead the way through their inspiration, passion and dedication to pushing the boundaries of their craft.'

The Canon AIPP APPAs are a celebration of photographic excellence and represent the pinnacle of Australian professional photography. ■

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

AIPP

* Editors note – see link on page 71 of this issue to view Christian Fletcher's winning entry in the Fusion category of these awards.



2011 Canon AIPP Australian Advertising Photographer of the Year ADRIAN BROWN.
© Adrian Brown. www.brownbox.com.au



2011 Canon AIPP Australian Illustrative Photographer of the Year JAMES SIMMONS.
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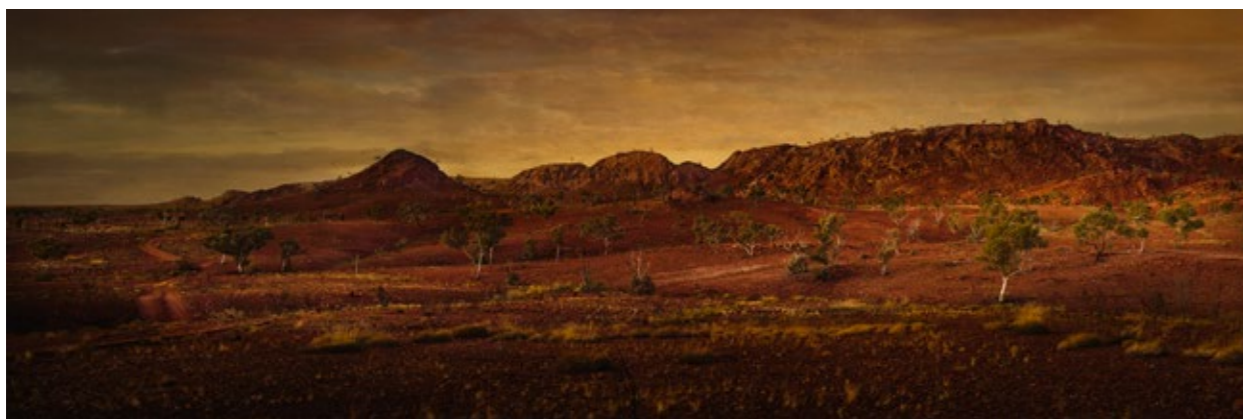
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2011 Canon AIPP Australian Sport Photographer of the Year ADAM PRETTY (Ghety Images).
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2011 Canon AIPP Australian Sport Photographer of the Year ADAM PRETTY (Ghety Images).

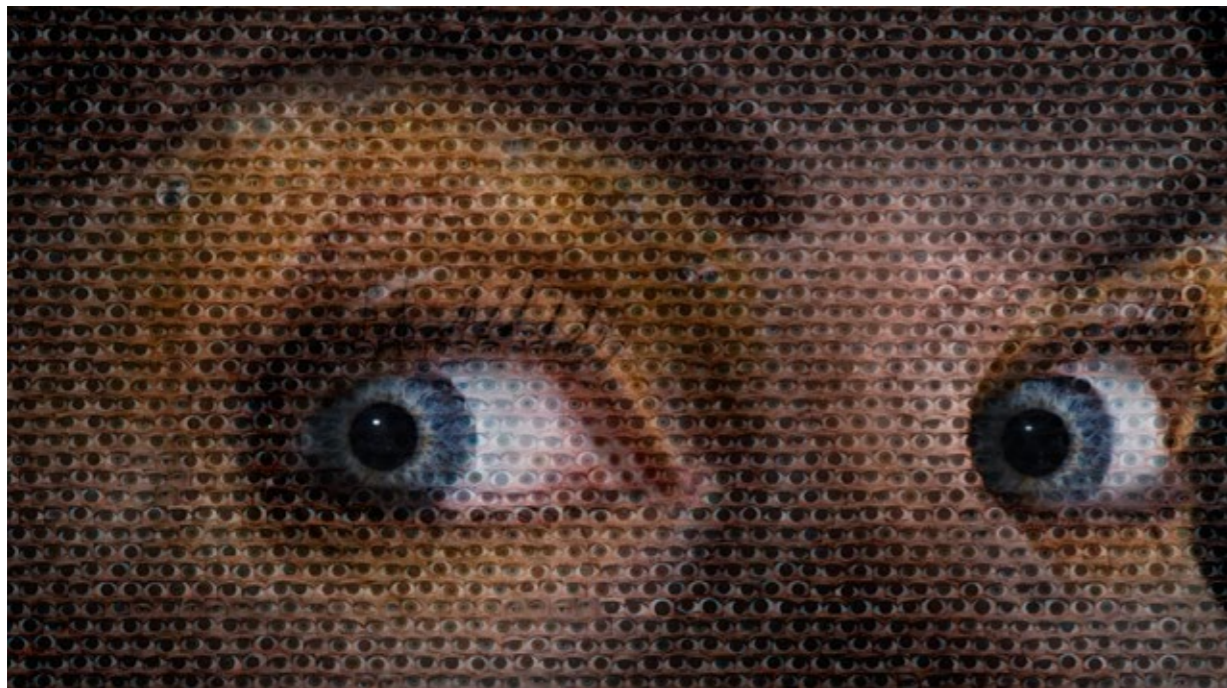
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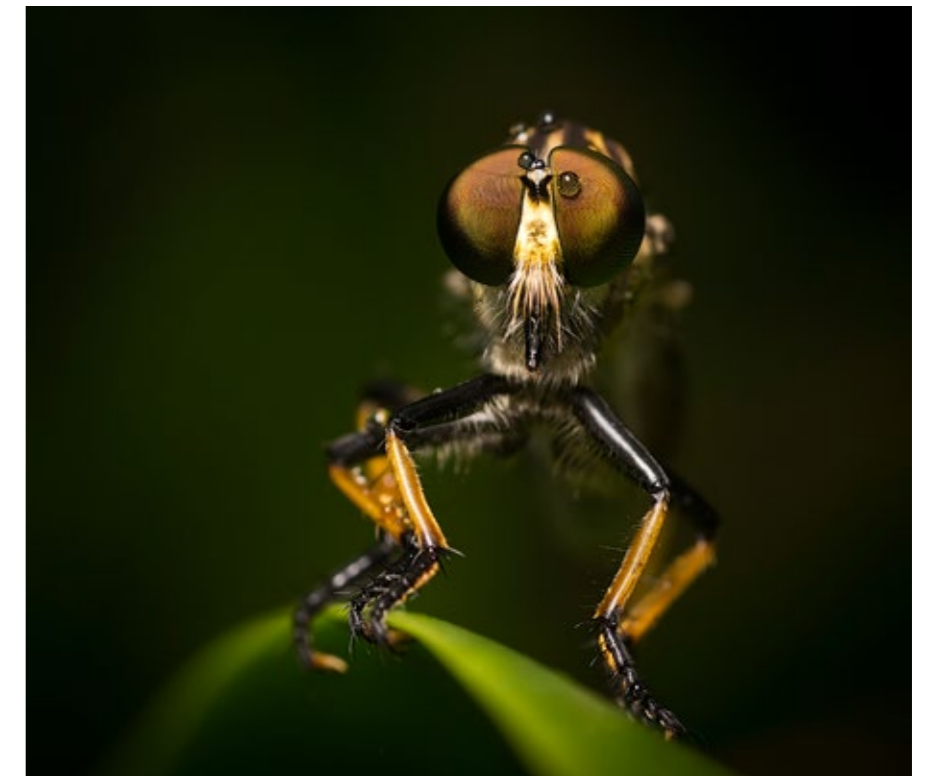
2011 Canon AIPP Australian Wedding Photographer of the Year JERRY GHIONIS.
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2011 Canon AIPP APPA Student Category Runner up KIMBERLEY MUNRO.
© Kimberley Munro.



2011 Canon AIPP Australian Science Environment & Nature Photographer of the Year CHRIS BARRY.
© Chris Barry.



2011 Canon AIPP Student Photographer of the Year DAVID GLAZEBROOK.
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2011 Canon AIPP APPA Landscape Category Runner-up JACKIE RANKEN.
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Sue BRYCE

Portrait Couture

Sue Bryce is a portraitist, an artist, a master photographer, an illustrator, an anthropologist and by her own admission, an avid shoe buyer. I guess a girl has to have some vices.

I don't recall her shoes when last we met, but I do remember the warmth and vivaciousness that she wears like a scent.

As someone who works with people, these are tangible assets. I've spent a lot of time looking at her images and the word that keeps surfacing is connection – it's clear that Sue makes this, holds it and channels it when she's shooting the work we show you here. Sue is a woman who photographs women, making those connections on so many levels, and it shows, it shows in her images. ▶

www.suebryce.com

“I built my business with NOTHING I didn't even own a camera when I went out and took my first solo step.”



Sue entered the photo business at 18, as a retoucher. Four years later, she had mastered Photoshop, taught herself photography, retouched images for 300 photographers, and prepared herself to enter their world.

Today, in addition to shooting both still and video portrait commissions, Sue finds the time to speak to other photographers at industry events and conventions and is a Shodan Black Belt in Japanese Karate. She blogs and maintains an educational website for photographers, telling them about the ways she has built her business and survived not one, but two global financial crises.

Sue is a double fellow of the New Zealand Institute of Professional Photography (NZIPP) receiving their Portrait Photographer Of The Year award in 2007, and a Master of the Australian Institute of Professional Photography (AIPP) being named their Portrait Photographer of The Year 2011 in the recently held APPA Awards. She is presently based in Leichhardt, NSW, Australia.

Sue will be a guest speaker at the NZIPP InFocus Conference to be held in Rotorua this month, this event culminating in the Epson/NZIPP Iris Professional Photography Awards. ▶

“I shoot on auto ISO sometimes up to 3200 if I have too, that’s natural light for you. I love grain, it reminds me of film, and I always shoot on f4 - good depth for portrait. My fave lens is the 24 – 105 L series, amazing for close quarters shooting like mine.”



Kate 1/100 sec – f/4.0 ISO 1600. © Sue Bryce.

Ahead of her visit, we asked Sue to let us into a few secrets...

f11: Energy, attitude, enthusiasm – where does it come from and how do you sustain it?

SB: I have an unquenchable thirst for knowledge, I am captivated by metaphysics and quantum mechanics, that thoughts have power, that you can change anything, or create anything, if your heart is willing. I love to experience this, to challenge this, to become more, to evolve and grow and change. My parents have this wide-eyed passion for life, and for each other, which is so rare. They haven't been lessened by life's betrayals but enriched by them. They are the best role models. I remind myself daily that everything in my life is only my perspective and that I can change that. So it's my choice to live with vigor and courage. If this was easy, I wouldn't have to remind myself every day.

After doing many business consultations I realised that people's businesses run in direct proportion to 'where they are at' in their personal life. If you want a better business, change something in your life.

f11: What's your approach to lighting – simplify and conquer, or technical tour de force?

SB: One window, one polystyrene reflector. Can't sync a flash, never have, never will.

f11: Where do you turn for influences, do you seek these out or do they find you?

SB: Movies! I need to go to the movies weekly. They are so incredibly stimulating visually and emotionally. I'll watch anything from art-house to Transformers. Modern CGI blows my mind. Film making as a medium is magnificent. ▶



Mikhala 1/100 sec – f/1.6 ISO 320. © Sue Bryce.

f11: What was your worst day in professional photography?

SB: Over working, busy Photoshopping at 3 a.m. taking my new business too seriously (as you do in the first 2 years) and in my exhaustion deleted a hard drive. I lost 39 shoots 2 weeks before Christmas. Forensics had to recover the drive. I got back 97% of the work at a cost of a few thousand dollars. When you work from a place of stress, you perpetuate more stress. Good lesson.

f11: Expensive lesson! And your best day?

SB: I'm a Photographer – ALL my days are good, some are just better than others.

f11: Shooting beauty and glamour, your must have a team around you, tell us about that?

SB: I have a makeup artist, and if I don't have her, then I do it myself. I'm a one-pony act. Always have been, I like to do everything you see. I greet my client, make them coffee, do their hair and makeup, and bond with them before I photograph them. Afterwards, I Photoshop them and then, I sell the images to them. Then I take them to lunch!

What happens next is that they send me 5 of their friends. I've never made more money. My referral and repeat business is higher than any studio that I have heard of, but I work hard at this. We live in the information age where the computer is King but people want to feel again, touch, connect. This GFC brought big changes in buying power, people saw desperation from business owners and the power went back to buyers. They are saying, "It's my money and I'll spend it how I want." Service is the key. Answer me this, if you want \$5000 portrait sales – are you offering a \$5000 service? ▶

“Natural light for me is the essence of what I do.”



Casy 1/50 sec – f/4.0 ISO 640. © Sue Bryce.



Kim 1/90 sec – f/2.8 ISO 320. © Sue Bryce.

f11: If you could photograph anyone on the planet – who, why and where would it be?

SB: Every woman who has ever looked in the mirror and felt like she is not good enough. Because she is, and the irony is, it's not about looks. It's about what shines out from inside. So you dress them up, and photograph them to look like the images that bombard us daily that tell us we aren't quite perfect enough, and they experience their own beautiful light. That's magic. We are amazing creatures, women, we are made to be looked at and sometimes that gets the better of us. And we forget who we are.

f11: What excites you most about being a photographer right now?

SB: Moving image. HDSLR is the new black. Even Canon had no idea how much this would explode when they created this technology. Now my 21.8 megapixel 5D Mark II also happens to be a 1080p High Definition video camera with the best lenses in the world. Photographers have such a beautiful eye for video, of course the joke is when they start shooting video they are shooting portrait not landscape! Video is telling a vertical story within a horizontal frame.

f11: If you had to give up photography tomorrow, what would you do instead?

SB: I'd make movies, and become a teacher of some kind. Create business brands. Become a beekeeper. Anything I can do to inspire people to absorb just a little more from this lifetime than they are getting, thinking, doing, being now.

f11: One wish – three seconds to think about it. Ready, steady, GO!

SB: Global Glamour Revolution – and World Peace. ■

TS

Image on opposite page:

Edwina 1/60 sec – f/1.4 ISO 640. © Sue Bryce.



Amy 1/40 sec – f/1.2 ISO 640. © Sue Bryce.



Sarah 1/40 sec – f/4.0 ISO 800. © Sue Bryce.





Maria 1/40 sec – f/4.0 ISO 640. © Sue Bryce.



Bella 1/80 sec – f/4.0 ISO 800. © Sue Bryce.



Pip © Sue Bryce.

"I know I have the coolest job in the WORLD!"



Hanna © Sue Bryce.



Lauren 1/60 sec – f/4.0 ISO 2000. © Sue Bryce.



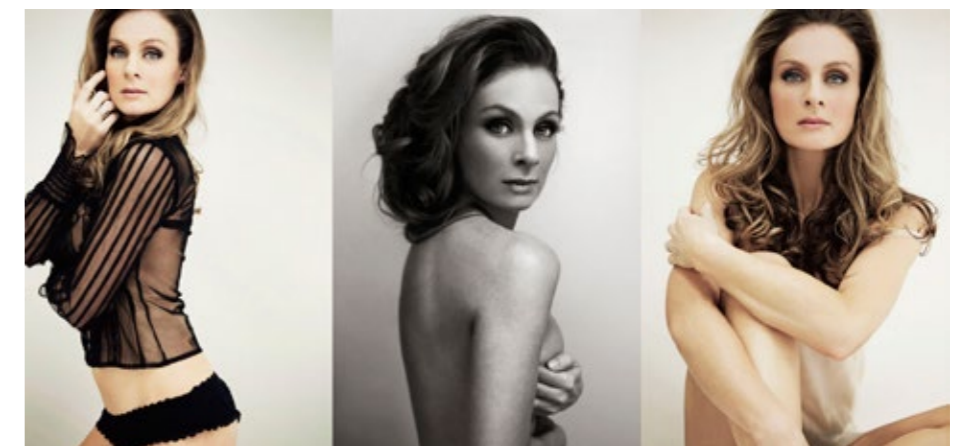
Natalie 1/200 sec – f/4.0 ISO 800. © Sue Bryce.

“EVERYBODY is a Supermodel”

“I DESIRE to stand out. To be different, do you?”



Maria © Sue Bryce.



Jodie © Sue Bryce.

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Ho Chi Minh City, Vietnam, 2009. Pentax K10D with Sigma 24-60mm lens. © Camus Wyatt.

Camus WYATT

Unobtrusive

Camus Wyatt is an award-winning young photographer currently residing in Wellington, New Zealand. His interest in photography is largely based on examining human life, and he is especially passionate about street photography and photojournalism.

Although the street is unquestionably his chosen canvas, and a theme well explored on

his website, we've elected to show a mix of his work including landscapes and cityscapes.

His experience includes working in professional documentary, commercial, sports and portrait photography, as well as judging and speaking on street photography and his work. He is a recipient of a Ronald Woolf Memorial Trust grant, which provides funding for promising New Zealand photographers under thirty. His awards include honours at the 2010 New Zealand National Photojournalism Competition, and the New Zealand Photographic Society's Ronald Woolf Award for the top print by a photographer aged under twenty-five at the 2010 National Exhibition. His first solo exhibition, 'Street Light, 2008-2010' was held in March 2011 at Photospace Gallery, Wellington. ▶

We asked Camus for some background:

“My basic motivation for photography came around 4 years ago, when I was at university doing a degree in history and international relations. For various studies, I was flicking through books containing a lot of great 20th century photojournalism – Robert Capa, W. Eugene Smith, Josef Koudelka, James Nachtwey – to name a few. This led me on to other (primarily black and white) imagery capturing human life, especially street-style photos from names like Doisneau and Cartier-Bresson. My father was a former photojournalist and newspaper editor, so I had at my disposal an abundance of great 60’s and 70’s photojournalism and manual-type books, which must have affected my style a lot. Very much influenced by the ‘classic’ style of street photography I guess you could call it, chasing the ‘decisive moment’, but with sometimes a quirk or twist to it.

Technique and equipment wise, I try to be what I’d call ‘unobtrusive’, which is somewhere between completely hiding and being completely obvious. I never pose a street

shot because for me that defeats the whole purpose, which is to grab a photo that says something about real life. All of the images are shot in available light.

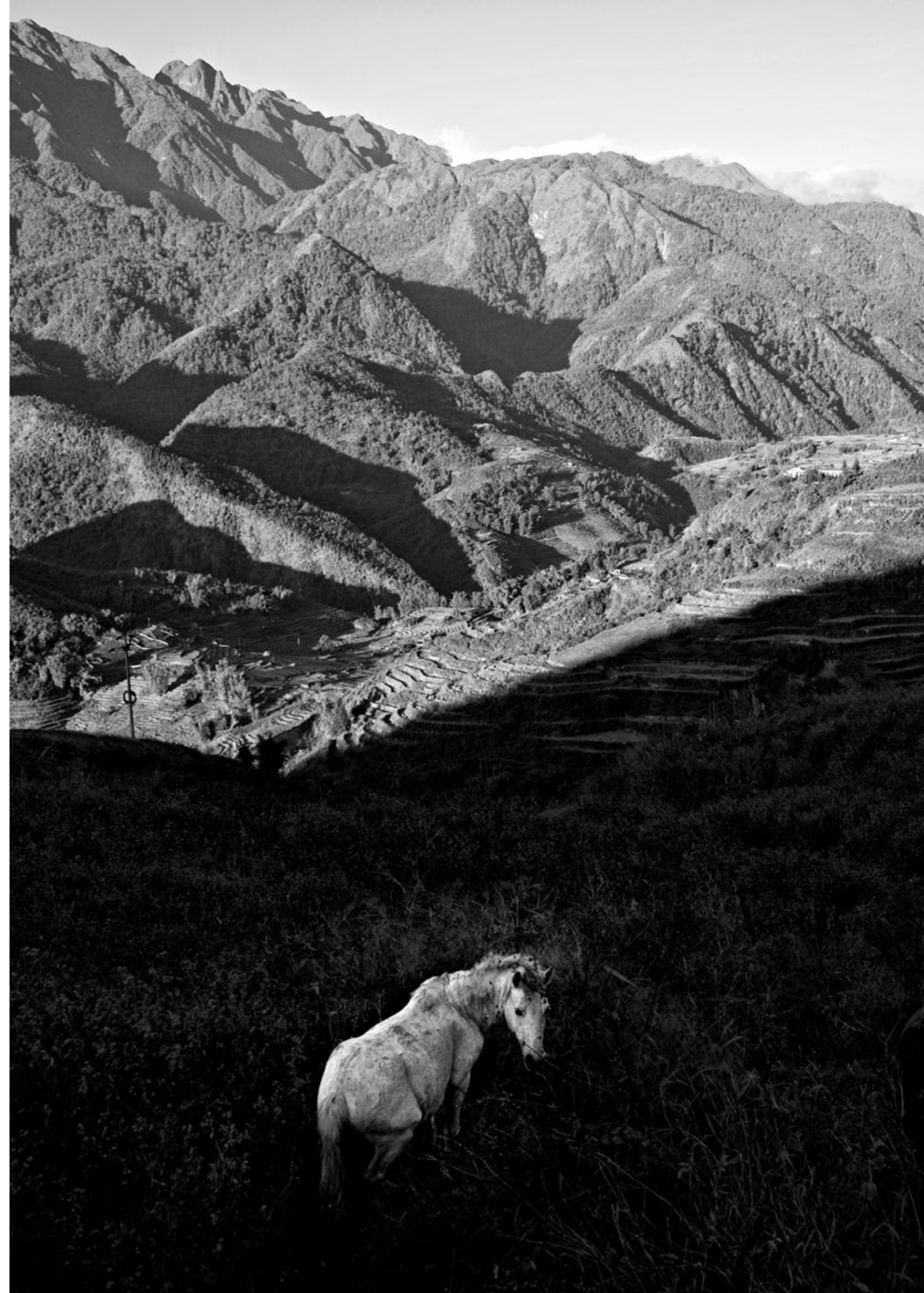
I use Pentax gear, at the moment a Pentax K-7 with a Sigma 30mm f/1.4, which basically equates to a fast standard. Very rarely feel the need to use anything else, although I have in the past used a Pentax pancake 21mm. I used to use zooms, but now use primes for two reasons. The smaller physical size, and also the ability to ‘pre-frame’, where you know what you’ll see before you look through the viewfinder, if you use the same prime lens enough. This is a real advantage for being quick in street photography, as it means you only have to have the camera to your eye for a split second.

I try to minimise post-processing, but use Photoshop and Nik Silver Efex for my black and white conversion.” ■

TS

www.camuswyatt.com

*Northern Vietnam, 2009. Pentax K10D
with Sigma 24-60mm lens.
© Camus Wyatt.*





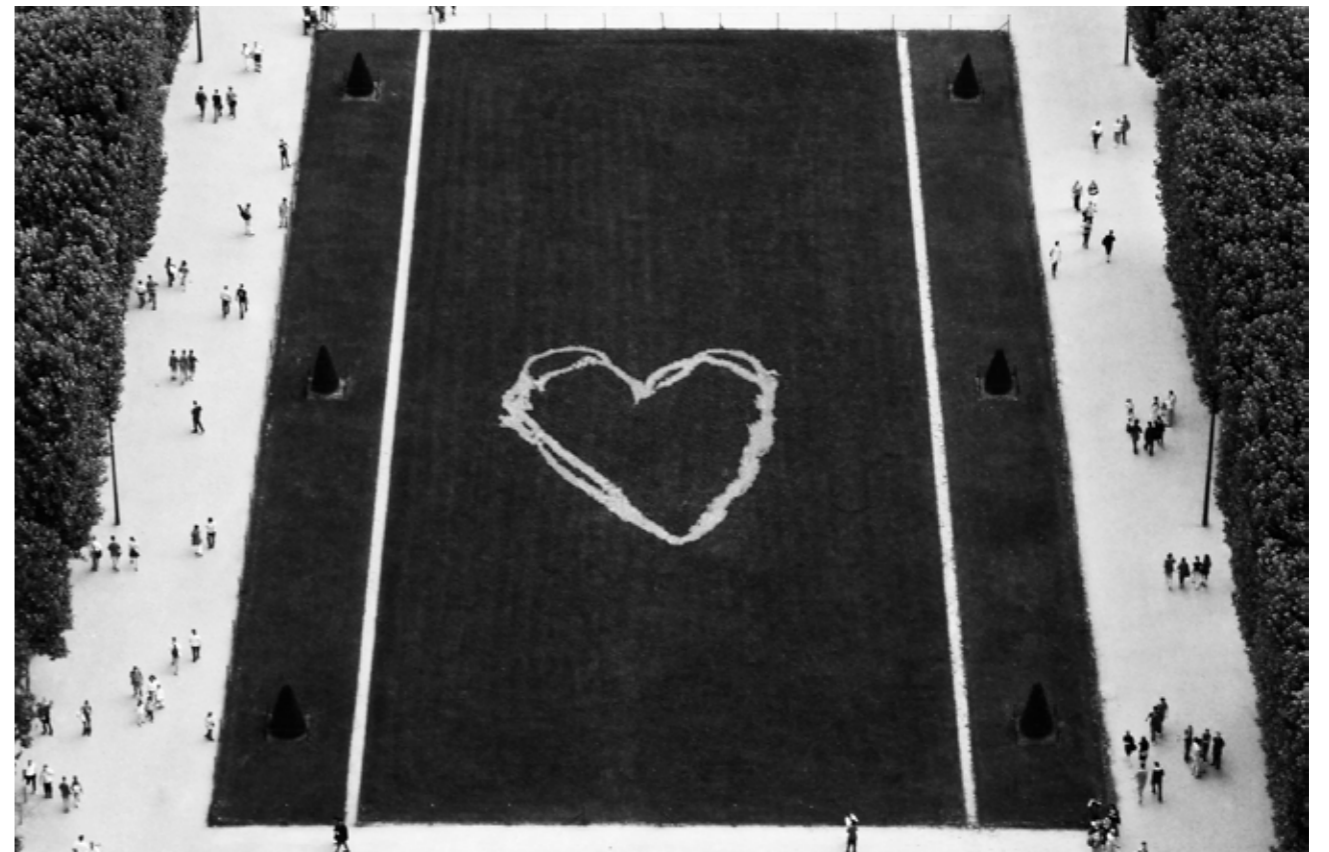
Wellington, 2009. Pentax K10D with Sigma 24-60mm lens. © Camus Wyatt.



Wairarapa, 2009. Pentax K10D with Sigma 70-300mm lens. © Camus Wyatt.



Wellington, 2009, Pentax K10D with Sigma 24-60mm lens. © Camus Wyatt.



Paris, France, 2007. Casio compact. © Camus Wyatt.



Wellington, 2010. Pentax K-7 with Sigma 24-60mm lens. © Camus Wyatt.



Wellington, 2010. Pentax K07 with Sigma 30mm lens. © Camus Wyatt.



Wellington, 2009. Pentax K10D with Pentax 18-55mm lens. © Camus Wyatt.



Wairarapa, 2010. Pentax K-7 with Sigma 10-20mm lens. © Camus Wyatt.



Wellington, 2010. Pentax K-7 with Sigma 30mm lens. © Camus Wyatt.



Wairarapa, 2009. Pentax K10D with Sigma 24-60mm lens. © Camus Wyatt.



Wellington, 2010. Pentax K-7 with Sigma 24-60mm lens. © Camus Wyatt.

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Progress?

In March we gave our grandson Matiu a digital camera for his 6th birthday.

It was an Olympus we bought about 6 or 7 years ago, which did sterling service, went around the world a couple of times and captured at 4 megapixels. Unfortunately it now eats batteries so has gone to the great camera graveyard in the sky.

So Matiu and I went shopping, and \$99 later he now has a Samsung camera that captures at 12.2 megapixels, has a bright 3-inch screen and a surprising amount of clever stuff on board that makes great pictures. We're happy, he's happy... and at 6 he quickly learned what all the buttons do and how to select prints at the photo lab kiosk. No fear, these kids.

Later that evening, I had a panic call from a colleague who had a photographer in Queenstown due to fly in a chopper the following morning, without his film. He had a full medium format camera kit but the film was sitting in an airline cargo store. I was able to supply a few names and contacts for them to try, but quickly found there is certainly not much film being used, particularly in 120 format. Gilbert van Reenen in Wanaka had 120 film and was happy to supply, but isolation on very icy roads meant they had to postpone the whole shoot. Film would have been the cheapest part of a complex and expensive process around that shoot, and the lack of a few rolls of it placed the entire process in jeopardy.

By coincidence, it had been a week of chatting to photographers about film cameras in

particular. There must be a massive number of film cameras sitting around... like an army that has run out of ammunition, just as if the ray-gun arrived and made all else obsolete!

What triggered the discussion was an interview that Kim Hill had on a Saturday morning with Platon about his photography, no doubt publicist driven by the release of his new book, 'POWER'.

The interesting part was his still absolute commitment to shooting film. He saw digital as "...getting close, but not quite there yet".

I know there are a number who are still totally committed to film and in future issues I will talk to them and show you some of their work... you will be surprised.

I now have only one film camera. It's a Konica Hexar rangefinder 35 mm, which was very popular with professionals 10 years back. Mine has sentimental value, it was owned by my good friend the late Terry O'Connor and each time I use it is a special moment. Like most still shooting film (positive or negative), after processing it gets scanned straight to digital and the film is never seen again.

That's another story too, as finding a lab that still processes film is getting as hard as finding the film itself.

Digital capture has stepped forward massively in the last 6 or 7 years, it changed the process of how we practice photography, yet ultimately the image created remains the holy grail.

The image is the destination, and while dazzled along the journey by the technology, we should not forget the purpose of our quest, however we see, construct or interpret it.

MS

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Platon: photographing the powerful

Recorded interview from Radio New Zealand:

<http://www.radionz.co.nz/national/programmes/saturday/audio/2491058/platon-photographing-the-powerful>

Staff photographer for The New Yorker magazine, whose new book, Power, is a collection of intimate portraits of over 100 world leaders.

From 11 June, 2011



CHRISTIAN FLETCHER

2011 AIPP APPA Fusion Photographer of the Year Christian Fletcher.

From AIPP TV, shot variously on the Phase P65+, Canon 5D MkII and Fujifilm X100 and edited in Final Cut Studio Pro.

What is it with photographers and the need to exhibit personal work??

It has been 4 years since my last exhibition, so I recently started thinking about the next one! I shoot mostly people for my commercial work, but generally exhibit industrial images for my fine art. Nice and easy – old factories do not answer back, or demand to know “why are you taking my photo, mate?”

So... I have some images I have been shooting for the last couple of years - crowds of people crossing the street in the Melbourne CBD. I think it would make a nice series to show, but I have been having constant thoughts about how to deal with the legal and ethical issues that come with photographing random, anonymous people in the street and then selling prints for profit.

The legal issues – here in Australia – are quite straightforward. A few grey areas perhaps, but basically if you know your rights and keep a sensible, intuitive head on your shoulders while you are shooting, you can't go too far wrong. The legalities first:

It is generally legal to take photographs of people in a public place without asking permission. With a few caveats, including:

- There are no publicity or personality rights in Australia, and there is no right to privacy that protects a person's image.
- If you are using your shots for a commercial purpose (see below), you should obtain a model release form signed by the subjects you shoot to ensure you have authorisation to use their image to sell a product.

- There is no restriction on taking photographs of people on private property from public property. To photograph on private land, you need permission from the landowner, and he or she has the right to impose restrictions on photography. Therefore, you may only be allowed to photograph certain objects or locations. This type of restriction is common in many museums, galleries and sporting grounds, and may occur on land owned by Councils (that's a whole conversation in itself!) If you do not have permission to be on privately owned property, you are liable for trespass. The landowner may use reasonable force to remove you from their land. Fact.

So, now for my moral dilemma. In the context of photography, “commercial use” does not mean the sale of a picture, but the use of a person's likeness to endorse a product or service. So the mere sale of a picture does not make its use commercial. A person's likeness has to be used in such a way that it appears they endorse some product or are trying to entice others to buy something. So selling a print at exhibition is NOT a commercial use, but using the same image to promote the exhibition IS. Another grey area!

What would you do?

Mark Munro, ACMP

Mark Munro is a Melbourne based photographer, who shoots for a range of corporate and advertising clients. He has recently retired from the board of the ACMP, where he served for over 7 years. www.markmunro.com

John Kratz. flickr.com/photos/kratz



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The Australian Institute of Professional Photography (AIPP).

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With the key purpose of promoting excellence within the photographic industry, the Australian Institute of Professional Photography (AIPP) was founded nearly fifty years ago in 1963. Over the past four decades, the AIPP logo has become a brand of trust for both professional photographers and clients across Australia and the world.

Today the organisation boasts over 2,500 members nationally and represents some of Australia's best professional photographers. Divisional Councils are active in all states of Australia and the ACT to provide local support and services to up and coming as well as professional photographers.

AIPP members have the opportunity to join a fraternity of working professional photographers. Ideas and opinions are exchanged, new technologies and techniques are discussed and assessed and the overall standard of professional photography in Australia is continually raised.

In addition, the AIPP offers ongoing training and education through its Continuing Professional Development (CPD) program to assist members in maintaining, updating and improving their photographic skills.

There are countless opportunities and events for members to get involved and learn more about their craft as well as to meet and share ideas with other members.

The highlight of the AIPP year is, without a

doubt, the Canon AIPP Australian Professional Photography Awards (or Canon AIPP APPAs). Separate awards are also run throughout the year on a state level, allowing photographers to compete for a number of awards and be recognised for their talents. Judging of the awards is by a panel of their peers and further promotes the concept of a cohesive community where ideas flow freely.

AIPP accredited photographers need a minimum of two years' full-time experience in the industry however AIPP membership is also open to professionals in the photographic industry as well as students and amateurs. Special categories of membership are available too to students, amateurs and retired professionals.

Trade affiliates working in related areas (such as suppliers, laboratory technicians, studio managers and educators) are also encouraged to join.

The AIPP is the industry body representing professional photographers on issues of copyright, taxation, legal and business matters; insurance and digital imaging.

In a nutshell, the AIPP is involved in all areas which maintain, encourage and promote the highest possible standards within the Australian photographic industry. The results benefit both photographers and consumers.

The AIPP congratulates the *f11* team on the launch of their exciting, new publication.

For further information about the AIPP:
VISIT www.aipp.com.au | CONTACT our national office on 1800 686 696 | EMAIL admin@aipp.com.au.
AIPP's iPhone and iPad app is also available for download at the website or via iTunes.



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Sue Bryce / Portrait

Mercury Megaloudis / Motivation

Kristen Cook / Portrait

Tony Hewitt / Communications

Steve Saporito / Marketing

Rosh Sillars / Web/Social Media

Steven Jones / Newsletter Marketing

Andris Apse / Landscape, publishing, art prints

Abraham Joffe / Video DSLR & production

Jenny Brockie / Industry Forum

Gavin Blue / Location lighting

Peter Eastway / Fine art printing



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Abstraction

Many years ago, I attended a conference on computer graphics and interactive techniques (www.siggraph.org) in the United States. One of the courses led by university researchers was about non-photo realistic image rendering. It explored how the computer could be used to obtain very convincing watercolor, impressionist and pen-and-ink illustration effects on still and moving footage.

As a younger ignoramus, I remember thinking “that’s cool but what’s the point?” I mean, wasn’t CGI all about achieving realistic images using clever techniques? Photorealism was the Holy Grail of CGI back then and, while huge advances have been made, it still is.

As the course progressed it dawned on me that, abstraction - visual or literal - could in fact be a big help for anyone wanting to tell a story efficiently, without the extra stimuli that comes with life’s realism, elaborate costumes, sets, and the like. In other words, less leads to more. More focus, more technical simplicity, more impact and better storytelling.

With the rush to produce moving images, many may feel they have to get onboard for fear of getting left behind, either by the market or by technology. The reality is that video and filmmaking are nothing new and there are a gazillion professionals out there. What is new, is the exponential demand for film/video because our society is moving away from print and towards fully electronic means of communication. A case in point is this very magazine.

And so, the necessity for one to embrace, or at least become more familiar with the methods of storytelling now available to photographers is a personal one. Doing it solely because the capabilities are there isn’t fully justifiable. Because putting all these technical means to powerful use requires an investment in learning, time and money, which is greater than one might think. Coming from someone who uses computers on a daily basis to make films, this statement may sound moralising or arrogant, but the truth is with great power comes great responsibility. What a stereotype, I know, but it’s true.

Today, the plethora of technology at the disposal of photographers and story tellers is akin to what I had witnessed during Siggraph many years ago: they can be used for very complex projects and ideas but abstraction and simplification can be our friends. In the context of story telling with video, this abstraction is one where simplifying our use of technology will lead to best results.

An example of abstraction with powerful implications for your visual storytelling are Pudovkin’s principles of editing: contrast, parallelism, symbolism, simultaneity and leitmotiv.

http://wiki.answers.com/Q/What_are_vsevolod_pudovkin_five_edit_techniques)

Another powerful inspiration, for me, is the zen concept of ‘Sho shin’ or the ‘beginner’s mind’.

<http://www.ironpalm.com/beginner.html>

If you are thinking and visualising stories that are all about motion and sound, the abstraction which comes without the ‘beginner’s mind’ will greatly ease the relatively daunting task of assembling the visual, auditory and contextual blocks of your story. A proponent of simplicity and abstraction in storytelling and presentation is the excellent Japan-based Garr Reynolds. Watch his keynote presentation about the reasons technologies that offer the greatest breakthroughs in efficiency often never realise their full potential.

<http://www.citrix.com/tv/#videos/403>)

Until next time.

Karim Sahai

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www.karimsahai.com

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

<http://www.guardian.co.uk/film/2001/aug/31/artsfeatures1>

<http://www.scribd.com/doc/57782489/Technique-of-Film-Editing-2nd-Ed-0240521854>

<http://www.archive.org/details/filmtechniqueand010615mbp>

AIPA

Last month I briefly outlined the background of the AIPA and it's overriding purpose, to help photographers. So how exactly do we do that? Well, we actually help photographers in a number of different ways. Here are just a few of them...

First and foremost is education. The AIPA runs a variety of meetings, seminars, conferences and lectures throughout the year. Our annual Image Nation Conference is obviously the big one that garners the most attention, but this event is just the tip of the iceberg. For example, every year we arrange lectures about important industry issues, like copyright and pricing, at tertiary institutes up and down the country. Even though these smaller, student targeted, events take place without any fanfare their importance should not be underestimated. It is vital that we do what we can to educate photography students about the realities of our profession and prepare them for the challenges that lie ahead. Ideally all of the tertiary institutes would do this as part of their regular curriculum, but unfortunately this is often not the case.

Secondly, we help photographers through advocacy. As a widely recognised and respected trade association, the AIPA works on behalf of members and non-members alike to try and improve working conditions for photographers in New Zealand. An example of this is our regular interactions with many local photo competition and event organisers who unfortunately have a bad habit of trying to claim photographers' intellectual property rights through the use of inappropriate entry terms. In the past 6 months alone the AIPA has

managed successfully to bring about substantial changes to the terms and conditions for several events – including the 48 Furious Filmmaking competition and New Zealand Fashion Week. As a pre-emptive measure, we've even set up a website (www.compginz.org.nz) to help competition organisers implement fair and appropriate terms.

The AIPA is also an active member of the New Zealand Copyright Council (www.copyright.org.nz). This helps us stay in touch with the government departments that develop policies relating to copyright and other forms of intellectual property (IP). Simply being a part of the Copyright Council is extremely important, as it ensures that professional photographers are kept in the loop when it comes to the creation and implementation of the laws that govern us. It also allows the AIPA to interact regularly with similar organisations that represent the interests of fellow rights holders (such as musicians, authors, film directors, designers, etc.) which can be very beneficial when it comes to pressuring the government to "do the right thing" for IP creators.

Thirdly, I was going to bring up all of the various AIPA member discounts which can easily save photographers hundreds of dollars a year - far more than the cost of membership in most cases. However I've already run out of space so that will have to wait until the next issue of *f11*. Until then, happy shooting!

Aaron K

AIPA Executive Director

Lighting the easy way

Flash Basics Part 2 On and off-camera

Using flash effectively and learning about lighting is often the "final frontier" in a photographer's journey to mastering photography.

This is part two in a four part series on using your detachable SLR flash creatively. Part one covered flash to ambient ratios and featured in issue #1 of *f11* Magazine – still available to read on our website.

Now you should have a better idea how any photo taken with your flash is a combination of the exposure from the flash's burst of light and the ambient constant light.

This article introduces flash blur or "shutter drag" which is a technique to make on-camera flash photos interesting. An added advantage is that it cleans up what may at first appear to be a cluttered environment.

Because the flash attached to your hotshoe is fixed in the same axis relative to your lens however you hold your camera, it's a challenge to take photos with your flash in the hotshoe that look any different from those you might take with a compact camera. That's probably one of the reasons you don't use your flash much.

The shutter drag technique uses the ambient light to our advantage. This doesn't work if you're outdoors on a bright day; you need to



be shooting somewhere, or at a time, when you'd be thinking – get your flash out.

It's easiest to set your camera on the M mode, otherwise it will probably set your shutter speed too slow if it's dark, or too fast if it thinks it should be at the maximum synch speed. It depends from camera to camera and mode to mode, but we want to be in control.

We'll start at ISO400 and f5.6 or f.8 as they're both good middle ground apertures; not so wide open (e.g. f2.8) that your focus might not be accurate due to shallow depth of field, nor so stopped down (e.g. f16) where your flash will have to be at, or near, full power.

With your flash off, set your shutter speed around 1/20 of a second and, as you pan your camera from left to right, press the shutter mid-swing. Your results should be slightly underexposed and blurred. Too dark? Drop your shutter speed and try again. Too bright? Raise your shutter speed. Your settings will depend on where you are. My first example photo is at 1/20 of a second in a tradeshow hall at New York's Photoplus Expo 2010. Remember, this exposure should be on the underexposed side; a little dark. ▶



Settings of 1/20th at f5.6 ISO 400 produced this appealing movement blur as a basis for our exposure.

Now turn your flash on and set it to TTL (or E-TTL or whatever your system calls it) and, with your camera settings unchanged, have a friend walk past you as you shoot them.

You should get something like the second example.



The shutter drag technique freezes the foreground, in this case a model walking past, while blurring the background. It's a great technique for cleaning up messy backgrounds in crowded areas. Note the flash caught some of another passerby but a couple of minutes post-processing with Curves or Levels would subtly reduce that distraction even further.

As you can see, with this photo you get both the blurred background and a sharp subject. Why is the subject sharp and not blurred? Remember your first test shot, before you used a flash, had to be underexposed? That's so that when we introduce the flash hitting our subject, with the TTL system correctly lighting her face, the short duration of the flash (hey, that's why it's called a "flash"!) freezes your subject. The background is too far away (mostly) to be hit by the flash. Voilà, an interesting shot with a hotshoe flash; a great exposure of your subject and a de-cluttered background.

Shutter drag works great if you have to shoot something in a hurry in a press-scrum, or busy environment, as the movement blur in the background often makes it a lot less distracting that it would otherwise be. This also works really well in nightclubs or really dark places with interesting background lights. Practice makes perfect... too long a shutter speed and it gets messy.

You don't even need to make the background blur. Just using this technique without any camera movement can bring out a pitch black background and make it a feature of the shot. My third photo was taken with a shutter speed of 2 seconds.



Using a slow shutter speed allowed the nearly totally dark alley to show on the final exposure, without distracting from the foreground element, the model.

Although I didn't want much camera shake, hand holding for 2 seconds is always going to result in some blur. I could have used a tripod but I was shooting fast so didn't have time. I knew the thing that counted in the frame, the model, was going to be sharp as she was being flashed. She was lit with an orbis™ held out at arm's length, a technique we'll begin covering in the next part of this series when I'll introduce off-camera flash.



I'm using the same technique here in a pitch black underground bar. To liven up the photo I used an 8 second shutter speed; I shot the girls and then waved the camera at the lights. The newspaper loved the unusual style and ran it. With practice you can get the light trails not to intersect your subject if you prefer it that way. ■

Links, resources and cool lighting sites:

<http://strobist.blogspot.com/2006/03/lighting-101-balancing-flash-and.html>

<http://www.daveblackphotography.com/workshop/06-2008.htm>

www.orbisflash.com

www.youtube.com/enlightphoto

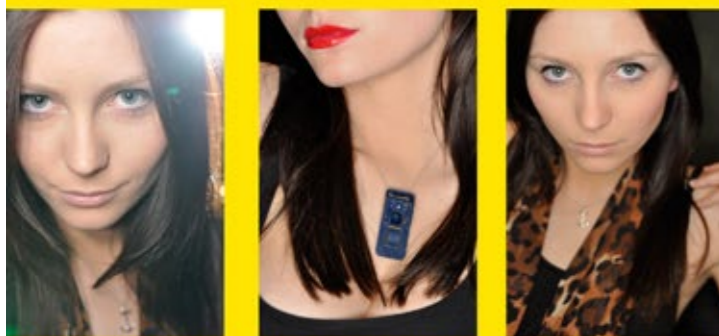
<http://www.dg28.com/blog/technique/index.htm>

By James Madelin, inventor of the orbis™, pro photographer and lighting workshop tutor.
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As I write this there is now less than a fortnight until the judging begins in the 2011 Epson Iris Awards for Professional Photography in Rotorua. All over the country professional photographers have spent countless hours of choosing images, second guessing, re-choosing images, cropping, re-cropping, printing and reprinting – suddenly it makes sense that Epson is the principal sponsor of the awards!

Why do we do it? What's the point of the awards? The reasons are almost as varied as the entries but there are some common threads. The Epson Iris Awards represent the cutting-edge of innovation and the pinnacle of photographic talent in New Zealand. To win recognition for your work in the Iris Awards means a lot. Honours are not easily achieved and so success is that much more meaningful. In an industry where most of us work on our own it's one of the only ways we have to measure our development over time... and the awards are about as close as you can get to an objective measure of skill and development in such a subjective field. Most of us also enter and attend to be inspired by others, somehow when you've got some 'skin in the game' yourself it's all a bit more real.

So I guess what it comes down to is the point of the awards is to continually push yourself to improve and then to test yourself against the best and be inspired to continue to improve.

The Awards judging is open to the public, and completely free to attend, and I would fully encourage you to come along if you can. The judging is a fantastic spectator sport with humour, tension, elation and disappointment

and of course there is the requisite trans-Tasman rivalry. With New Zealanders Mike Langford and Sue Bryce taking out the Australian Travel and Portrait Photographer of the year titles respectively at the recent Australian Professional Photography Awards it's 'game on'. We're expecting entries from a number of top Australian photographers and the Aussies will be represented on the judging panels too.

Judging starts at 9am on Thursday the 4th of August, at the Rotorua Convention Centre, and runs over three days. Saturday the 6th is the day to attend if you want to see the Wedding and Wedding Album categories being judged and Saturday is also a great day to catch the only specialised photography industry trade show in New Zealand and it's free to enter.

Hope to see you in Rotorua!

Nicola Inglis
NZIPP Wedding Director

You can find out more about what's happening on the NZIPP website:

Infocus timetable: <http://www.nzipp.org.nz/nzippweb/Default.aspx?tabid=60>

Judging schedule: <http://www.nzipp.org.nz/nzippweb/Default.aspx?tabid=233>

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TOP LEFT Image by Kaye Davis © TOP RIGHT Image by Sue Bryce © LEFT, ABOVE, RIGHT Images by Todd McGaw ©

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iPad 2 - Tool or Toy? - Part Two

App Frenzy

Since last month, my iTunes account has taken quite a beating. Apps have been checked out, purchased, or not - in the case of the many great free apps available, and put through their paces. Not all of them lived up to my expectations, but a couple excelled, and well deserve a mention.

Note I say mention, not recommendation. While I willingly share my positive experiences with you, I can't vouch for the suitability or performance in your particular situation, and I'm keen to avoid being "egged" by dissatisfied readers as a result of a bad call on an app. The thing is, most of these cost a few dollars at most, so it's possible to experiment without breaking the bank.

First things first, one piece of hardware you can't do without is the iPad Camera Connection Kit. For around \$49 you get two dock connector interfaces in a pretty white box. The first is a standard USB (female) socket for attaching pretty much any camera by its USB cable, and the second is an SD card reader. On a side note, the "Camera Connector" allowed my Apogee One USB recording interface to work seamlessly with Garageband. Great news for location recording, when shooting video or doing interviews.

Back on track, I plugged a Nikon D3 into the USB adapter via cable and the card full of RAW images on the card in the camera popped up on the screen and I was invited to select and import the images. So, tick that box, the D3 is compatible and so are my Nikon RAW files. The SD card reader was then tested with a card full of stills and video from a Panasonic compact and the result was exactly the same. Sadly, a self powered USB CF card reader I use on my MacBook brought up a message saying it was too power hungry for the iPad's taste. This isn't a deal-breaker for me as it's not a major to connect the camera by cable.

To me, this makes the iPad totally viable as a lightweight companion, maybe even a laptop alternative, on the road. Of course once the images are safely in the iPad, you'll need an app or two to manage them in any meaningful way.

Photoshop Express was the first "serious" app to catch my eye. It's free initially but contains a few "advanced" features that require payment to activate. I parted with a couple of dollars for the optional noise filter and I gather there are more features on the way. The editing tools are simple to use and once you finish work on your images you can share them via Facebook directly, or via the photoshop.com website. The Facebook option is a no brainer, log into your account, post and it's done. Or you can upload to photoshop.com where you have your own space to further edit images and post to additional online repositories.

Then, cue heavenly harp chords and angels choir, I discovered Filterstorm Pro. The name doesn't do the app justice as it's so much more than filters, and short of Lightroom for iPad becoming a reality, FS Pro appears to be

the one app a serious photographer with an iPad cannot be without. I'm super impressed by this app and as I can't describe it any better than the developer, here's their blurb:

"The Mobile Photography Workflow"

"No more must a bulky computer dominate a photographer's workflow. Built with the needs of photojournalists in mind, FS Pro brings photo editing, IPTC metadata tagging, and image delivery to heights yet seen by a mobile device. With powerful batch processing and tagging tools, Filterstorm Pro lets you get your images prepared and delivered where they need to go as quickly as possible".

All of these claims are good as gold in my experience so far and the \$18.99 I parted with has to be my best software buy - ever. The tools are simple and intuitive to use and I have not yet needed the excellent tutorials provided. The real strength of the app, for me, apart from the excellent tools and workflow, is the export functionality. Initially the two options available are: Photo Library (which allows you to save finished files back to your images folder on the iPad) and Email. I quickly and easily added my DropBox account as an option and was able to fire the saved images directly into my cloud to be accessed by myself, or clients, virtually right away. I don't need to tell you how indispensable this will be on the road.

Well time's up again and I haven't even covered half of it. Stay tuned for the next edition.

If you're a pro photographer using an iPad in your workflow please feel free to send a quick email outlining how it's going.

GB

gary@f11magazine.com

Resources:

Filterstorm Pro: <http://filterstorm.com/pro/> (\$18.99 NZD)

PS Express: <http://www.photoshop.com/products/mobile/express/ios> (FREE)

DropBox: <http://www.dropbox.com> (FREE - Depending on your storage needs)



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Your website 2.0

A photographer's website is a vital component in the marketing arsenal.

A good website establishes and then reinforces brand values and demonstrates both creative and technical prowess. With a regular update program in place, it's a place for buyers to return to again and again. A bad one is worse than not having one at all.

Take a look at your website as you've never looked at it before. Web design dates, all design does, even the most classically elegant stuff. Does your site look contemporary or is it 'early web' in appearance?

Consider a ground-up rebuild, all you'll keep is your domain name and it's a chance to tell your story in a whole new way. The best part is that it's never been more affordable, today's template driven world helps with that, and even bespoke design won't cost the earth.

Was the copy hastily written years ago for a hovering web developer, and in all honesty you never liked what it said about you anyway?

Was that copy never critically revisited when you had more time to spare, and never updated with your more recent achievements?

Consider paying a copywriter, or a journalist, to portray you and your business in a better light. It's a great investment and their hourly rate is less than yours! Then promise yourself to keep it updated so it looks fresh.

Is your website Flash based and now the scourge of many of today's devices? Rebuild, recode, remove the barrier that this has become.

In your then state of paranoia about online image theft, did you create a site with ugly watermarked images, or make them so tiny as to render them insignificant? You're not alone, but nor were the Titanic's passengers...

Look around. No one does this today – we got over it. We know there are sharks in the ocean but we still swim there. Our curiosity has conquered our fear.

Post decent sized images and don't scratch your name across them, it's blatant vandalism of your own product and if you don't respect it, why should others? Embed metadata, discretely add copyright notices, but be subtle about it. Remember the mission – you're trying to convince buyers not to dissuade image thieves.

Finally, image style and product design change so quickly – do you have product or lifestyle images displayed which date your work and effectively consign you to a different decade?

Do a quick carbon date of your subject matter and update, update, update. Be contemporary and promise yourself to stay in that zone.

Revisit your online presence, be brutal, get advice from experts, then get a second opinion, research and develop a plan for better positioning in this vital medium.

Rebrand, reposition, redesign, dare to tell a story, dare to be different.

Oh, and only show your very best work? Ten stunning images will beat a hundred ordinary ones, every time.

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