

ISSUE 28 | DEC/JAN 2014



for PHOTOGRAPHERS
AND AFICIONADOS

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KAYE DAVIS
Great instincts

DAVID PATERSON
Scenes unseen

GRANT SHEEHAN
Lights in the landscape

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Welcome to *f11* Magazine

It's that time again, time for our combined December/January issue, the one that gives our small team a brief respite from the deadlines and demands placed on them by me in my role as publisher. No one is more grateful for the short break than I am, and although it's a grueling schedule delivering *f11* Magazine eleven times a year, it's also nice work if you can get it.

This issue features a review of the new Fujifilm X-E2 by Tony Bridge, and we profile Australian photographer David Paterson with a collection of his monochrome images, many the result of using infrared film and the mystic processes of the darkroom. David plays with a range of film formats and platforms, enjoying the traditional ways as a happy diversion from his commercial work.

We also focus on two New Zealand photographers:

Grant Sheehan's new book, *Lights in the Landscape*, is a return to a theme dear to his heart, capturing the lighthouses of New Zealand he documented in an earlier book, over 20 years ago. These visual icons are universally appealing, metaphors for seafarers and landlubbers alike, speaking of safe passage and the first lights of home for maritime travellers and those in peril on the sea.

Kaye Davis is an accomplished photographer, a respected design and photography lecturer, and the 2013 NZIPP New Zealand Photographer of the Year. It's taken a long time and a lot of cajoling to get her to share her creative and conceptual work with you and we're thrilled to finally deliver a collection of her images. Kaye's work has featured on our pages several times in photography awards coverage but this selection is a new one.

Whatever your faith, belief or persuasion the team joins me in wishing you the compliments of the festive season.

Be safe, be happy, be creative, be good to each other and to the ones you love.

Enjoy this issue of *f11*, see you in 2014! ■

Tim

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Issue 28 | Dec/Jan 2014

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f11 for PHOTOGRAPHERS AND AFICIONADOS | 1

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 suited, he now spends weekends in his small German racecar, 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.



IAN POOLE has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for eight years. Well known for his extensive work as an educator at both Queensland's Griffith University College of Art, and Queensland University of Technology, and with a background as an advertising/commercial photographer in Brisbane, Ian is now turning his hand to finely crafted black and white portraiture. He is a director of Foto Frenzy, which specialises in photographic education in Brisbane. Erudite, witty and urbane, or so he tells us, he's *f11*'s latest Australian ambassador and a most welcome addition to the team.



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 sheer bravado 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 119** of this issue.



Product REVIEW

Fujifilm X-E2

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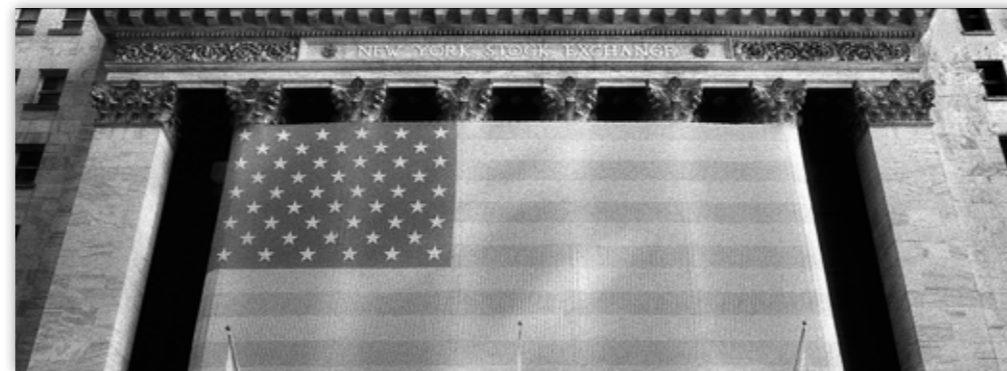
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David PATERSON

Scenes unseen

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© David Paterson



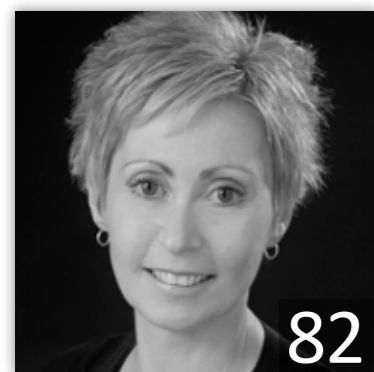
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Lights in the landscape

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© Grant Sheehan



Kaye DAVIS

Great instincts

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In plain sight

PHOTOGRAPHER BOB KRIST ON THE NIKON Df

Bob Krist shoots for prestigious magazines such as National Geographic Traveler, Smithsonian and Islands. In this video snippet he talks about his one day with the new Nikon Df camera.

Source: YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



THE CARRARA PROJECT

Richard Walch shoots BMX bikers with the new Profoto B1 flash at the home of Carrara marble in Italy. Power, control – and TTL – all cordless. Producer – Marcel Lammerhirt, Camera – Bruce Gubler.

Source: YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



RED EPIC VERSUS H3D-22 HASSELBLAD

Peter Hurley brings a Red Epic into his photography studio to test it against his H3D-22 Hasselblad medium format camera. Can a 5k video camera at 24fps produce an image equal to or better than his 22 megapixel still camera? Most interesting, is watching a stills photographer cope with a capture process lacking decisive moments...

Source: Fstoppers via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

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Cloaked devices...

As I grew up, Gene Roddenberry's original black and white television series Star Trek served as a highly entertaining introduction to science fiction, defining and popularising the genre for hundreds of millions of viewers around our planet. In the process, it introduced concepts,

themes, terms and expressions which linger today, usually recognised, if not quite attributable, by new generations consuming the spin off blockbuster movies still following decades later.

One of my favourite technologies was the Klingon cloaking device, a technology which rendered their spacecraft invisible to their enemies. Klingon ships would travel through space and arrive cloaked, reveal themselves briefly to do their dastardly deeds, then cloak once more to make their exit unmolested.

The stuff of pop culture in the seventies, but how is this relevant to photography?

The more I talk to photographers, read their blogs and equipment reviews, and listen to feedback gathered by manufacturers, the more I've come to see retro-style cameras such as Fujifilm's X series, or the new Nikon Df as capture devices under cloaking. Of course Leica cameras have always been the ultimate cloaked device, something so capable, yet so completely benign and unassuming in appearance.

The consensus seems to be that cameras styled in this way – smaller more traditional 'retro' designs, and a return to silver over the ubiquitous 'pro' black – can somehow render a photographer

almost invisible to subjects who might be camera shy of the larger, more ostentatious and threatening Paparazzi style equipment.

One photographer I spoke with recently talked of the marked difference in reactions from street photography subjects depending on whether he approached with a big black DSLR rig or his X100s, or a little Lumix LX series camera he also favours:

'I'm suddenly transformed into just an old guy with a little old camera, and the reactions I'm getting are ones of openness and interest – rather than suspicion about my motives. It's refreshing.'

Another described a world trip where he was able to easily access and shoot in areas where a DSLR would have caused others to question his motives and ask for an explanation of his purpose:

'I shot pictures, without ever being questioned, in places where others carrying professional DSLR kit were clearly under overt scrutiny and either being mildly hassled or actively dissuaded from shooting by the resident authorities...'

Of course that's not the only reason that these cameras are being considered as either companions or alternatives to DSLRs – normally the former.

For many buyers, nostalgia, personal style, portability and the enormous capability on offer are also powerful motivators.

Shields up, Klingon camera uncloaking...

TS

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<http://fujifilm-x.com/x-e2/>

* Fastest AF speed among digital cameras equipped with an APS-C or larger sensor. Measurement conducted by Fujifilm research based on CIPA guidelines using the X-E2 equipped with XF14mmF2.8 R lens in High Performance mode as of September 2013.



Curved lines

Finding your way home

Last month I talked about the difference between composition and visual design, and how the components of an image, the lines, shapes and textures all come with their own vocabulary and baggage, and speak to us on levels of which we may not be aware. I mentioned the power of the horizontal line and how it serves as a metaphor for our lives, reflecting a state of rest and repose, which of course we do for about a third of our lives.

Of all our visual design elements the most basic is the point. This is the primary design element. The pointillist painters, like Georges Seurat knew this. All design elements begin from here. If we expand the point, it becomes a circle. This is the secondary design element. If we place a point on the circle and stretch it, it becomes a shape. A triangle is really a circle with three stretch points, a square one with four equidistant stretch points. Imagine taking a rubber band and placing three fingers inside it then applying pressure. It forms a triangle. Which brings us back to the line.

A curved line forms part of a circle or, put another way, it alludes to a return to the beginning. By implication there is a centre point, the basis of all design, and the circle revolves around this. It is the axle to the wheel.

On another level the circle or-part circle, in the form of a curved line, suggests that things will return to a Beginning, and that endings and beginnings owe much to each other.

When we begin to explore the subtext of our visual design elements, we realise that, whether we are aware of it or not, we are generating a narrative in our photographs which is speaking on quite a different level.

Understanding comes when you begin to appreciate the subliminal power of the visual elements in your images and the way in which they message a viewer. And all photographs do that.

Recently, while on holiday on Aitutaki, a Cook Islands destination in the South Pacific, I went for



a drive with my camera to listen to what the place had to say for itself and what it wanted to share. Even at a glacial 40kph, you can 'do' the whole island in an hour or so. As we rounded a corner, we passed through a stand of coconut palms. It was mid-afternoon and the sun was almost directly overhead. And something spoke to me. I stopped the car and got out, ignoring the mosquitoes which immediately pounced on me.

That day I had been reading a wonderful book about the mystic properties of the spiral and thinking about the idea of the spiral, how it visually represents the human journey, and , along with that, the way in which all life eventually returns to Source (ourselves included), and an image popped up which seemed to encapsulate that.

There were the coconuts, lying on the ground, each one containing all of the elements that the plant needed to get established. Around and above them were the palm trees in various stage of growth.

I saw circular processes, (Beginning and End), tall palms (Maturity), juvenile palms (Youth, Growth), and the abundant sunlight which made it all possible (Life). Some of the fronds were green and growing, some had withered and died. The palm fronds formed the outer edge of the circle, while the coconuts placed the centre-point.

Life in microcosm and macrocosm, and a reminder that every photograph we make has a life and journey of its own. ■

TB

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Donna Demente © Tony Bridge

Fujifilm X-E2

Evolution or revolution?

Tony Bridge

Over the years I have owned a lot of different cameras. Some were Big Mistakes, cameras I thought I would like but which soon proved we were completely incompatible. The divorce followed quickly thereafter and they moved on to owners who could and would love them. Others were like arranged marriages. While it wasn't love at first sight, we grew into each other and, over time, learned to work together.

Then there are the few where it was love at first sight. From the moment I first picked them up, we wanted to dance together and make visual music. My Nikon F5 was a soul mate, as was my Mamiya RZ67 and my Sony A900, and as is my D800. Now I think I may have found another. So, before I begin I would like to issue an objectivity alert. If you worship at the feet of the ghost of Christmas past, are a child of the enlightenment, and bah humbug is a treasured phrase for you, then I suggest you read no further.

A little background

The X-E2 is an evolution of the X-series, beginning with the still-outstanding X100, released a couple



of years ago. What sets the cameras apart, to my mind, is the happy marriage of old school analogue controls, developed over more than a century, and modern digital functions. On the one hand you can set Auto ISO and control Dynamic Range, but on the other, exposure compensation is a simple engraved dial on the top deck which requires no tabbing to access, just a simple glance and spin of the right thumb. I was recently in a restaurant when our waitress noticed my X-E1. Wow that is old-fashioned, she said. How long ago did they make that? Oh, about 12 months, I think. Is it digital then? Absolutely. That is so cool. The camera as fashion accessory.

Fujifilm are making a name for themselves as really listening to their users and, wherever possible, fixing complaints and introducing features they want. Firmware updates are regular and often, which makes a change from some companies which only patch under duress and then maybe never. The trusty X100 has just had a firmware update which improves it in all sorts of ways. ▶



So what is it which sets the X-E2 apart and does it answer the question I have been asked a lot in the week I have had it, namely, is it worth the upgrade from the X-E1?

In a word: YES. In the year I have had it, The X-E1 has been the camera I have used most, the one I have picked up for all sorts of uses. I have used it to shoot professional assignments, including real estate and landscape for corporate clients. I have used it when prowling the streets, and when shooting commercial portraits. It has been my Swiss Army knife.

But it isn't perfect. Shutter lag and focusing speed need work, and placing the AF selection button on the left means you have to remove the camera from your eye to change focus points. The viewfinder can be difficult in bright light, especially if you wear spectacles. High eyepoint it isn't. The artificial horizon is far from perfect. About 10° out IMHO. And the buffer filled too quickly for me to use it for any burst shooting. Shooting bracketed exposures for later HDR took time, anything up to 20s) before I could go again. I did grind my teeth when using Auto ISO, since for some obscure reason its default shutter speed seemed to be 1/52s, and there was no option to set a low shutter speed. But these are irritants, rather than game breakers. And the file quality is superb, easily able to be used for a print up to A0, a fact I have to keep reminding myself of whenever I pick up this ditzzy wee camera.

But that was then and this is now. Last week I had the opportunity to work with a very pre-production model, one of two in New Zealand. Mine came with a red 'SAMPLE' stencilled on the battery cover, indication that it was VERY pre-production. I was warned that it might be flaky and not perform well. It did fine.

Fuji are going around the circle again. The X100 was upgraded to the X100S this year, with a revised layout, new sensor and PDAF (on-chip phase detection autofocus), which has

considerably improved autofocus speed and accuracy. Next year we will see an X-Pro2. But for now...enter the X-E2.

The hood and what is under it

One way of thinking of this camera is as an interchangeable-lens X100S. Much of the technology in the X-E2 has been tested and implemented on the X100S. There is the same X-Trans II sensor with PDAF and an improved EXR II processor. The camera looks the same as the X-E1 from the front, bottom and top, until you notice that the exposure compensation dial is now +/- 3 stops. Many times, shooting HDR for a real estate company, I wished I had that extra stop. Now I do and now I can.

The back is different, however. The screen is now 3.0" and 1.04MP, instead of the 2.8" 460k of the X-E1. While that may not seem much, the extra clarity and larger size makes reviewing much easier, as there is more screen real estate and the higher pixel count makes it easier to make good decisions when reviewing.

The buttons have been moved around in response to user comments. The awkward AF point selection button is gone, moved onto the 4-way controller. This means everything falls under your right thumb. No more taking the camera away from your eye to select a focus point. For a long time I have wanted some automation in focus point selection, similar to what happens on DSLRs, where the camera combines points to achieve focus. Sometimes there is no time to select the right point. Now there is a workaround (kind of). The X-E2 now offers face detection, a feature I usually switch on, especially for street/documentary and portrait work. Purists will sneer at this and stick to one of the three manual focus aids (magnified view, peaking display, or digital split-image). We working photogs love stuff like face detection which just works and makes for fewer decisions.

The ever useful Q button has been repositioned to the top, just near the viewfinder. Again an



incremental and obvious refinement rather than a paradigm shift. A great camera getting better.

The bugbear with the Auto ISO has been sorted. Now you can set upper and lower ISO limits and specify a minimum shutter speed. Brilliant. So far evolution, not revolution.

What did get my attention was the fact that the camera now shoots 14-bit RAW, a function which has tended to be the province of higher-end cameras from the big three. That really had my attention, because it supplies 16,384 different brightness levels bits compared to the 4,096 brightness levels 12 bit RAW can supply. In practice this means better shadow detail and smoother gradations, and being able to take your post-production frenzy further before the file looks like crap. For a more in-depth explanation of 12-vs-14 bit, [look here](#). But would the consummation exceed the expectation, I asked myself?

I headed for the streets. With a day to spend in the quaint historic precinct of Oamaru, where the shopkeepers and artists really live the Victorian dream, I had a target-rich environment filled with bookbinders, artisan bakers, sculptors and artists, all housed in turn-of-last century limestone buildings. Perfect. I inserted a battery and card, slipped on my 18-55 LM OIS lens and powered it up. It immediately informed me that free lens firmware was available for download from the website. It wasn't and, at the time of writing, it isn't. Apparently the update is designed to allow use of the Lens Modulation Optimiser, which 'uses Fujifilm's knowledge of each lens's characteristics to adjust the in-camera processing and sharpening, in an attempt to combat diffraction and lens aberrations.' I worked through the menu, making sure I set the minimum shutter speed in Auto ISO to 1/60s and the maximum ISO to 3200, DR to Auto, and Face Detection on. Then I went prowling. ▶

Impressions

Focusing speed is faster. Way faster. Without a stopwatch, I used my X-E1 as comparison. Yep, much faster. Competitive with most DSLRs. There is minimal to no shutter or focusing lag. I pushed a little harder and tried Hi-speed shooting (7fps). The write speed is excellent. The buffer fills after 31 frames and then quickly clears, allowing you to carry on. Hell, you could even shoot birds with this instead of rushing out to buy a Canikony 800/5.6 Compensator lens. While it would appear to be the same viewfinder, in some inexpressible way it is clearer and brighter, and manual focusing is very easily accomplished. Viewfinders are the place where we interact with our subjects and a great viewfinder allows us to interact more seamlessly and intuitively. This is a great viewfinder, especially in low light, where the improved frame rate avoids that jarring sensation when moving it while it is held up to the eye. Spectacles don't seem to get in the way either. There is an indefinable way in which the camera fits in your hand that makes it a joy to work with, a combination of function and ease of use which makes it seem almost born for the hand. And, like the X100S, you can't help yourself. You just want to get out there and use it. Any excuse will do.

Post-production

And here was the biggest surprise. Since digital cameras are really computers with a lens attached, it stands to reason that it is no longer a case of simply making a file. To complete the story you need to find a compatible raw converter which will make the most of the data. The wrong one will usually give a sympathetic result. One which is, however, perfectly-matched can deliver sublime results. You need to bring this combo together to get that astounding result you are seeking. No one size and one way fits all.

First, however, a little back story. Some time ago, I began nagging Jim Christian at Picturecode to see if he would provide support for the X-Trans sensor in his astonishingly capable and very affordable raw converter, Photo Ninja.

Those of you who have used it will know of its eerie and almost supernatural ability to extract astonishing amounts of microdetail, while controlling shadows and highlights. At first Jim grumbled that he had too much on, but he would start thinking about how he might be able to build RAW support into PN. At his suggestion, I supplied some files. Nothing happened for a while. Suddenly, one day, I received an email saying that he had built preliminary support into a recent release and would I test drive it for him. Of course. I was impressed and suggested a few places where it didn't quite perform. He sorted those out and suddenly full support was there. To hear Jim talk, it's all very straightforward, and he makes it sound about as complicated as washing dishes, but I guess a PhD in Artificial Intelligence does that for you. Note that this isn't preliminary support (Capture One), or based on the open-source converter, DcRAW. Jim has written the algorithm from the ground up.

When I got back to my accommodation and opened the files in PN, my jaw dropped open. In the course of my ramblings around the precinct, I had found my way into the Grainstore Gallery, home of artist Donna Demente, whose work has been described as 'a mix of drama, pre-Raphaelitism, taxidermy and metaphysics'. We talked and she agreed to allow me to make her likeness (Victorian for: take her picture). The photographs were shot with the 18-55 LM OIS zoom handheld using Auto ISO. The header image settings were 1/60s @ f8 At 3200 ISO. I was stunned. With a little noise reduction added, superfine detail resolved itself beautifully. This is a file which will take being printed very large. More importantly, there is a 3-dimensionality which is difficult to get with many camera/lens/software combos.

Conclusion

While at first this may seem like a midlife facelift for the X-E Series, I would beg to differ. This is not new wallpaper over old cracks. This is a supremely evolved camera which wants to go

to work and deliver premium results on par with the big boys' toys, in a size and form factor difficult to take seriously. All the old irks have been sorted out and with a new engine and running gear, this camera is supremely talented and capable. People who already own an X-E1 will see little in the specs to break out their wallets, but I would strongly suggest taking one for a test drive. You will be surprised. Fujifilm as a company subscribe to a philosophy of better pixels, not more pixels. And it shows. For a 16MP APS-C sensor, the results are amazing, easily on a par with full frame DSLRs.

At the beginning of this article I spoke of how some cameras lead to instant divorce, that others are like arranged marriages, where the couple take time to know each other, but occasionally cameras come along which stop you in your tracks, where you stare at each other across a crowded room and you fall madly in love, knowing you want to be together forever.

I have my order in. ■

TB



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<http://fujifilm-x.com/xf-lens/en/>

David PATERSON

Scenes unseen

David Paterson has been involved with photography for many years in various forms.

He has spent the last 30 plus years working in a University environment, 27 of those years as Senior Photographer at the Australian Defence Force Academy and is now back where he started at the Australian National University in the Australian Capital Territory.

In 1985 he established Dorian Photographics, a boutique business specialising in photography of artworks for galleries and artists.

‘This is a fantastic field to work in, great people, great art and the opportunity to collect some wonderful pieces for my home’.

David is also involved with the AIPP at both State and National levels in addition to his commitments with the Australian Professional Photography Awards. He has been a member since 1985, has served on the APPA committee since 1992, and is the current Chairman of the Australian Professional Photography Awards (APPA).

In a career measured by almost two pages of awards and honours, it’s difficult to do anything other than present a quick snapshot of these. Between 1997 and 2009 he was awarded

► *Gotham City, NYC, USA 2006. This image gets its title simply because it reminds me of a Batman scene. I gave the print a dark blue tone to add some drama and softened the sky so as to juxtapose with the hard edge of the building. Nikon F3 with 28mm lens on Kodak Tri-X film. © David Paterson*

‘Master of Photography’ by the AIPP on five occasions, made an Honorary Life Member, and an Honorary Fellow. This year, 2013, he was awarded ‘Grand Master of Photography’ by the AIPP and ‘Master of Photography’ by the NZIPP.

David’s personal work shows his passion for the natural and urban landscapes, however he is equally at home taking architectural studies and dabbling in contemporary portraiture. A traveller, his Flickr Photostream contains images from the USA, Nepal, New Zealand, China and his native Australia.

We’ve curated a collection of his work to share with you, with a heavy emphasis on monochrome and infrared landscapes, both urban and rural.

f11: Welcome to f11 David, thanks for joining us for our year end issue!

DP: My absolute pleasure Tim and many thanks for the opportunity to showcase some of my work.

f11: Yours has been a long and successful career in the visual arts, what does this mean to you now and was this, with the benefit of hindsight, a good decision?

DP: I’m one of the lucky ones. As a professional photographer and photographic artist I live ►



each day in anticipation of what might be. Life is a balancing act. Family, work and artistic pursuits tend to blend together, the common thread being photography. True, my family is my first love and art is my mistress. However, my family and friends have become a major part of my photography, they share in the creative process.

f11: How much pre-visualisation goes into these images?

DP: Virtually none, I shoot photographs as opposed to manufacturing them in the computer. I can appreciate the work of those who do as well as the press photographers who have the enviable ability to 'capture the moment'. I am not really a spontaneous photographer, preferring to spend time with a subject or scene gaining the necessary repose to help create the ideal image. To capture the right style or emotion you need to use your heart and mind, the camera is only a tool.

f11: You're an astute observer of light and shape, that's clear in the images we're showing here so tell us about your relationship with these?

DP: Light is the most essential ingredient in photography and the manner in which it is used is a measure of one's dedication to the image and one's art. In my images there is a heavy emphasis on design – the dominance of shape, the mood of shadow and tone and variations of texture – all contrasted by light.

f11: We 'appropriated' the title of one of your exhibitions, Scenes Unseen, for this feature as we felt it fitted this collection well. Tell us more about this?

DP: The exhibition title Scenes Unseen was in reference to the way photographers, particularly landscape photographers, who see the world in a 'different light' to most people. I've often heard the statement 'I was there and I saw that scene, but I didn't see it look like that!' This difference in perspective is due to the way photographers choose to reveal what they are

capturing, the use of angles, of light and shadow, just a detail, a hint of what is or could be, peeling back the layers. This is what I see and the scenes that other observers sometimes miss.

I spent three weeks in New York City on a photographic journey of exploration, photographing the iconic architectural structures that adorn NYC. My images included the Guggenheim Museum, Wall Street, the Chrysler and Flatiron buildings, but there is something else in the day-to-day goings on in the city, a wedding party under the Brooklyn Bridge, Jewish families enjoying the sun at Coney Island, the vagrant on the steps of City Hall but a vacant Grand Central Terminal. You're showing a few of these here.

I have always been partial to urban landscapes due in part to an old desire to be an architect and my style of photography lends itself to being patient, watching the light, looking at a subject from all angles or even just catching a glimpse through the forest of skyscrapers. Then someone walks into the scene and the 'instant capture' that defines photography comes into play. ▶

▶ *Guggenheim Museum, NYC, USA 2006. The museum was on top of my list of buildings to photograph in New York. I had worked out the angles beforehand and was all excited on the subway the morning I went off to 'have my fun'. On the approach to the Guggenheim I was horrified to see the whole building shrouded in hessian. Plan B, what's it look like on the inside? I spent an hour photographing the interior and had to duck out at one stage to find a camera shop to purchase more film. People were everywhere and I had to either wait ages for them to move or try and incorporate them into the scene. I watched these two guys chatting on the level just above me and waited and waited for them to move... they finally did but left one hand still holding the railing, snap - that was the shot! Nikon F3 with 28mm lens on Kodak Tri-X film.*
© David Paterson



f11: What drew you to photography initially?

DP: As a teenager I had ambitions of becoming an architect. That wasn't to be. Now I find myself quite content to photograph other people's constructions. I usually shoot details, a small feature, using the strong architectural design punctuated with light and shadow to add strength and emotion which, despite not revealing a building in all its grandeur, still enables the viewer to recognise the familiar.

Throughout my career I have had an enormous passion for photographing the landscape, rural and urban. The tingle down the spine you get as the light changes to create a scene of wonder is intoxicating. This is why I became a photographer.

f11: If you had to summarise the high points of your career, on a personal level, how would you do so?

DP: Looking back over 30 years of image making, it has been a very interesting process. Selecting the images that are representative of my career wasn't difficult. They are the images that I feel most passionate about. They are the end product of experiencing the magic moments of euphoria when you see the perfect light falling on the landscape, or the shapes of buildings splashed with light and shade, or the expression on a face that simply makes you melt through the lens. Few experiences can compare to the excitement of pulling the film out of the 'soup' to discover that special negative or watching in anticipation as an image slowly appears before your eyes in a tray of developer or edges its way out of an inkjet printer. Simple joys perhaps, but this is what makes photography so special to me, that 'creative moment'.

f11: Just how important is equipment, in the widest possible context?

DP: Today most professional photographers use digital cameras as their main work tool. It's almost impossible to get a negative printed, now they are scanned and then printed, this is the way I prefer to work when shooting for

myself. This allows me to use a variety of camera formats and film types. I always travel with a 35mm camera loaded with Infrared film and fitted with a wide-angle lens. The surreal nature of infrared is evident in the glowing images it produces. I also like to take panoramas with my Hasselblad X-Pan in both colour and black and white, but my favourite camera is my Agfa Isoly circa 1960, it has limited functions with a film format of 5x5 cm with a wonderful natural vignette and softness on the edges. Its simplicity puts you in a different zone where you can be removed from the complexity of professional photography. One of my concerns with digital cameras is the 35mm format, where everything you observe through the viewfinder is a 3x2 ratio and in colour. By using different cameras with different formats it makes you view the scene differently, square images, panoramas, you are designing the image 'in camera', throw on a filter and remove the colour now you're thinking in black and white. ▶

▶ *Chrysler Building, NYC, USA 2006. When I was in New York the challenge was put to me by the friends I was staying with to capture the quintessential shot of the Chrysler building. They had held off buying any other photographer's print as they were sure I would do justice to this iconic landmark. After several days, camera formats, and film types it was the Infrared shot that won the prize. I use examples of the different approaches I took to photograph the Chrysler when doing presentations on my work. Nikon F3 with 28mm lens on Kodak Infrared film. © David Paterson*



f11: How difficult is it to source the infrared film you're using?

DP: I had a reasonable supply that is now very low, all out of date of course, like most photographer's film fridge. I'm led to believe you can still source it from the USA but it will require a minimum order, so I will need to find some like minded photographers who want to continue shooting the stuff.

f11: Particularly for our younger readers, or those without a traditional film background, can you tell us about your techniques of shooting and processing infrared film?

DP: Shooting is easy – ha! In reality nothing is easy. The exposure for infrared is very straight forward, 1/60 sec @ f16 on a sunny day, with the sun over your right shoulder, well that's what the info sheets that come in the film boxes say. Seriously, that is the starting point, for highlights. Shadows of course need more exposure or compensating with the developing. I tend to look at the scene and read what are the most important areas that need good negative detail, but generally I watch the highlights don't get blown out and pay less attention to the shadows. Now, it has to be noted that you will need to use either an IR filter, or what I use is a 25A (IR passing filter) which allows visible spectrum light to also expose on the film. The beauty of this is twofold, one is that you can actually compose your shot through the camera while handholding it, otherwise the IR filter is opaque so you need to tripod the camera, compose the scene, then add the filter. The second great advantage to the 25A filter is that it allows far more shades of grey, the contrast is still very high but you also retain the mid tones.

Processing infrared is recommended in total darkness, but I like to turn on a red safelight, I have never noticed any 'fogging' from having the safelight on. Infrared is very grainy and is prone to processing pinholes but all you need ▶



New York Stock Exchange, NYC, USA 2006. Nikon F3 with 28mm lens on Kodak Infrared film. © David Paterson

*'As a professional photographer and photographic artist
I live each day in anticipation of what might be.'*

to do is tap the tank as you go and be gentle with the agitation. Infrared can be a bit of hit and miss and I quite like that, same with Pinhole photography... point the camera in the general direction and see what happens!

f11: So, it's the joy of the uncertainty? Any thoughts of adding a digital infrared camera to your stable? Have you done any research, and what did you conclude?

DP: Yes, no and no. I haven't researched it myself but I have looked at the results of using digital cameras that have been modified for infrared and quite honestly I don't like the effect, it's far too contrasty. I'm sure there will be some mid ground with this as photographers experiment with their cameras and I look forward to seeing what can be achieved. If I can get the same results with a digital camera then bring it on.

f11: As a follow up question, what are you shooting digitally, and can you put this into creative context alongside your film capture?

DP: All of my work photography is shot digitally. The advancements in digital photography far outweigh any advantages film once had, we're talking professional quality here. Film based imagery is almost exclusive to art photography and dare I say it... alternative processes. I'm the first to admit that I now shoot film for the love of the process. It has to be remembered that the camera is an image capture device, what can then be created in Photoshop is mind blowing but to compare the two mediums isn't that warranted. They are both creative forces.

f11: Do you print all of your own work, and are you printing silver halide or digitally?

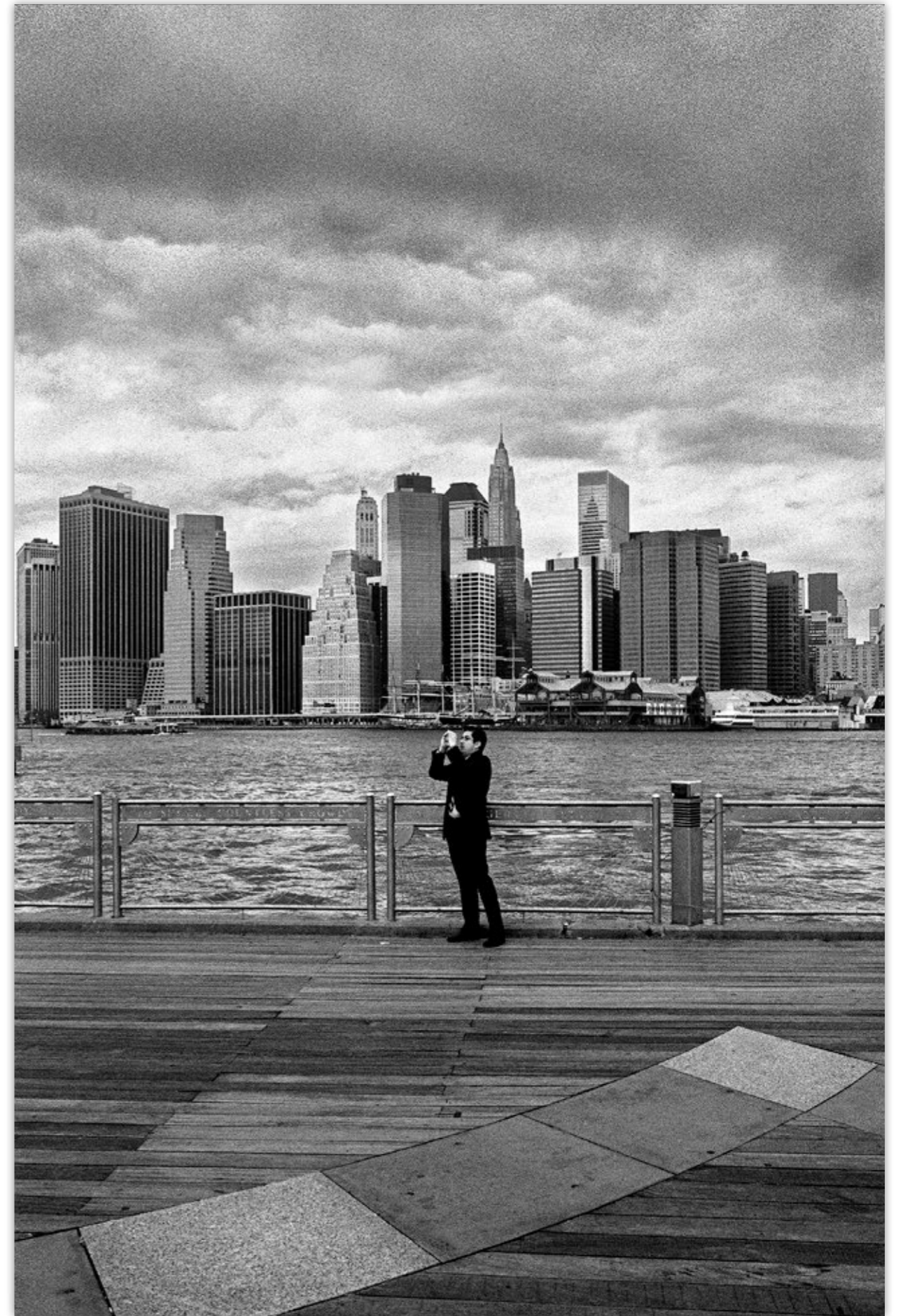
DP: Oh to get back in the darkroom, there's something really special in doing a bit of fine art printing, but who has the time and those chemicals and the guilt trip on how much water I am using. My preferred option now is to produce a high resolution scan of my negatives and work on them through Photoshop. I don't

do my own digital printing as there are experts out there who have far better skills, plus the printers and the papers on hand.

f11: What do you find most exciting about photography right now?

DP: One thing that's for sure is, everyone is a photographer, there are images everywhere. If professionals are to survive then they need to produce a product that an amateur can't, today's challenge is to produce a quality 'unique' photograph. So that can be exciting. Now on that note, with my involvement with APPA and as coordinating editor of the AIPP Awards books I am constantly looking at the most amazing imagery that each year raises the bar even higher, it's scary. But these photographs aren't all digitally mastered through Photoshop, many are very straight landscapes, portraits, documentary, architecture and just seen and shot really well and presented quite simply. There's some brilliant talent out there, that's exciting. ▶

▶ *Tourist Brooklyn, NYC, USA 2006. Putting my photojournalistic skills into action, I was shooting the New York skyline from the Brooklyn side of the East river, a very popular spot of wedding photographers, when I noticed this tourist with his back turned to the iconic skyline photographing some rather boring warehouses. What I like about this shot is the story, you can make your own story up because no one really knows what he's on about. Nikon F3 with 28mm lens on Kodak Tri-X film. © David Paterson*



f11: Who are the contemporary photographers you most admire?

DP: I'm not one for naming names, as there would be quite a few. As all landscape photographers will attest, Ansel Adams has to get a mention. The richness of his prints has always been a benchmark but his grit and work ethic in the capture of his iconic photographs is also noted. Grant Mudford was an early inspiration and I'm sure a bit of him has rubbed off on me. What I find more important is not so much the work of other photographers, but rather their philosophy, the way they see things and how they read a photograph. The two contemporaries who spring to mind are Doug Spowart and Jackie Ranken. I'm convinced I have learnt more about photography through our many conversations, which has certainly influenced my way of seeing. It was a great honour to receive my Grand Master of Photography alongside Jackie at the AIPP dinner last September.

f11: Would you encourage a son, daughter or friend into the profession?

DP: Ha, one photographer in the family is quite enough. I am guilty of aiding and abetting the offspring of numerous friends to undertake photography studies, but I can't guarantee they will make their fortune, but I can guarantee they will enjoy it. ▶



Coney Island BMX, NYC, USA 2006. Nikon F3 with 28mm lens on Kodak Tri-X film. © David Paterson

'The tingle down the spine you get as the light changes to create a scene of wonder is intoxicating. This is why I became a photographer.'

f11: What are your plans for the future, pet projects, places you'd love to shoot, subjects you find most interesting?

DP: There's an endless list of places I want to photograph, but I have to be realistic. So starting from the top end, Japan, mostly for its landscapes but also the street scenes. I've always wanted to do the trans-USA road trip from Los Angeles to New York, kind of like a bit of an extended 'Fear and loathing in Las Vegas' trip. Iceland holds a certain fascination, I've always been a Bjork fan, and South America, well that's the wish.

f11: Complete this sentence. As a photographer, I wish for...

DP: As a photographer, I wish for... something not too clichéd, but I am king of the faux pas. I wish for the world to wake up and do something to help slow global warming. And, if I had a second wish I would ask for the practise of professional photography to be respected appreciated and remunerated accordingly.

f11: Thanks David, for sharing your images and your thoughts with us.

DP: My pleasure, enjoy! ■

TS

http://www.flickr.com/photos/dorian_photographics/sets/



Hong Kong Apartments 2011. One of the few digital capture images featured here. This was a social commentary on the concentration of living space in Hong Kong and how the old is being overwhelmed by the new. This was actually shot from a moving gondola on the way to the great Buddha. Nikon D3s with 200mm lens. © David Paterson



Pinhole of Stockton Beach, NSW, Australia 2002. I shoot pinholes whenever I can, I just like the ambiguity of the process and what results can be produced. Shot with a 6x7 camera with a brass pinhole set into the camera body cap, with the addition of a red filter to add some contrast. Pentax 6x7 with 55mm lens on Ilford XP2 film. © David Paterson



Australian Archives, Canberra, Australia 1997. This image was really an afterthought. I had just shot a series of wide angle shots of this building, which I had my eye on for several months just waiting for the right sky and as I was packing my gear back into my car I turned and saw this shot. It's a good rule to follow - never turn your back on a scene and always take a walk around your subject, you never know what angles may appear. Pentax 6x7 with 100mm lens on Kodak T-Max film. © David Paterson





Manuka Swimming Pool, Canberra, Australia 1988. Pentax 6x7 with 80mm lens on Kodak T-Max film. © David Paterson



Mt Stromlo Observatory, Canberra, Australia 1988. Pentax 6x7 with 80mm lens on Kodak T-Max film. © David Paterson

◀◀ *Previous double page spread: Open Cut Mine, Quebec, Canada 2006. This was shot on the last day of a road trip I took with two mates from New York to the Gaspé peninsula in Quebec and back. It was raining as we drove past this huge open cut mine. You could only shoot it through glass windows from the observation deck and in dull light. It didn't look promising but the potential was enormous as I knew with the right treatment this could be a really strong image. The underlying drama just needed to be revealed. Nikon F3 with 28mm lens on Kodak Tri-X film. © David Paterson*





▲ *Telegraph pole, Wollongong, NSW, Australia 2005. Pentax 6x7 with 80mm lens on Kodak T-Max film. © David Paterson*

▶ *Sand Phantom, Stockton Beach, NSW, Australia 1995. After a day of rain, the afternoon sun started to dry out the dunes just as the wind picked up, sculpting the mix of wet and dry sand. I did a series of shots and toned them in a rich 'chocolate' hue. Later I had the prints on a table and noticed this image turned sideways so for the first time I observed this photo as a vertical. The face in the sand just leapt out at me. Nikon F3 with 28mm lens on Kodak Infrared film. © David Paterson*

◀◀ *Previous double page spread: Adaminaby Hills, NSW, Australia 1997. Nikon F3 with 28mm lens on Kodak Infrared film. © David Paterson*





*Longshadow, South Island, New Zealand 2010. Late afternoon returning to Queenstown after a day of shooting with fellow photographers Jackie Ranken, Mike Langford and Ian Poole, out towards Clyde and the long shadows caught my eye, the dark shadows being contrasted by the high winds blowing the snow over the ridges. Nikon D1s with 200mm lens.
© David Paterson*



*Lake Bellfield, The Grampians, Victoria, Australia 2000. This has to be my most iconic photograph. It has won numerous awards and is in several collections. I was on one of my camping holidays with my son Chas, we took off every year just the two of us for some father son bonding and photography. Lake Bellfield is a man-made dam in the middle of the Grampians National Park in western Victoria. I could see strong design elements in this scene and could visualise what it would look like as an Infrared print. I was so enthusiastic that I shot three frames, an extravagance yes, but I knew this was going to be special. The result is a very straight image, minimal burning and dodging, no retouching, just the perfect image that encapsulates my approach to landscape photography. Nikon F3 with 28mm lens on Kodak Infrared film.
© David Paterson*



Tolkien Dam, Queenstown, New Zealand, 2007. Shot at Nelson Peak in Queenstown with the Remarkables Range in the background. The scene was a feature in the Lord of the Rings movies and now part of the LOTR tours. Nikon F3 with 28mm lens on Kodak Infrared film. © David Paterson



Paterson, Ranken, Langford and Poole, South Island, New Zealand, 2006. Just a fun shot with some very close mates. Shot in the Nevis Valley behind the Remarkables Range. Not an easy place to get to, but well worth the effort. Nikon F3 with 28mm lens on Kodak Infrared film. © David Paterson

'I always travel with a 35mm camera loaded with Infrared film and fitted with a wide-angle lens. The surreal nature of infrared is evident in the glowing images it produces.'



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Lights in the landscape,
New Zealand lighthouses

Lights in the Landscape is a spectacular photographic journey from New Zealand's most northern lighthouse at Cape Reinga, to its most southern, in Foveaux Strait.

The book shows not only the lighthouses themselves but also the landscape around them, capturing the wild beauty of the coastline, the often unpredictable weather and the wildlife that lives in these, mostly isolated, areas.

Photographer Grant Sheehan is also the publisher of *Lights in the Landscape*. The book is a long overdue follow up, a modern day take on his earlier effort on the same subject, *Leading Lights*, which was published by Hazard Press in 1991. That book marked the significance of the year 1990, the year that saw the end of the era of watched lights, and the automation of the last light to have its own lighthouse keeper.

The new book is a lot more ambitious, hard cover rather than soft, and almost 40 pages longer. The photographs in *Lights* capture sharp textural landscapes in many different lighting situations, from storm light and moonlight ▶



The Cape Egmont lighthouse with Mt Taranaki in the background. Nikon D3 with 80-200mm lens. © Grant Sheehan

and nightscapes filled with stars. They are, in a sense, more evocative, even more solitary sentinels for their isolation from generations of keepers of the light, men and women whose role it was to run these rugged navigational outposts.

If the name seems familiar, perhaps that's because Grant Sheehan's work featured in issue 6 of this magazine, Dec/Jan 2012, when we showed a portfolio of his monochrome images from another of his books, *Ghosts in the Landscape*.

Recognising that many photographers are in his audience and amongst his readership, Grant has ensured that photographic data is included in the caption of each image in this new book.

The book also includes a brief history, with portraits, of the last keepers that manned the lighthouses in the final days before automation. Accompanying the photographs is text giving a short history and for lighthouses still operational, technical details.

The images in this portfolio are all from the new book. Grant provided a bit more by way of background to the project:

f11: 22 years Grant, that's a long time between lighthouse books, what was your approach?

GS: My approach on this occasion was much more focused and carefully planned. The first book took several years to shoot due partly to a casual approach to planning and my visiting each lighthouse several times to get a variety of weather conditions. This time I shot most of the book over a somewhat intense 10 month period, often planning trips to coincide with bad weather or full moons. The project was made easier by technology, such as the Photographer's Ephemeris iPad app, that gives every type of information you could ever need about a location, such as sun position, moon rise time and position, Google Earth, to name a few. As much of the project was shot through winter, Arctic clothing and waterproof camera housings made cold wet night shoots less challenging.

f11: We share a passion for these lovely structures, but what was the driving force behind the new book?

GS: The first book, *Leading Lights*, published by a cash-strapped Hazard Press was quite small and many of the photos were used very small and poorly laid out. When I set up Phantom House Books in 1996 I decided at some stage I would redo it, as a large coffee table style book with high production values – however it has taken me 16 years to get around to it.

The structures themselves appeal on several levels, they are architecturally interesting and diverse, they are often situated in dramatic landscape locations, subject to wild weather and they echo with history. A good example of this is Waipapa lighthouse in the Catlins, a handsome structure near the waters edge, and the scene of New Zealand's worst civilian ship wreck which occurred on the reef in 1884, just 200 or so metres away. Dozens of the bodies are buried nearby in mass graves and although it occurred long ago, there is a discernable air of sadness that seems to hang over the place.

f11: Did you have a real sense of déjà vu, of going over old ground as you shot the new book?

GS: Not really, when I starting shooting for the first book all those years ago about half of the light stations were manned. There were domestic animals about, well kept gardens, the stations were well kept, they were living places, now they feel silent and lonely. ▶

Cape Reinga tower and world signpost, with the Milky Way overhead, 2 hours after sunset. Nikon D800E with 14-24mm lens, a 39 second exposure.
© Grant Sheehan



f11: 22 years is also a lifetime in terms of capture technology, can you compare and contrast how you shot both books, the similarities and the technological differences?

GS: Actually 22 years equates to several lifetimes in the context of modern camera evolution but at the end of the day whatever tools you use, you still wind up with images that illustrates the subject and carry the narrative.

The enormous flexibility of digital over film though, did make it easier, especially in capturing the night-skies and the more dramatic weather.

Having said this I did use three or four slide images, shot back in the 80's in the book that I found hard to duplicate digitally.

f11: I know that a lot of long exposures were involved in shooting this book, and that you're fascinated by this process. Can you tell us more about that aspect of the photography?

GS: In the past shooting slide film, I would regularly do night-time exposes of 20 or 30 minutes or even hours, this is something you just can't do with current digital cameras. The longest exposure I did with the D800E was 8 minutes and even with the noise reduction turned on, it still resulted in lots of dead pixels due to the sensor heating up.

The sensitivity of the sensors in the 2 cameras I mostly used, a Nikon D800E and a D7100, was such that several lighthouses I shot in moonlight (at 15-30 seconds) almost look as if they were shot in daylight.

In daylight I used two 10 stop ND filters, often stacked, achieving long exposures with cloud or water movement in bright sunlight. ▶



View out to sea from above the lighthouse with Motukokako Island in the distance to the right. Nikon D800E with 14-24mm lens. © Grant Sheehan

f11: There are also a number of aerals, tell us about those, and the process involved in shooting some of them?

GS: I used a helicopter for the Cape Brett lighthouse but mostly I hired Cessna 172s. I like these aircraft, they can fly quite slowly and they are cheap to hire. This means you can stay up for hours, trying different angles and checking out nearby landforms. They do bounce around in turbulence a bit. You can take the passenger door off quite easily but mostly I shot through the open window, which opens upwards and stays held in place by the slipstream, at around 90 knots.

f11: There must be real access issues involved in visiting some of the more remote locations; can you give us an idea of some of these?

GS: There were few real access issues this time around; it was much harder back in the 80s. The only difficult ones now are the Island Lighthouses in the Cook Strait and Cuvier near Coromandel and Mokohinau in the Hauraki Gulf. These all have restricted access. Puysegur Point is difficult but can be reached via a walking track, a 2 day trip, as can Cape Brett in Bay of Islands.

f11: By contrast, other locations are simply – drive up, hop out and shoot?

GS: Yes – there are many lighthouses you can drive to now, although mostly some walking is required and in a couple of instances there are steps – such as Cape Palliser with 258 near vertical steps.

f11: Leading Lights found a strong audience back in 1991, who do you think will buy the new book, and why?

GS: New Zealand still has lots of lighthouse enthusiasts and many photographers are attached to them as subjects. They also attract many tourists. Cape Reinga has more than 10,000 visitors annually. As the book also encompasses our coastal landscape and includes some wildlife as well as the lighthouses, I am

hopeful it will have a wider appeal than *Leading Lights* did.

f11: Thanks Grant, and best wishes for the next project, whatever it may be. ■

TS



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Castlepoint lighthouse at night. Nikon F3, Velvia film, exposure 20 minutes. © Grant Sheehan





The annual Castlepoint horse races, in storm light. Nikon D800E with 70-300mm lens. © Grant Sheehan



*The last remaining fragment of the SS Gairloch, which ran aground 1903, visible at low tide, taken at sunset in stormy conditions. Nikon D800E with 14-24mm lens. Exposure 15 seconds at f22, ISO 50 with 10-stop ND filter.
© Grant Sheehan*



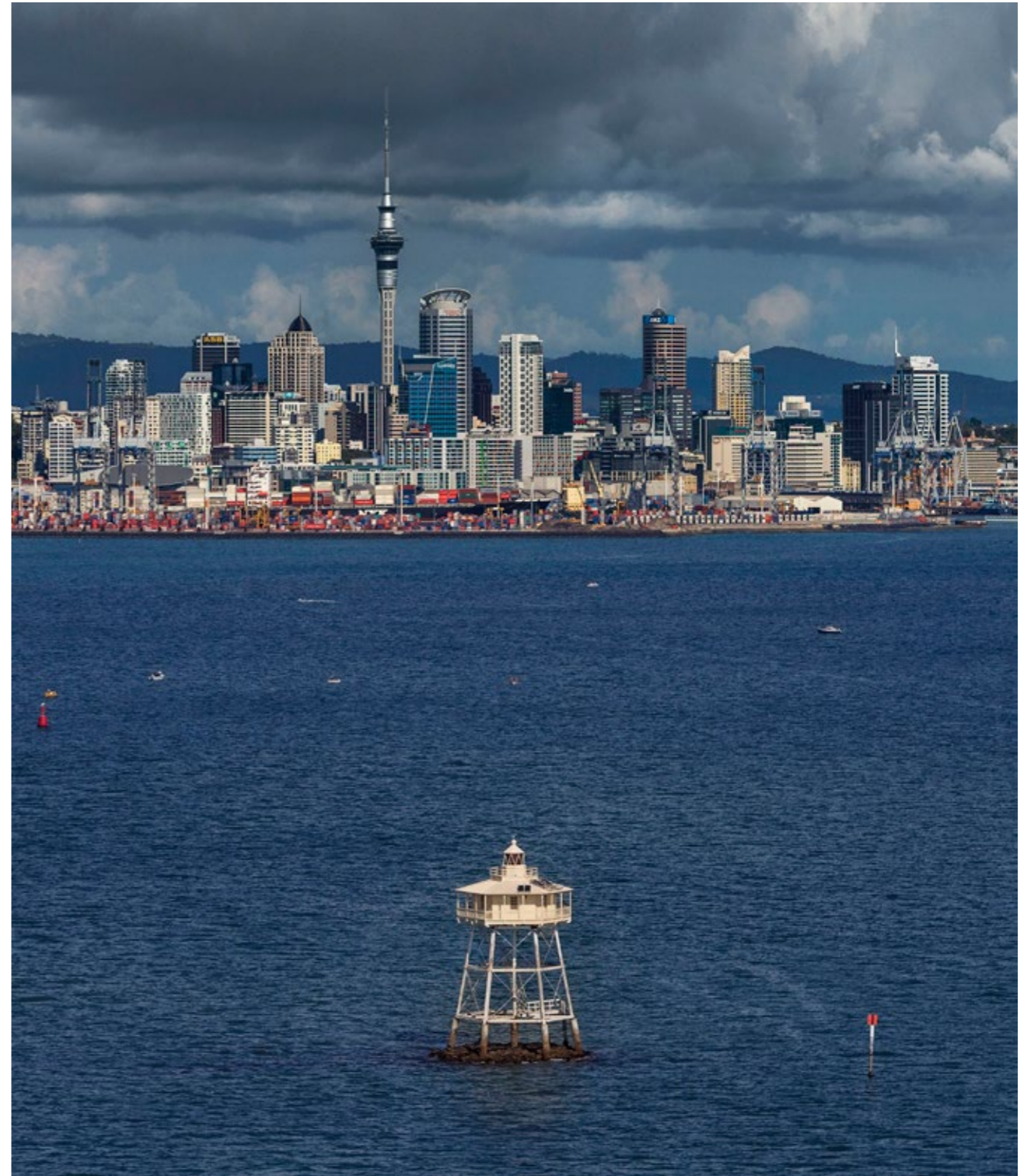
Wild weather batters Nugget Point. Nikon D7100 with 70-300mm lens. © Grant Sheehan

'This book is dedicated to all those people that kept the lights shining out to sea BA (before automation.)'

'The sensitivity of the sensors in the 2 cameras I mostly used, a Nikon D800E and a D7100, was such that several lighthouses I shot in moonlight (at 15-30 seconds) almost look as if they were shot in daylight.'



Point Halswell beacon with Somes Island and light in the distance, one hour after sunset. Nikon D800E with 14-24mm lens. Exposure 25 seconds at f8, ISO 320. © Grant Sheehan



▲ Bean Rock lighthouse with the Auckland CBD in the background.
Nikon D800E with 70-300mm lens. © Grant Sheehan

◀ Nelson lighthouse. The octagonal tower, cast in iron by engineers
Stothert and Pitt, in Bath, England. Nikon D800E with 14-24mm
lens, exposure 5 seconds at f22. © Grant Sheehan

Kaipara Head lighthouse. The white pristine tower sits starkly among the sand dunes. Nikon D7100 with 14-24mm lens. © Grant Sheehan



▶▶ *Following double page spread: Cape Campbell lighthouse lit by a full moon. Nikon D800E with 14-24mm lens. Exposure 13 seconds at f4.5, taken 3 hours after sunset in full moonlight. © Grant Sheehan*





Nugget Point lighthouse. Elevated view of the Nuggets in rough weather. Nikon D800E with 14-24mm lens. Exposure 10 seconds at f22. © Grant Sheehan



Wairarapa lighthouse, just after dusk, looking north. Nikon D800E with 14-24mm lens. Exposure 5.9 minutes at f9, ISO 250. © Grant Sheehan



Dog Island lighthouse. New Zealand's tallest lighthouse seems to rise up out of the sea as it sits on the low flat island. Nikon D800E with 70-300mm lens. © Grant Sheehan

▶▶ *Following double page spread: Sunrise silhouette of the Castlepoint lighthouse. Nikon D800E with 70-300mm lens. Exposure 1/5 sec at f11, ISO 50 with solar filter system. © Grant Sheehan*





Cape Palliser lighthouse. The sharp, rugged rock outcrops of the Cape with small islands of varied plant life. Nikon D800E with 14-24mm lens. © Grant Sheehan



French Pass Passage. High tide approaches. Nikon D800E with 14-24mm lens. © Grant Sheehan

'While photographing the French Pass lighthouse, I met a veteran seaman and we talked of the place of lighthouse in the present and future. He said that although GPS was the main navigation tool now, 'when you're cold, wet and exhausted from pushing through a heavy sea in darkness, the sight of a distant light signalling the way into port is a soul-warming experience.'



Manukau Heads lighthouse. Storm light on the tower, with multiple rainbows. Nikon D7000 with 14-24mm lens. © Grant Sheehan



Pencarrow lighthouse and the Wellington Heads from the air.
Nikon D7100 with 14-24mm lens. © Grant Sheehan

'I used a helicopter for the Cape Brett lighthouse but mostly I hired Cessna 172s. I like these aircraft, they can fly quite slowly and they are cheap to hire.'



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Kaye DAVIS

Great instincts

Kaye Davis is a senior lecturer in photography, digital imaging and visual imaging at a leading New Zealand tertiary institute. She is presently Chair of the Honours Council for the New Zealand Institute of Professional Photography (NZIPP) and won the title of NZ Professional Photographer of the Year 2013 at the NZIPP Iris Awards in Auckland. Kaye also won the Creative Category at these awards.

Kaye is a Master of Computer Graphic Design, a Grand Master of the NZIPP and also holds a Master of Photography from the AIPP (Australian Institute of Professional Photography).

Mike Langford, President of the NZIPP, said 'Kaye Davis continually produces images that are at the cutting edge of the creative photographic process. She pushes the boundaries with her experimentation and originality, and shows us new ways of seeing.'

In the process of curating this collection for the magazine, it's abundantly clear that her images are cleverly conceived, flawlessly executed, and all demonstrate great instincts for visual storytelling.

We're pleased to deliver a slew of these images here, together with a running commentary from Kaye about her life, work and career chronology. ▶



Trees on Hill, shot in the beautiful lush farming land of Waikato, this image received an Honorable Mention in the Nature Category of the International Photography Masters Cup Colour Awards, NZ. Canon EOS 300D with 18-55mm lens at f16. © Kaye Davis

She takes up the story:

'My first career developed through studying Fashion and Design in Wellington and was followed with many years in that industry, most of it running my own small business, though this became part time work after I had children. Photography followed on from this, wanting to keep within the creative arena, where I was lucky to have Joe Sing (many will remember him) as my tutor, and it was through his encouragement that I eventually went into teaching.

I'm now based in Palmerston North, where I currently work as a senior lecturer with the UCOL School of Photography, Arts & Design, teaching here for over 14 years on both Diploma and Degree programmes. My main areas of teaching are in the subjects of photography, digital imaging and visual imaging. While that in itself has been quite a journey, it also means I am surrounded by creativity and opportunities to be inspired, not just from students and other staff, but also through undertaking research as part of teaching and class preparation.

Aside from the enjoyment I personally receive by immersing myself in the creative process, undertaking personal photographic work brings credibility to the both the School and students I work with and also provides them with an insight into the person who is facilitating their entry into the profession of photography.

Photography is the medium I now use to create art, with it becoming a bit of an indulgence, as the work I produce is very much self-initiated and self-commissioned. This allows me the freedom to create imagery that is both personal to me, and expresses how I see and perceive the world. It's possible to see quite diverse stylisation within my work from more a documentary approach in capturing what is presented in front of me, through to highly constructed imagery. The imagery I really enjoy

creating are the constructed pieces. With these I am able to play and experiment; I enjoy the process of pulling images together in Photoshop, using layer masks and the Brush tool as my paintbrush, to create a pseudo reality, much as a painter would as they build layers of paint on a canvas.

To me, photography awards are all about pushing creativity through the photographic process. As has always been the case throughout history, photographers have constantly pushed the photographic medium beyond its heralded ability to capture and document 'reality'. Favourites of mine, being the work of Oscar Rejlander and Olivia Parker, representing two extremes within the timeline of photography but both pushing the capabilities of the photographic image. Digital technology today has simply made the outcomes of creativity so much easier.

It has to be remembered though, that much of the work seen as a result of photography awards is not necessarily the type of imagery a photographer would be producing on a day-to-day basis.

My work has certainly evolved and developed over the years, though when I look at old images there is still the same me quality within them; I guess that is what defines having a style. For me that is reflected in mainly simplicity, clean lines, balance, layering, detail and, in recent years, the use of textures; my work also reflecting quite an eclectic mix of contemporary and traditional influences. ▶

Bonsai Tree, captured while travelling in China, composited in Photoshop. Canon EOS 5D MkII with 24-105mm f4L IS lens. © Kaye Davis



Having always had a connection to the early photographers, Henry Fox Talbot, Anna Atkins and Karl Blossfeldt in particular, many of my images have been influenced by and reflect their own approaches in documenting nature and the simplicity in the manner they have done this. This is also where my work around the connection between science and art comes from; with some earlier work experimenting with medical and scientific technology as part of the capture process.

Other photographers who inspire and influence my work are Maggie Taylor and Joyce Tenneson, and I guess this is where the layering and texturing approach comes from. I'm also influenced by printmaking, where much of my work takes on more of an illustrative style.

Although I first entered the NZ awards as a one-off, with a few images in 2002, coming away with good results, I didn't begin the addictive awards journey until entering again in 2007. At that time, entering was about developing a skill set in the then newish world of digital photography, as well as building the courage to test whether my work was still of a professional standard. With teaching, while I do the occasional paid photographic job, there just isn't the time to undertake photography as a commercial venture so you have to find other ways of keeping your hand in, and staying current.

There are some who would say that you need to create images specifically for the awards in order to win awards. However, I would tend to disagree with this. While much of the work I create is specifically for the awards I am creating the type of work that I like, work that reflects who I am and how I see things.

There is no guarantee that the judges will appreciate (I don't want to use the word like) the type of imagery I produce. There is also no magic or secret to having the success, I'm just creating the type of imagery that I love, through a medium I love – photography.

While I have been incredibly successful over the years, the greatest excitement and emotion at the Iris Awards this year (2013) came when I realised I had enough merit points to receive my Grand Master of the NZIPP; something I always thought would be way beyond my reach. Winning Creative Photographer of the Year and then the top award of NZ Photographer of the Year became the cream at the top, and even a few months later these accolades still seem quite surreal. The title of Australian Illustrative Photographer of the Year 2013 has now been added to that list.'

Thoughtful, capable, successful and modest – Kaye is an absolute role model for the students she has lectured for the last 14 years, and a paragon of virtue for her NZIPP Honours Council role. Long may she continue with both endeavours.

It's been our pleasure to bring you her images. ■

TS

www.kayedavisphoto.co.nz



*Pylon, shot between Pohangina and Bunnythorpe in the Manawatu region of NZ.
Canon EOS 5D with 50mm f1.4 lens at f13. © Kaye Davis*



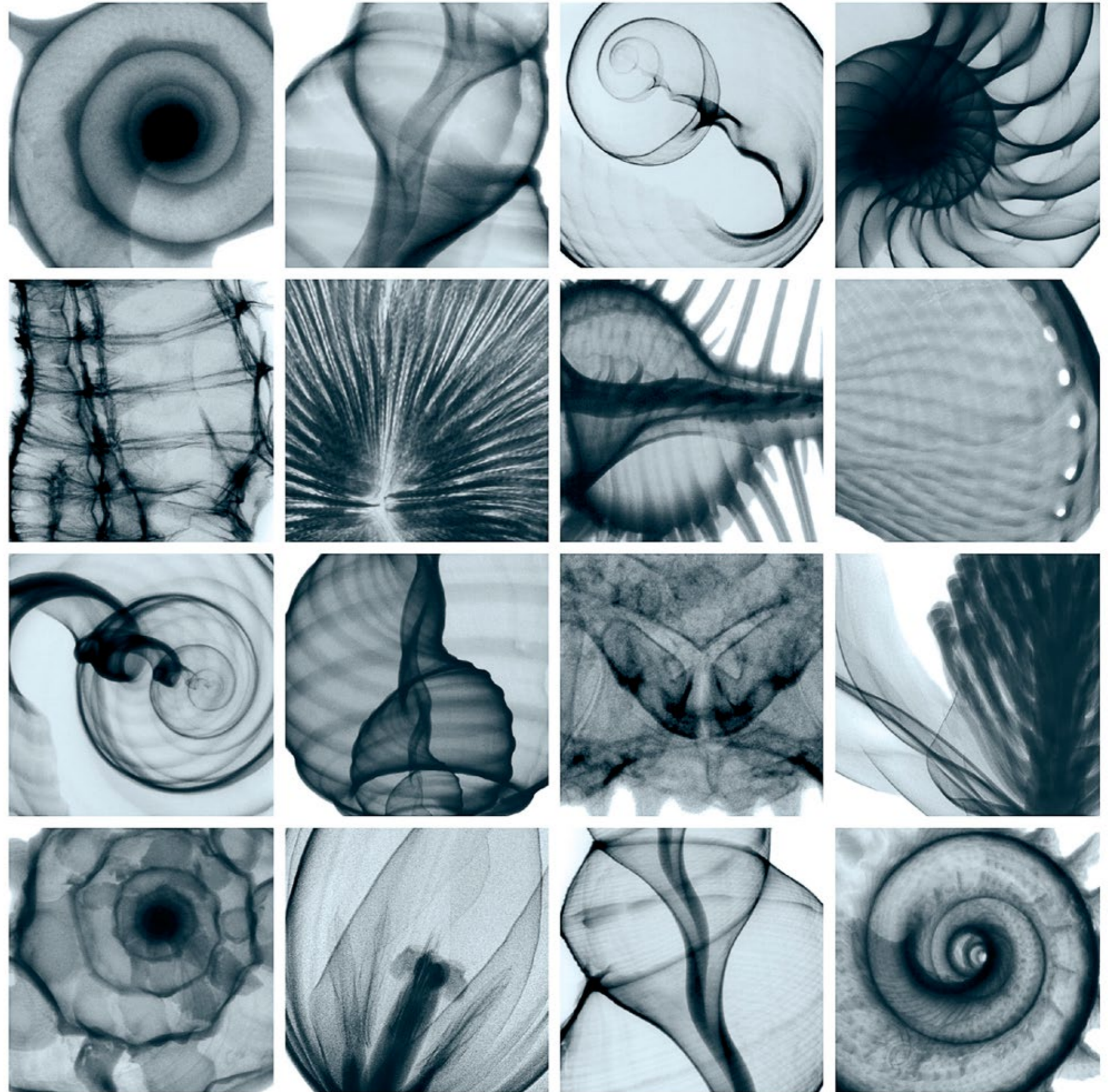
Lone Tree, shot in the Waikato region of NZ, textures added in Photoshop, This image won first place in the Nature section of the International Photography Masters Cup Colour Awards. Canon EOS 5D with 24-85mm EF lens at f16. © Kaye Davis

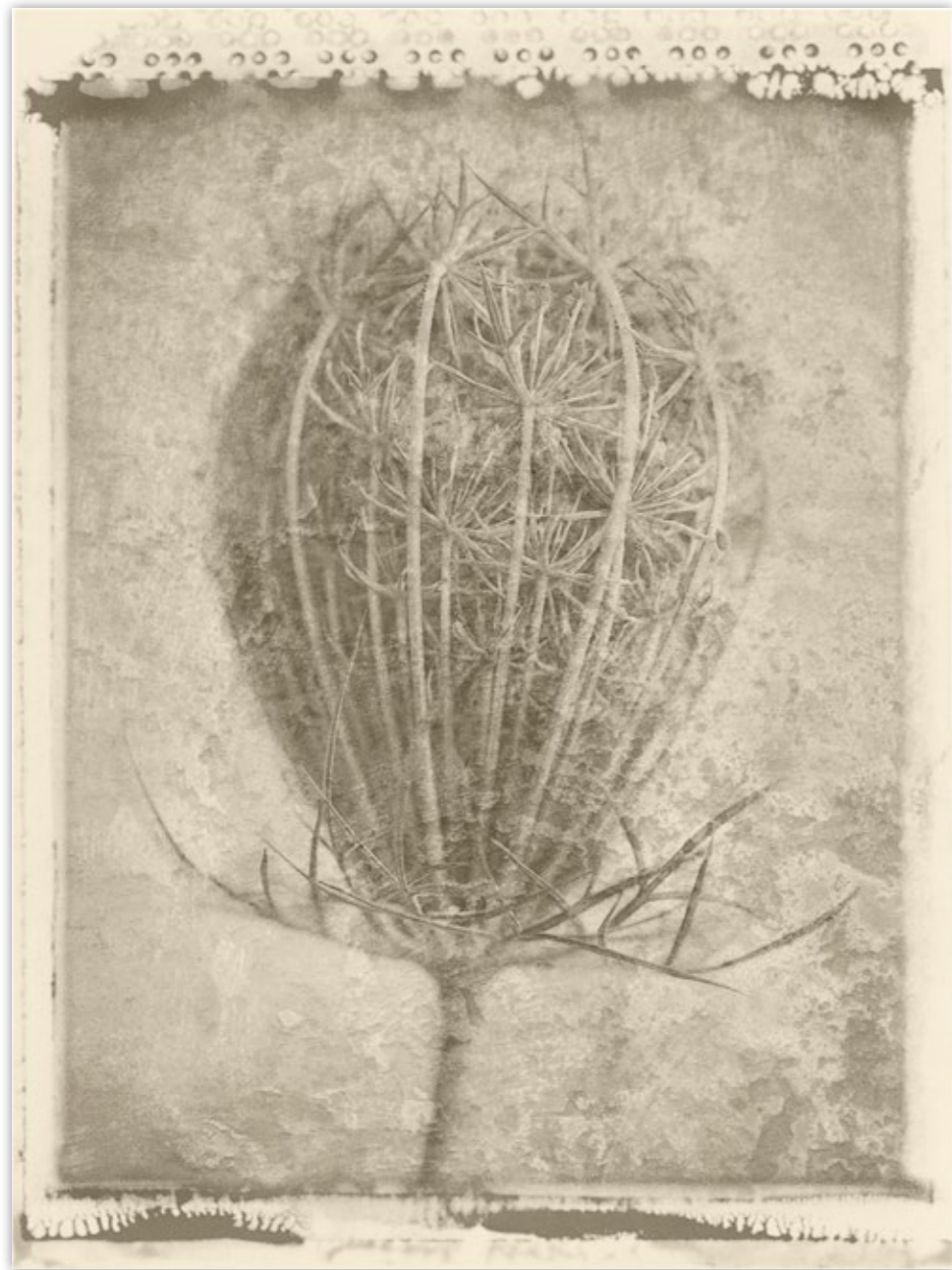


Tree and hedge, shot in the Waikato area as a single capture image with texture overlay. Canon EOS 5D with 24-105mm f4 L IS lens. © Kaye Davis

'I am surrounded by creativity and opportunities to be inspired, not just from students and other staff, but also through undertaking research as part of teaching and class preparation.'

X-Ray Collage, each element captured using film based standard x-ray and mammography technology, scanned and composited in Photoshop. Created as part of research for CGD Honours Degree. © Kaye Davis



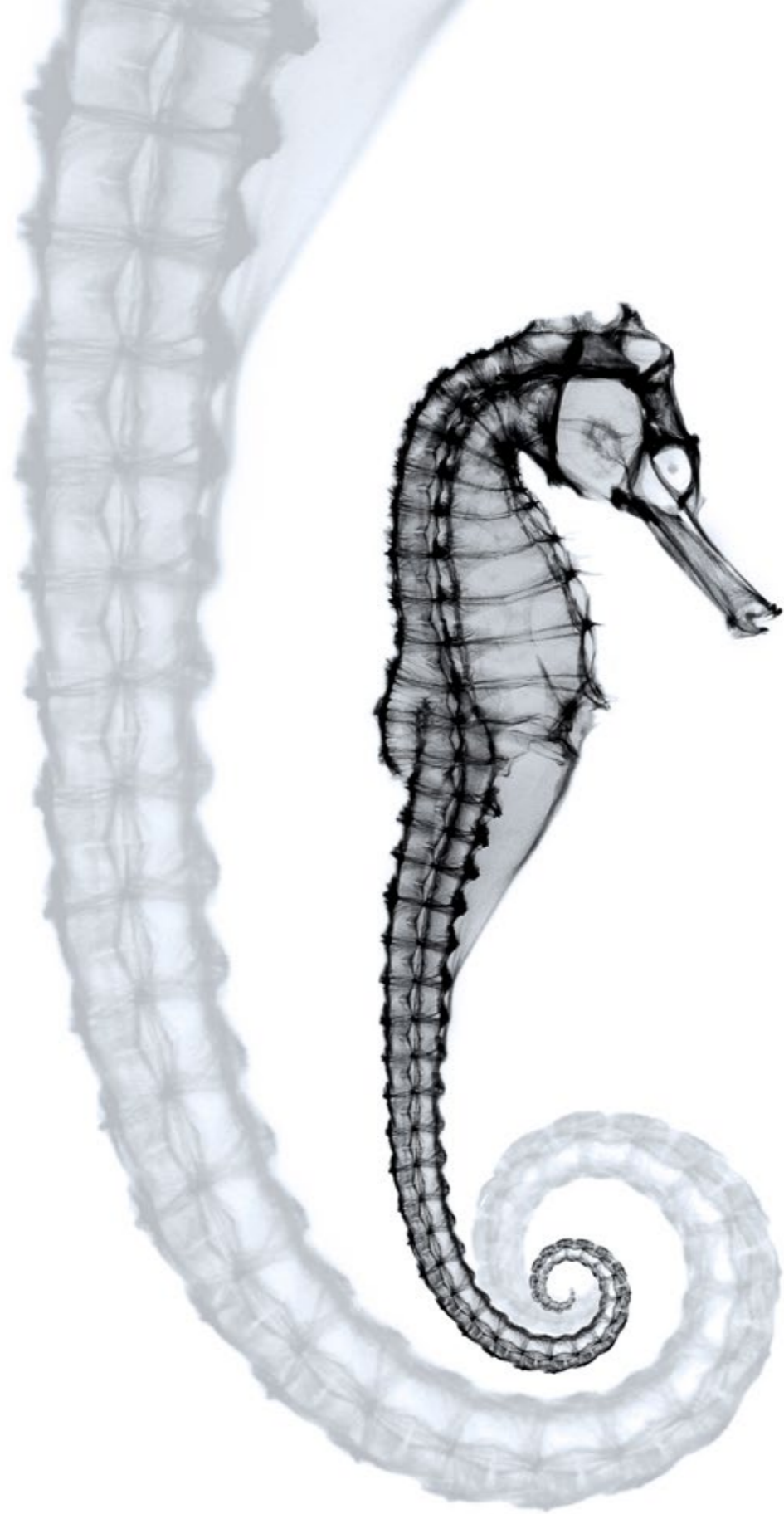


Weed Pod. Canon EOS 5D with 70mm macro lens. © Kaye Davis

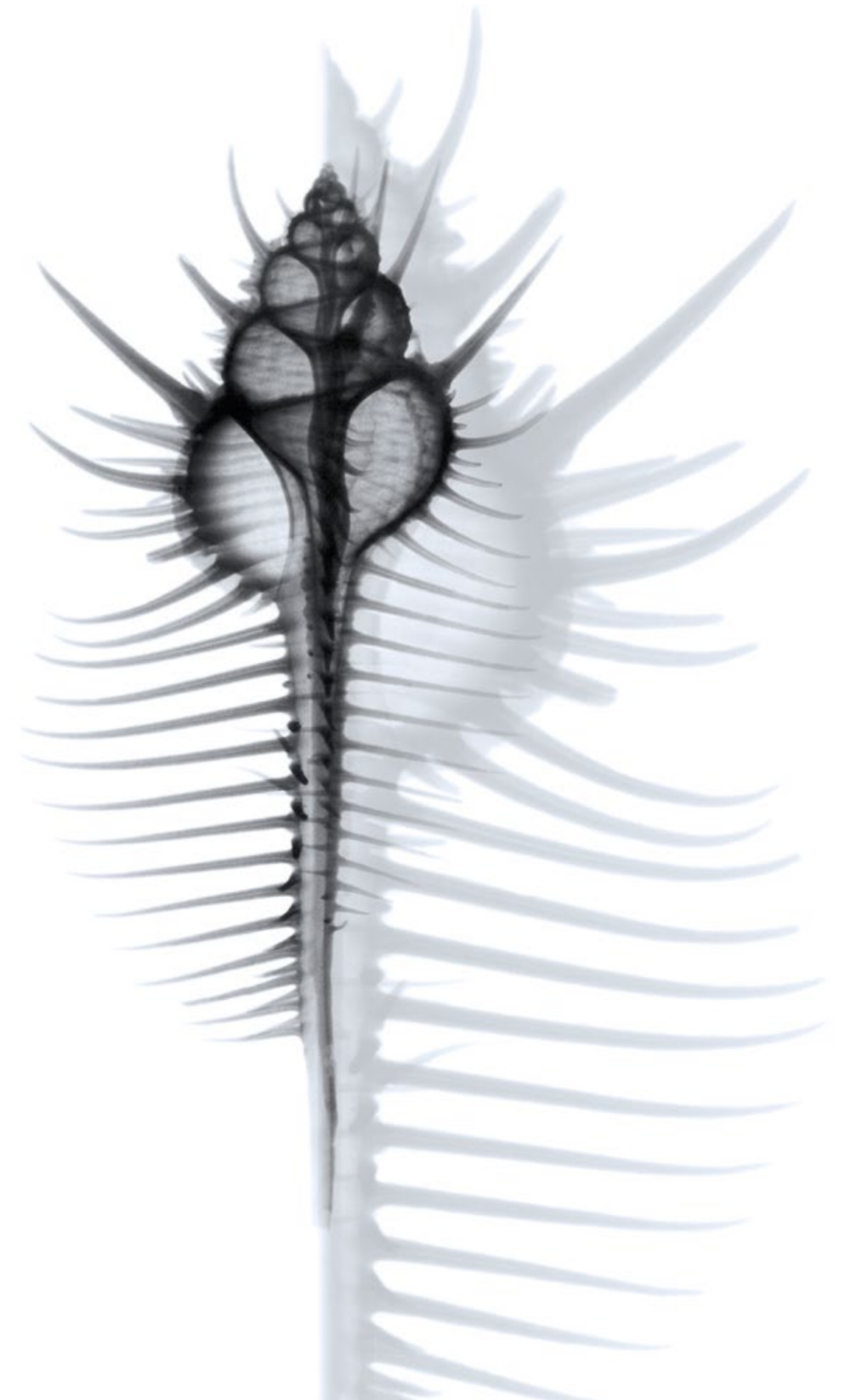


Nautilus, captured using film based x-ray technology, with post-production in Photoshop. Created as part of research for CGD Honours Degree. © Kaye Davis

Spiny Woodcock, captured using film based x-ray technology, with post-production in Photoshop. Created as part of research for CGD Honours Degree. © Kaye Davis



Hippocampus Ingens (Seahorse), captured using film based x-ray technology, with post-production in Photoshop. Created as part of research for CGD Honours Degree. © Kaye Davis





Tulip Triptych, captured using film based mammography technology, scanned and composited in Photoshop. Created as part of research for CGD Honours Degree. © Kaye Davis © Kaye Davis



Agapanthus Study. Photographed against a white background, composited in Photoshop. Canon EOS 5D with 70mm Macro lens. © Kaye Davis



Tulip Study. An illustrative study of the flower, collaged and with texture added through Photoshop. Canon EOS 5D with 70mm Macro lens. © Kaye Davis

'To me, photography awards are all about pushing creativity through the photographic process.'



Delphiniums and Magnolias. A compilation of 9 different images created as a photographic homage to an unknown art nouveau artist. Canon EOS 5D with 24-85mm EF lens at f16. © Kaye Davis

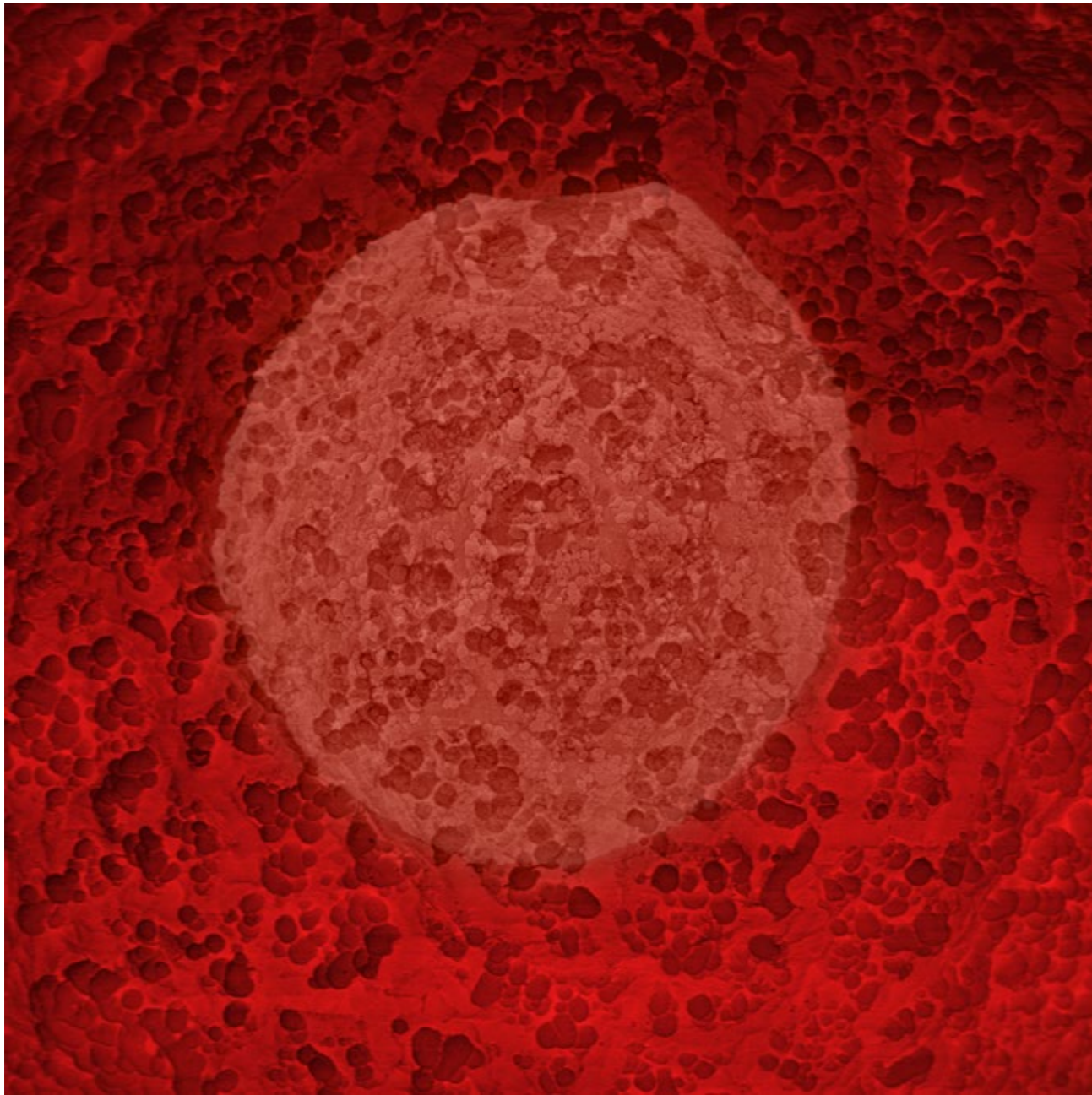


Poppies, a compilation created in Photoshop. Canon EOS 5D MkII with 24-105mm f4L IS lens at f11. © Kaye Davis

▶▶ *Following double page spread: Evolution, Primula farinosa, a botanical study of the flower captured in a single shot with subtle texture added in Photoshop. © Kaye Davis*



Primula farinosa



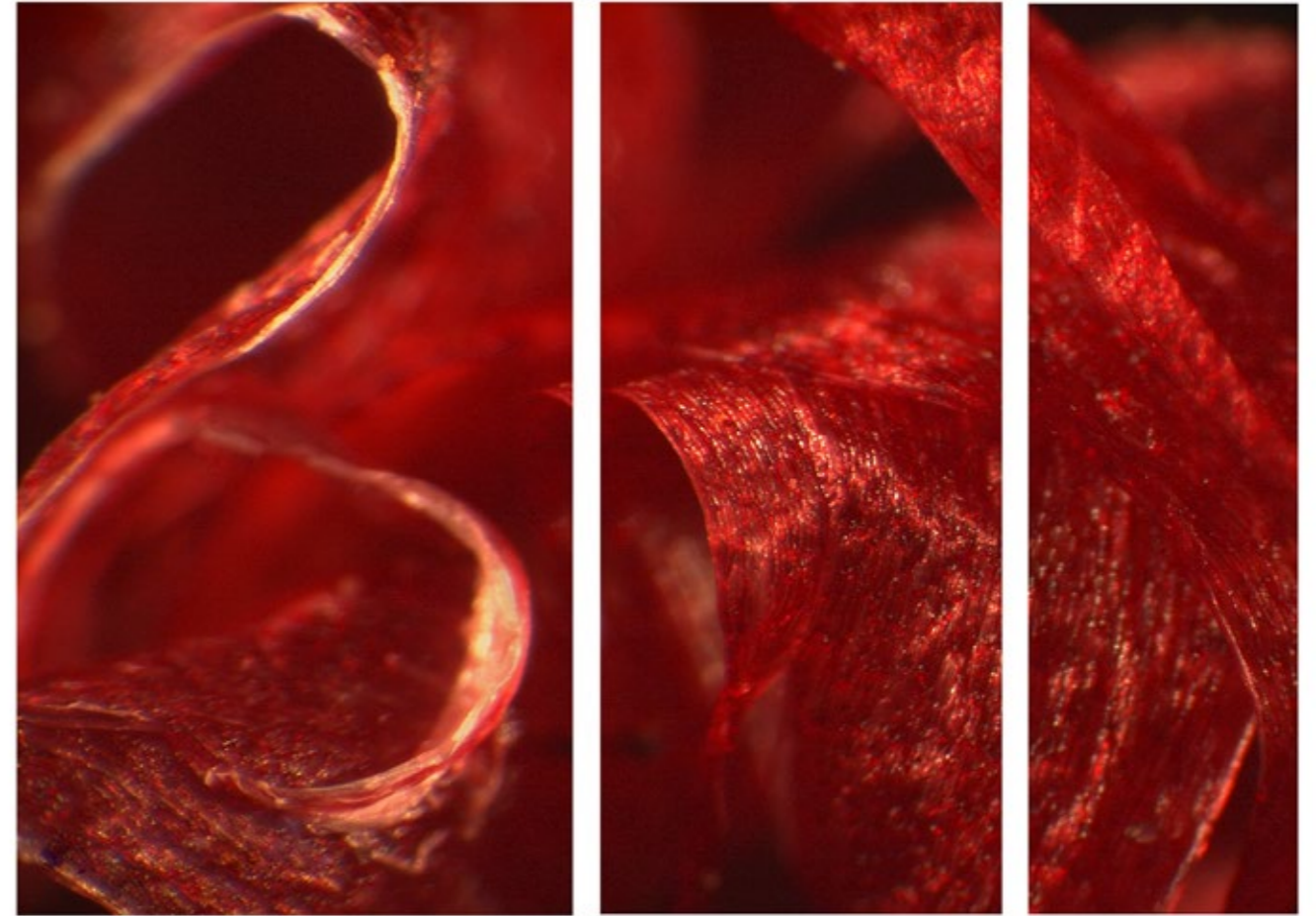
Tulip Pollen Abstract, captured through a scanning electron microscope at 1000x magnification, composited in Photoshop. Created as part of research for Masters Degree. © Kaye Davis



Tulipa 'Ad Rem', a dissected flower photographed on a light box. Canon EOS 300D with 24-85mm lens at f13. © Kaye Davis



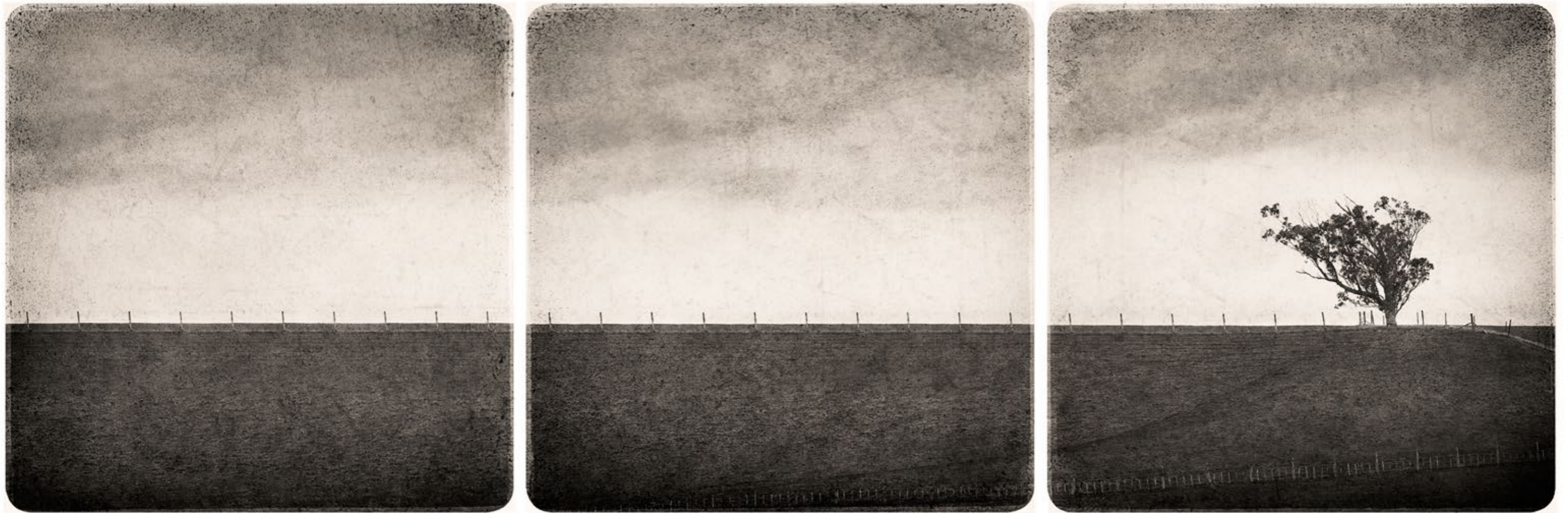
Tulip Petals, captured through a binocular microscope at 100x magnification, composited in Photoshop. Created as part of research for Masters Degree. © Kaye Davis



Tulip Petal Ribbons, skin peeled off the tulip petals formed ribbons which were then captured through a binocular microscope at 32x magnification, composited in Photoshop. Created as part of research for Masters Degree. © Kaye Davis

Dance Montage, the dancer was photographed in the studio with the other elements added in Photoshop.
Canon EOS 5D with 24-85mm EF lens at f5. © Kaye Davis





*Windy Tree Tryptych, shot in a rural area outside of Palmerston North, NZ.
Canon EOS 5D with 24-85mm EF lens at f16. © Kaye Davis*

'...the work I produce is very much self-initiated and self-commissioned. This allows me the freedom to create imagery that is both personal to me, and expresses how I see and perceive the world.'

Giant cacti are found at a few locations throughout the Atacama region. Fish Island is fantastic as it offers these giant versions and we timed it well for the flowers. A super wide-angle lens offered the best perspective. 16-35mm lens, f11 at 1/500 sec.

© Darran Leal

On location

ATACAMA DESERT Bolivia and Chile

During this year, I have been to many dry lands and arid regions – Antarctica, Namibia, Central Australia and I cannot omit Patagonia, on the Argentine side. But I think the most arid location I have now shot within is the Atacama Desert. This huge area covers five countries and is made up of the Andes Mountains, massive salt flats, thousands of volcanoes, some still very active and occasionally, a small village or town. If you are after a true photo adventure, then you will find that the Atacama Desert offers this, and more.

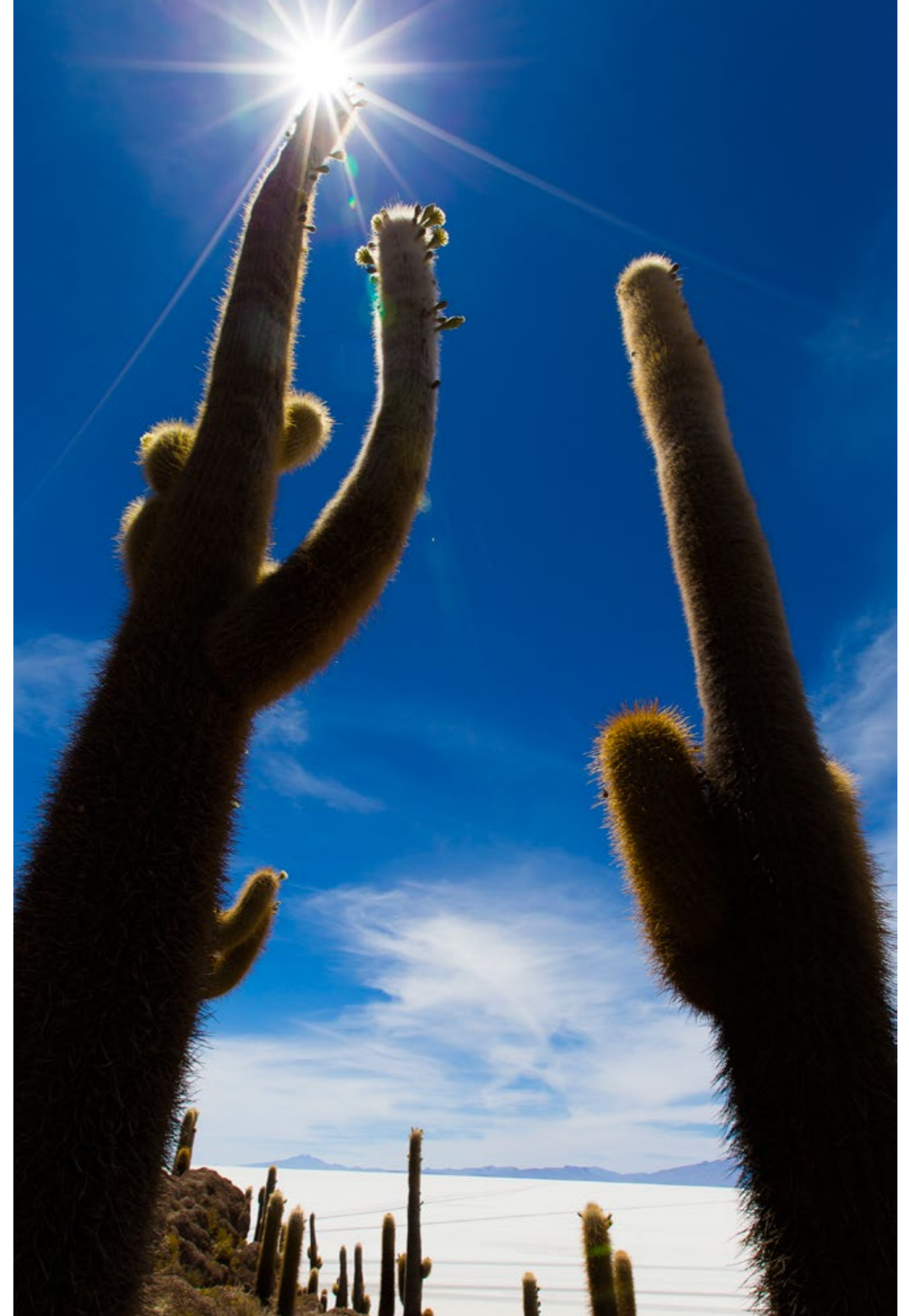
We started in Chile, flying from Santiago to Calama. Immediately I was hit by the bare 'nothingness' of the land. Naked in every way, hardly a plant, and except for the town, not much of anything else. As we drove out of town to our base for a few nights, dozens of wind turbines dotted the plains. It all looked like a scene from a science fiction film.

San Pedro de Atacama was our first base. From here we could explore rugged landscapes and use volcanoes as our backdrops for unique images. As with most desert regions, it may seem void of life, but in fact it can offer some

of the most amazing nature scenes for photographers. Locations near San Pedro offered thermal geysers, rugged rock escarpments and beautiful wildlife including some of my favourite birdlife, flamingoes.

True to our company name, this region offers and delivers adventure! We drove high into the Andes Mountains, passing an active volcano, grass tussock ridges and eventually reaching over 4,200m above sea level. There was hardly a blade of grass visible, or anything other than volcanic rocky land. At this point, you can feel that your breathing is different. Just sitting can require a deeper breath than usual, and this becomes more pronounced when you exert yourself. Simply walking will have you stopping at times to catch your breath, and while fitness helps, it does not guarantee how you will handle altitude. Fortunately, we had organised our itinerary to help our customers to acclimatise. A very important point! Most visitors have no issues, but in a group of 10, it's not unusual for one to perhaps find it tougher than the others.

The Bolivian boarder at Cajón Pass, is like no other on earth. I have travelled through over ▶



100 countries, and it competes well for 'the most unique' experience. With our 4WD's waiting, we headed off to explore a land with very little vegetation, few people and no specific roads. The drivers (very skilled) made up the route as they went. We soon passed fantastic ice sculptures that offered our super wide lenses a wonderful shoot. I have seen lots of ice and snow, but nothing like these mini ice worlds.

We drove over 5,250m above sea level and slept at over 4,600m. Add strong winds in the afternoon, stunning light and weird landscapes and we had a tough but absolutely amazing few days. Then we hit the vast salt lake of Uyuni's Salt Flat. We were filling our memory cards easily each day – now we needed more cards! If you have never experienced it before – perhaps you should. That is, seemingly endless white with deep blue sky. We stopped to shoot salt patterns, the vastness of it all, only to be broken by a stop at Fish Island. This volcanic intrusion into the salt offered us lunch and a stunning mix of giant cactus in flower, hummingbirds and great angles to be creative, with the salt lake as a backdrop. I have to say our local personal cooks, who were with us every day to make lunch, were outstanding.

The next few days allowed us to explore this region. From salt block hotel, to 700 year old Inca mummies. We also enjoyed one of the clearest skies in the world, this was absolutely ideal for photographing star trails at night.

As far as equipment is concerned, focal lengths between 24mm and 400mm covered most situations. I did use my Sigma 15mm fisheye a couple of times and of course, my 16-35mm wide-angle. As we had a lot of people to shoot, my 70-200mm f2.8 was a must have, but I left my Sigma 50-500mm and new Canon 200-400mm f4 at home. Instead I used a 2X converter to offer up to a 400mm focal length. This works for some destinations, but is not as good for locations like Africa.

So why would you want to shoot in this region?

One good reason is that few other photographers have been before. Another is the stunningly range of subjects on offer – every day. The shoot diversity will challenge your photographic skills. The environment will challenge both you and your equipment. Have I mentioned the dust?

It is hard to adequately describe this tough but beautiful land. Sometimes even photographs don't tell the full story. The only way to truly find out, is to go.

Enjoy shooting. ■

Darran Leal

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www.worldphotoadventures.com.au

Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.



▲ While the region seemed deserted, it offered outstanding nature images. Everyone in the group took time to shoot this unique scene of flowering cacti, with a vast salt pan as a backdrop. 16-35mm lens, f8 at 1/1500 sec. © Darran Leal



▶ In the middle of nowhere, for no real reason, a bus with nothing left but its frame. 16-35mm lens, f5.6 at 1/6000 sec. © Darran Leal



Education plays key part for Grand Master

Australian photographer Tony Hewitt G.M. Phot AIPP Hon FAIPP FNZIPP is in such demand the organisers of the 62nd Photographic Society of New Zealand's National Convention – Colours of Marlborough – feel privileged to have secured him as one of THE keynote presenters.

Tony heads a lineup of prestigious presenters including fellow Australian Grand Master Photographer Peter Eastway, and New Zealanders Tony Bridge, Sally Mason, John Boyd, Bruce Girdwood, Simon Woolf, Christopher Gladston, Don Pittham, John Reid, Rebecca Bowater and Roger Thwaites who will share their knowledge and expertise with convention delegates between 23 – 27 April 2014.

Tony's career highlights feature over 150 state, national and international photography awards and he boasts a list of accolades and awards that leave no doubt about his talent and skills.

He is one of only nine Grand Master Photographer of the Australian Institute of Professional Photographers, a fellow of the New Zealand Institute of Professional Photographers (NZIPP), and at this year's NZIPP Iris Awards they named him New Zealand's Overseas Photographer of the Year.

While Tony is in constant demand to judge he is equally at home when presenting or facilitating at conferences around the world, highlighting his commitment to not only furthering the growth in the photographic industry, but giving back as well.

With a passion for visual expression and an instinctive sense of the moment, Tony brings a unique combination of award winning

photographic vision and simple creativity. Creating something from nothing is a common theme amongst his work.

Most recently Tony has enjoyed capturing 'Altered Landscapes', which seek to illustrate the hand of man and its impact on his surroundings.

He has participated in collaborative exhibitions: '52 weeks on the Pilbara Project' 2010, The Southwest Light Project 2012, and in 2013 came to Wellington for the opening of the Exhibition 'At the Edge of the Light'.

Today, an integral part of Tony's business is hosting Master classes and workshops for photographers of any level so they can 'learn why great images are the result of the photographer's passionate intent and creative vision.'

Following the National Convention photographers will have the opportunity to spend six days with Tony and Peter Eastway and one of Marlborough's premiere tour operators, Will Parsons, who together will take you through some of New Zealand's unique landscapes, including special access to a working sheep station and a trip across amazing spit sands.

Learning from a Grand Master such as Tony in our own back yard is more than a 'once-in-a-lifetime' opportunity – and definitely one not to be missed.

For more information on the National Convention and to register, click here.

Moira Blincoe, PSNZ Councillor for Publicity

**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.

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

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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:

'Nothing gives me more pleasure than to share my knowledge, much of it not available in books, with people seeking to grow themselves as photographers.'

Bridge on his Hurunui Experience tours:

'Come, join me for a photo tour of up to 3 days, for only 3 people, and discover the astonishingly beautiful Hurunui District of the South Island.'

Bridge on his photography workshops:

'Share with others in one of my unique work shops, designed to get you thinking in new ways about photography.'

Bridge on mentoring photographers:

'Make a friend and become part of my strictly limited mentoring programme, a one-on-one journey, working towards your own goal and developing your own vision.'

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.

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It's the metrics...

We are fully immersed in the game of metrics, and as much as these are all about measurement and comparison, the number crunching attached to so much of what we do also serves to set performance standards and drive demand.

In our imaging industry, in our imaging art, and the science behind it all, we are now totally spoiled by what we can now do and constantly fascinated by impending near future capabilities being judiciously leaked to whet our appetites and fuel our hunger for the new.

This month Apple will begin delivering the new and revolutionary Mac Pro. It is light years away from my first investment in 2001 in a Mac G4 with twin monitors, Final Cut 2 and some Matrox bits all totaling close to NZ\$17K. Now, I have a \$2K 11inch MacBook Air that's faster than any of those high priced, depreciation queens.

In 2001 many of my current competitors were just starting high school, PhotoShop 7 – the pre CS generation – was looming. A top end Nikon based Kodak DCS460 delivered 6 megapixels and cost nearly NZ\$40K!

On the horizon were cameras that promised 12K, medium format backs that were to deliver 16K capture. So we needed more grunt, and the

demand came from prepress, advertising agencies and broadcasters.

By 2005, Final Cut was then able to handle – but very slowly – 1080 HD files. We jumped at that, because the message was invest in capability to 'future-proof' our content.

Today, the average desktop pro computer is probably a 27 inch iMac or similar. It handles big files, permits full motion imaging, and delivers big storage with ease. On many desktops these have replaced the big box G5's, and the full tower Mac Pro versions that followed.

I could easily bore you by repeating the mantra of doubling capabilities and halving costs every 12 months – so I won't. But the drivers of all of this computational horsepower remain much the same.

Hasselblad, PhaseOne, Leaf et al, continue to develop and sell very large capture chips. Even Nikon and Sony with capture in the mid 30MP's demand file handling and storage that now make your eyes water. But wait, there's more! In motion capture it is 4K that is setting much of the demand and will drive bigger, better, and even faster computer power – equipment like the new Mac Pro and its successors.

Given that 4K represents more than four times the file capture of full HD 1920, a lot of clever arithmetic is needed. Add to that any high frame rate such as the 48 fps that is so in vogue, and it's easy to understand the pressure all of this places on processing horsepower. It also has huge implications at every stage of file handling and storage and, for broadcasters, the challenge of how to deliver on the new promises being made when even now, HD is usually only being delivered at 720p.

Capture is a given – Red cameras revolutionised and drove better product at lower prices. Sony and JVC followed, Canon jumped into a series of 'Cinema' cameras – two of which shoot 4K RAW. Red even talks of introducing a 4K projector. BlackMagic kicks in with another revolution on the camera price/performance. Now, for not many dollars at all, you can get 4K from the GoPro Hero 3+, albeit at very low frame rates.

Talk is of another twenty 4K cameras to be announced by NAB 2014, and groundbreaking new downstream infrastructure and workflow efficiencies to expedite it all.

So what are the implications for us? The demands placed by 4K and better video capture

on processing, storage and display will have a trickle down effect that will benefit still photographers greatly, even though our actual needs are far less esoteric than our brothers from another capture.

Our desktops will continue to get faster, better, cheaper – they must, and will, become far more clever because of the conceptual power demanded by all of this ultimate pixel driven future-proofing. Surely we all want, need or perceive that we need, precisely that?

We will upgrade to larger capture still cameras because the barriers to file handling will not exist. But, why do we want, need or perceive that we need – all this?

Are we chasing new numbers, standards and deliverables that time and time again are rendered obsolete by the next 'big thing' before the old 'new' standards ever make it out into the market and deliver actual value into the hands of real live consumers?

And what's the effect on creativity? Where does it end? ■

MS
malcolm@f11magazine.com



© Damian Bennett

ACMP member and Advertising and Editorial Photographer Damian Bennett specialises in portraits and fashion. He travels the globe and works regularly for clients such as Rolling Stone, Instyle, The Sydney Magazine and The Financial Review. In November at LAX, he wasn't the only shooter in transit and takes up the story here:

'When you imagine flying to Mexico in the first couple of days of your honeymoon, the image of running for your life doesn't enter your mind. More thoughts of sunbeds and margaritas. For the latter my new wife and I had to wait an extra day as we were forced into lock down in LAX airport.

On the morning of November 1st 2013 a gunman shot his way into terminal 3 at Los Angeles LAX airport killing TSA agent Gerardo Hernandez. Two other TSA agents and a school teacher were injured and from first hand experience, hundreds were traumatised and terrified, including myself and my wife Naomi.

We had just gone through security and were lining up at Starbucks when we saw a few people running towards us, presumably late for a flight. They were swiftly followed by more people barrelling down the ramp tripping over bags and in what seemed to be a silent panic. That is until an alarm sounded and the words spilled from a man who had found his voice. 'THERE'S A SHOOTER!' Absolute panic broke out in the terminal and people went running in every direction. I remember calmly turning to Naomi and saying 'someone's got a gun...run' It was a moment that I had always thought about. If



something that crazy was happening around me what would I do? I'm happy to say that after a little altercation with a door we were some of the first people out of another door that seemed like the gates of heaven at the time, due to the large amount of sunlight flooding in.

We ended up on the tarmac hiding behind containers which is where I thought it would be a great idea to get my camera out. I continued to document the rest of the day. After the cinematic type arrival of police cars screaming across the tarmac we were all ushered across to another area much further from the terminal where we eventually boarded a bus and were taken to gate 140 where we remained for the next 8 hours.

Images kept coming to me of what I had seen on TV in the past of a massacre type situation. Is that what we had just escaped?

Grateful to be safe after our ordeal we approached the rest of our honeymoon with an open mind and felt blessed that we could enjoy our time together. And hey it's going to be a great story for the grandkids one day too.'

<http://damianbennett.com/>
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ACMP AGM & Christmas Party
Sydney 4 December 2013
Black Eye Gallery. See here for details.

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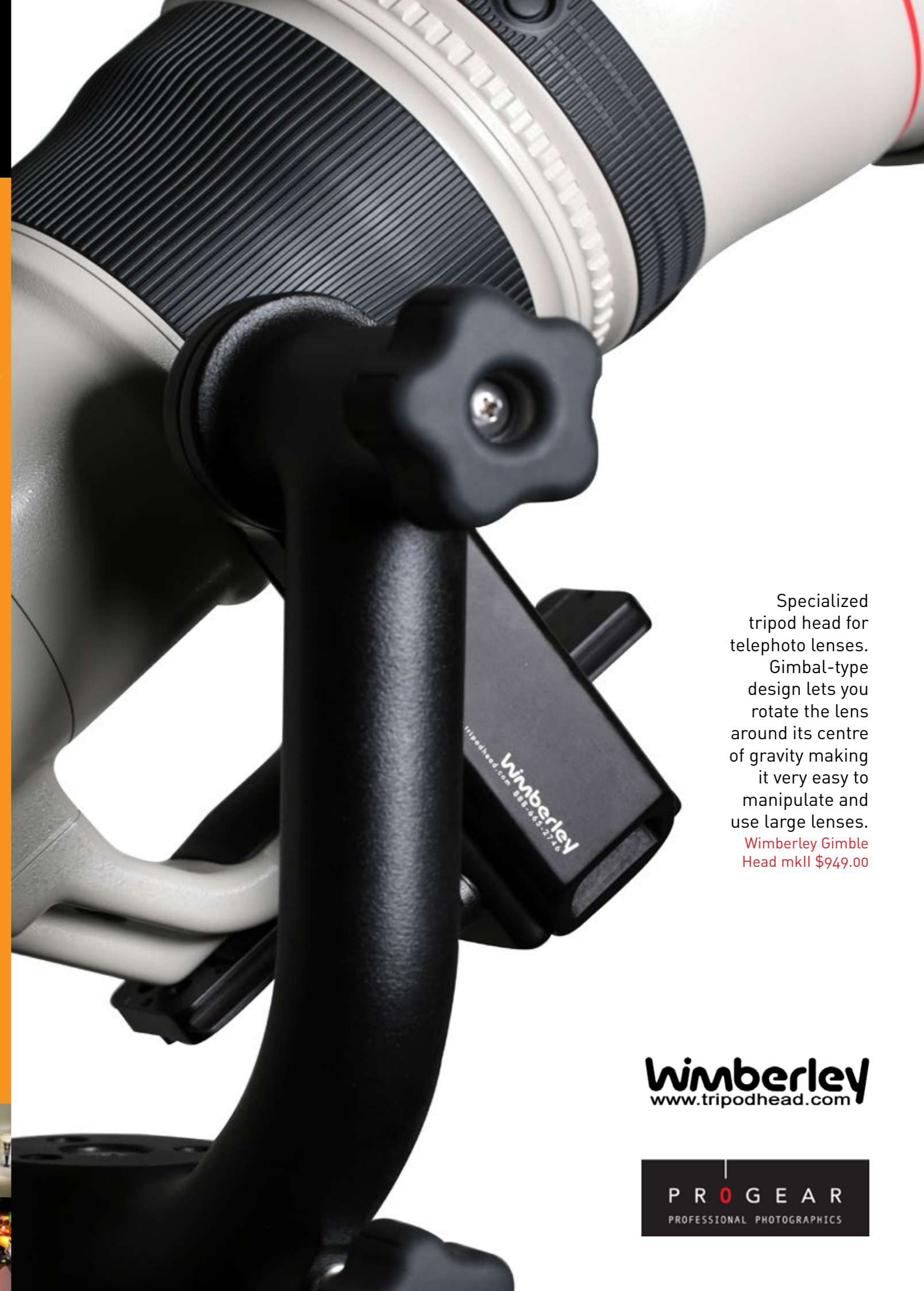
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Take a Walk on the Wild Side

As the Secretary/Treasurer of the AIPA since May, my job is to 'support the Executive Team in a managerial capacity and co-ordinate communications and meetings'. Today, that translates into giving Aaron K a well-deserved break from writing this column.

A little bit about me... While I've had a camera in my hands for close to 40 years, I'm very new to the world of professional photography. Just a few years ago, and much to the surprise of some colleagues, I took a huge leap from an established career in commercial law into the unknown realms of image making. They are very different worlds indeed.

But one common thread between the two is the connections you make along the way; with clients, colleagues, and various collaborators. It's a constant source of amazement and joy to me to meet people from such diverse walks of life.

For me, joining AIPA has definitely been a great way of being exposed to people I would never otherwise have met. And it's fair to say that some of my most interesting projects have unfolded because I took the risk of talking to someone who I didn't know.

So, as 2014 looms, consider if there's an area where you've been holding back in your work rather than risking the unknown? Have you been meaning to try some new software or lighting gear but haven't got around to it? Is your website and marketing material due for an update? Have you been putting off contacting certain art directors or editors that you really want to work with? Or perhaps you've been meaning to learn how to shoot and edit video?

How's this for a challenge: set aside some time in January to complete one or two of these important orphaned projects. Start the year by doing something that tests your commitment and resolve. Take on a task that will force you to step outside your comfort zone, knowing that you will feel really incredible when you finally cross it off your 'to-do' list.

Eleanor Roosevelt famously advised to do 'one thing every day that scares you', so here's to taking a walk on the wild side next year.

Melanie Tollemache
AIPA Secretary/Treasurer

Queenstown Centre for Creative Photography



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- April 25 - 28 Autumn Colours 2 Queenstown, NZ
- May 16 - 19 Landscape Kinloch Queenstown, NZ
- June 12 - 19 Bali-Ubud Travel Photography
- July 18-21 Winter Landscape Mount Cook, NZ
- August 3 - 5 NZIPP Awards Wellington, NZ
- August 22-25 Winter Landscape Mount Cook, NZ
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Last month the NZIPP board met in Christchurch, subject 'Strategy'. Moving ahead in the rapidly changing environment of photography means continually examining who you are, and where you want to go. One of the first things we did was create a new mission statement.

'To champion, embrace and communicate excellence and professionalism in photography'

Our mission is to keep professional photography alive and kicking in all that it embodies so given that there are still photographers like Lester de Vere in business after 28 years, I asked him to write a bit about how he got started, and how the NZIPP plays a part in his life.

Lester de Vere

It's been a while – 28 years!

Quick bio – picked up a camera at 12. Realised composition could change the look and feel of the shot while looking through the viewfinder – cool! Had a dark room in my parents' house, had a job, lost a job, my now wife was earning and able to pay the mortgage so she encouraged me to give it a crack!

Purchased a Professional Photographer's business in 1987 including his Portrait Marketing process, this absolutely sky-rocketed my business into the big time. Joined the NZIPP in 1988 – this gave me total exposure to real working professionals, inspiration overload and life-long friends and colleagues all over this country as well as Australia.

Loved how it all ran, so got quickly involved by being on the local Auckland team. Ended up as President 2000 to 2002, stayed on coordinating

sponsorship in 2003 and over this period introduced 'naming rights' for our awards programme to get us out of the red, kind of worked from then on.

I run two companies, MINK Photography and Lester de Vere Photography, subtle but distinct market differences, this allows me to market competitively on different levels. I'm predominantly doing individual/family based commissions now, I keep my hand in with weddings adding to the 1000 plus done thus far.

It's very important to me to maintain ATTITUDE. Professionalism is an ATTITUDE, if you treat each and every client with the highest degree of what your level of professionalism means, you will be seen as being at the top of your game and you can charge accordingly.

My studio has to reflect this attitude, my clothing has to reflect this attitude, my telephone skills have to reflect this attitude, my demeanour has to be the most professional it can be.

These are the sights I set for myself because this is how I'd like to be treated if I was going to invest in emotionally powerful imagery.

I simply believe professionalism sets us apart from those that are not. If I can afford it, I buy by label not by price, I endeavour to seek those with like minds. This all sounds like heavy stuff and those that know me understand my sense of humour which plays a large part in getting what I want from my clients. Age has allowed me to take no prisoners when it comes to getting people into the right frame of mind when in front of my lens.

Lester de Vere

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Make a name for yourself!

Two milestones occurred this month. My business, The Shooter Limited, turned ten and for the first time in those ten years I was asked why I chose to call myself 'The Shooter'.

Strangely I was at a bit of a loss... I mumbled something about it being one of my favourite movies and with a quick subject change managed to duck further interrogation.

It got me to thinking though, and as I worked back to the point where I made the decision I discovered it was more than a little bit subliminal – I hadn't really given it a lot of thought at the time.

If I go back to the eighties, my first break into the business came through Terry Winn, owner of 'Terry Winn & Associates'. When Terry initially hired me to print his black and white portrait and commercial work late at night in the Newmarket studio I had a respectable day job as a photolithographer at the time and there were no 'associates'.

I quizzed Terry on this and he explained he had decided to brand the company (as opposed to

using solely his name) in order to appeal to his corporate and advertising clients and, that the associates part of the brand allowed for future expansion. His theory was that one day other photographers would work for the brand, one of which was myself after I'd moved out of the darkroom, become assistant to Mr Winn and eventually became an associate photographer. Of course there were many more to follow after my departure.

When I eventually went out on my own I became Gary Baidon Photography and continued this way until I managed to talk myself into sales and marketing roles at several of the major retail and wholesale photographic entities as I took a lengthy break from the rigors of self employment. It was in these organisations that I learned the value of being a team player, and recognized the advantages that came from working with a competent team in getting some sizable projects off the ground.

So when the last company I worked for decided that my role, which at that point consisted mainly of looking after the needs and wants of

pro photographers, was no longer relevant in the challenging market conditions of the time I simply reverted to the only other thing I ever really knew how to do and that was to dive back into the business of shooting. After so long away from the coal-face that proved a little like jumping naked into arctic waters but that's not for this article... (please no, ED)

Right from the outset I knew I wanted to have a brand this time around. As I said before it was somewhat subliminal, I never really considered any other option. Even though I was a one man band, the company name kind of suggested otherwise and as with Winn & Associates it gave me the scope to get others involved as needed, and by having a dynamic scalable team taking care of whatever the client needed I've made a number of long standing relationships.

When hiring in freelance help in the form of producers, make up artists, assistants, prop buyers, stylists, and of course other photographers (for when one man band becomes one armed paper hanger) they come under the umbrella of The Shooter Limited and

identify themselves as Bob / Jane from The Shooter. This provides a level of assurance to the client that we have a cohesive and professional team on their job.

This isn't a one way street either. I regularly work under the brands of two other photographers when they're not able to handle a particular job, and they reciprocate by doing the same for me. Another shining example of team work – and perhaps surprisingly, there are no egos involved!

Of course every business and individual is different but having a brand and teaming up with other like minded operators has undoubtedly been a big part of the fact that I'm still able to make a living out of photography.

Have a great Christmas and New Year everybody and let's hope the clients don't stay at the beach too long this year! ■

Buzz

gary@f11magazine.com



The Shooter's small, but perfectly formed, German race car © Gary Baidon



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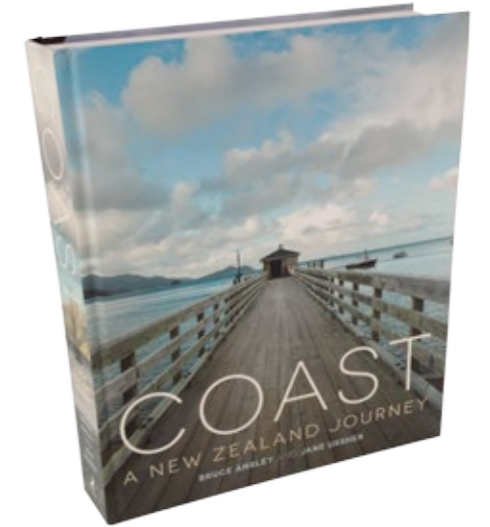
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THANKS TO OUR FRIENDS AT RANDOM HOUSE FOR THEIR GENEROSITY AS PRIZE SUPPLIER.

▶▶ Continued from page 134...

Moonrise, Hernandez, New Mexico, the legendary Ansel Adams landscape photograph was taken when Adams was thirty-nine years old and created in a matter of minutes. Unable to find his light meter, Adams exposed just one frame with an exposure based on a lifetime of gathered knowledge. Adams knew that he had to take/create/expose/make the photograph – not be constrained by equipment or any other self imposed impediment.

It took several days of lying in a hospital bed to come to this amazing conclusion – I hope you can find this answer far sooner and with more immediate results.

Ian Poole

Poolefoto.wordpress.com
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ian@f11magazine.com

Self imposed limits

Having just come through a few days of unexpected medical induced resting in a hospital, I had time to reflect where I sit in the creative world. Being at a point in my life where it may be that I have already taken some of my best photographs, I pondered whether there were more photographs left in Poole. More maybe, possibly even better images!

Not being capable of fast and snappy thought processes, it took a day or so to realise that some of my doubts about personal creativity were linked back to self imposed limits. Who said I needed a newer, better, bigger camera with a longer, wider, faster lens?

In a blinding flash of genius that even stunned me – I realised that all I needed was a camera!

I have spent a lifetime working with all manner of cameras. Good grief, I have spent longer than I care to think about teaching others how to use a variety of cameras. The camera is just a device that records the photograph and preserves it until the photographer decides the manner of its use. The brain connected to the eye is what creates a photograph.

Could great nursing staff coupled with a perceptive GP, aided by an intuitive gastroenterologist who had the wisdom to consult my gifted cardiologist, give me the answer to photographic creativity? Was it that simple?

Sadly, yes.

Our personal growth is often stunted by limits that are self imposed. The equipment question is what I regard as a *boys' toys* problem. But in this more politically correct age I am seeing many photographers of the other gender also falling into this trap. I concede that technical

quality can sometimes be the strength underlying a photograph, but more often than not it is the original creative concept that underpins a great shot.

Personal creative growth can be stymied by the danger of succumbing to advertising pressure. The cross infection that comes from this pressure is rarely borne out by greater creative photographs. The memory of seeing a photograph develop in a tray of chemical usually stays with most photographers their entire life. I am inclined to think that a similar effect is generated the first time a younger photographer sees the power that is unleashed using software to process a digital file. I know I was. I remember it clearly – whilst I have no knowledge of which version of PhotoShop it was – the power that was given to me to clone a mistake out of a digital file. Instead of having to dodge/burn or use Farmer's Reducer, this apparent magic has also stayed with me as long as seeing that first 10x8 black and white print slowly appear in a tray in my parent's bathroom.

Removing self imposed limits and reverting to taking photographs, is the jolt which most of us need. Cop-out constraints like lack of equipment; better locations; more responsive brides and grooms; faster computers; blue skies with fluffy clouds; more co-operative models – are just that. A cop-out.

True photographers concentrate on taking photographs. Creative photographers concentrate on being creative. Creativity comes from many sources. It can be from mentors and teachers; it can be from research and observation; it can sometimes just come from getting on with the process of taking photographs. The rest will follow.

◀◀ **Continued on page 133...**

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