

ISSUE 03 | SEPTEMBER 2011



for PHOTOGRAPHERS
AND AFICIONADOS

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DANIEL EVANS
Perfectionist

JOHN CRAWFORD
From Diana to iPhone

NZIPP AWARDS 2011
The best from New Zealand



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Welcome to *f11* Magazine

Welcome to our third issue of *f11* Magazine!

You're among the thousands of readers from Australia, New Zealand and around the globe who have consumed, savoured and devoured our first two issues, and will no doubt be doing so again right here.

As you read this, over 10,000 people from 60+ countries have found *f11* online and we're racing towards our initial target of 5000 signed up subscribers!

Most of you are choosing to read the magazine in page flip format on our website but our PDF download is also proving popular, particularly with iPad owners and users of other tablet devices.

Some readers may not be aware that every advertisement in the magazine is a clickable link to the advertiser or manufacturer's website so more information is only a finger tap or mouse click away.

There are also embedded links in many of the articles and in sections such as In Plain Sight on page 6 where a click on any of the screens links through to video content.

All of these links will open the website or content link in a new window or tab, with *f11* remaining open in the background for you to return to (without losing your page) after you've taken the link.

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

Plus for September only, every new and existing subscriber goes into a separate draw to win a copy of Nik Silver Efex Pro 2 software valued at \$350!

Hope you enjoy this issue of *f11*.

Tim
tim@f11magazine.com



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Featured In This Issue:
NZIPP Awards 2011 ::
Daniel Evans :: John Crawford

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The *f11* team

GARY BILDON aka The Shooter was schooled in the dark arts of photolithography, before talking his way into a well-known Auckland studio in the heady 80's. Most of the 90's were spent in a plausibly deniable series of roles in the photo industry. After his disappointment at Y2K not signaling the end of the world, as we know it, he returned to shooting people, products and fast moving objects for filthy lucre. Helmeted and leathered, he's often sat astride a rather large and imposing British motorcycle, the latest in a succession of fast toys. For shits and giggles he plays both drums and bass in bands you've never heard of, in places you've never been to.



TONY BRIDGE is a fine artist, photographer, writer and photo educator...depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, "Learn from him, you will".



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



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



MALCOLM SOMERVILLE spent far too much of his working life within the evil empire that once was the largest multi-national manufacturer in the photo industry. His resulting knowledge of photographic and chemical processes is so deep that he is still deemed to be a security risk. A past president of the NZIPP, and an active member of their Honours Council, Malcolm is the ultimate fixer, a go to guy for anyone wanting to know anything about professional photography and photographers. Malcolm has been a writer and industry commentator for many years and has the innate ability to spot a crock of the proverbial at 500 paces.



TIM STEELE is the ringmaster of the new travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still suffers nightmares about delivering the physically impossible, occasionally under the whip of the seemingly insane, and always on behalf of the terminally unappreciative. A brilliant escape from the last of these gulags led him to consultancy in publishing, advertising and marketing. Tim has always been, and remains, in awe of the many professional photographers who continue to allow him to hang around their studios in exchange for odd jobs, lunches, and his personal speciality, free advice. *f11* provides the ideal platform for him to do precisely this.





Real Life REVIEW

Gary Baidon on his new Nikon D7000

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Daniel EVANS

Perfectionist
Our first featured photo retoucher

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John CRAWFORD

From Diana to iPhone

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COVER IMAGE © Tim Pierce. www.timierceblog.com
RETOUCHER: Daniel Evans.

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In plain sight

GULP

Shot entirely on the new Nokia N8 mobile phone, and billed as the world's largest stop-motion animation, Gulp combined the talents of film makers, lighting people, a sand artist and a cast of, well, many!

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.

See more here: <http://bit.ly/q4vITP>



MARAUDING ROBOT AD FROM DDB CHICAGO

In an effort to promote insurance for US company State Farm Mutual, advertising agency DDB Chicago employed the old marauding robot technique...always a fail safe way to drive home, life and car insurance in one expensive TV commercial.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



f11 MAGAZINE COVER PHOTOGRAPHER NOW A VIDEO STAR!

Australian Portrait Photographer of the Year – Sue Bryce – asks professional photographers, “Where the bloody hell are ya?” in this cheeky little promo video for the 2011 Nikon AIPP Event – to be held 23-26 October in Adelaide Australia.

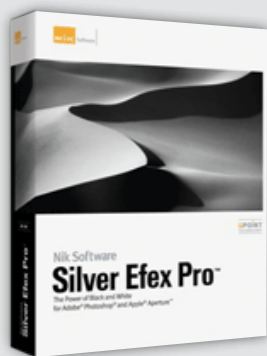
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Do you only shoot when the meter is running?

Seems to me that there are two types of professional photographer.

There are those who only shoot when the meter is running – on the clock and for a client – and those that can't help but shoot, even when it's not.

The first camp are either purely financially driven or simply battle weary, the last thing they want to pick up at the end of a long day on the tools (aka cameras) is another camera. They'd rather walk the dog, chase a little white ball down the fairway or further enhance their developing physique with a six pack, the big game and the big screen.

The second camp fits no easily defined demographic, with age and stage playing no contributing factors. They're drawn to shoot by a need they may once have tried hard to understand but no longer challenge, simply going with the flow of creativity and the joy derived from that process.

For some, it's the hunter and gatherer urge, building a collection on a theme, for others it's an insatiable need to create something, anything, every day.

Others delight in the 'found' image that travel and exploration may unearth. That travel may circle the globe or never reach the end of the dining table, as for them pictures lurk everywhere, seeking eye, light and lens.

One photographer featured in this issue falls firmly into the second camp. Seldom seen

without a camera in hand, John Crawford shoots like a banshee on a wide range of devices, digital, film or phone and is the post processing guru where IOS based devices such as the iPhone and iPad are concerned.

See the collection we've curated, 'From Diana to iPhone' in this issue to chart John's passion for making pictures, with no camera or subject too obscure to escape his itchy trigger finger.

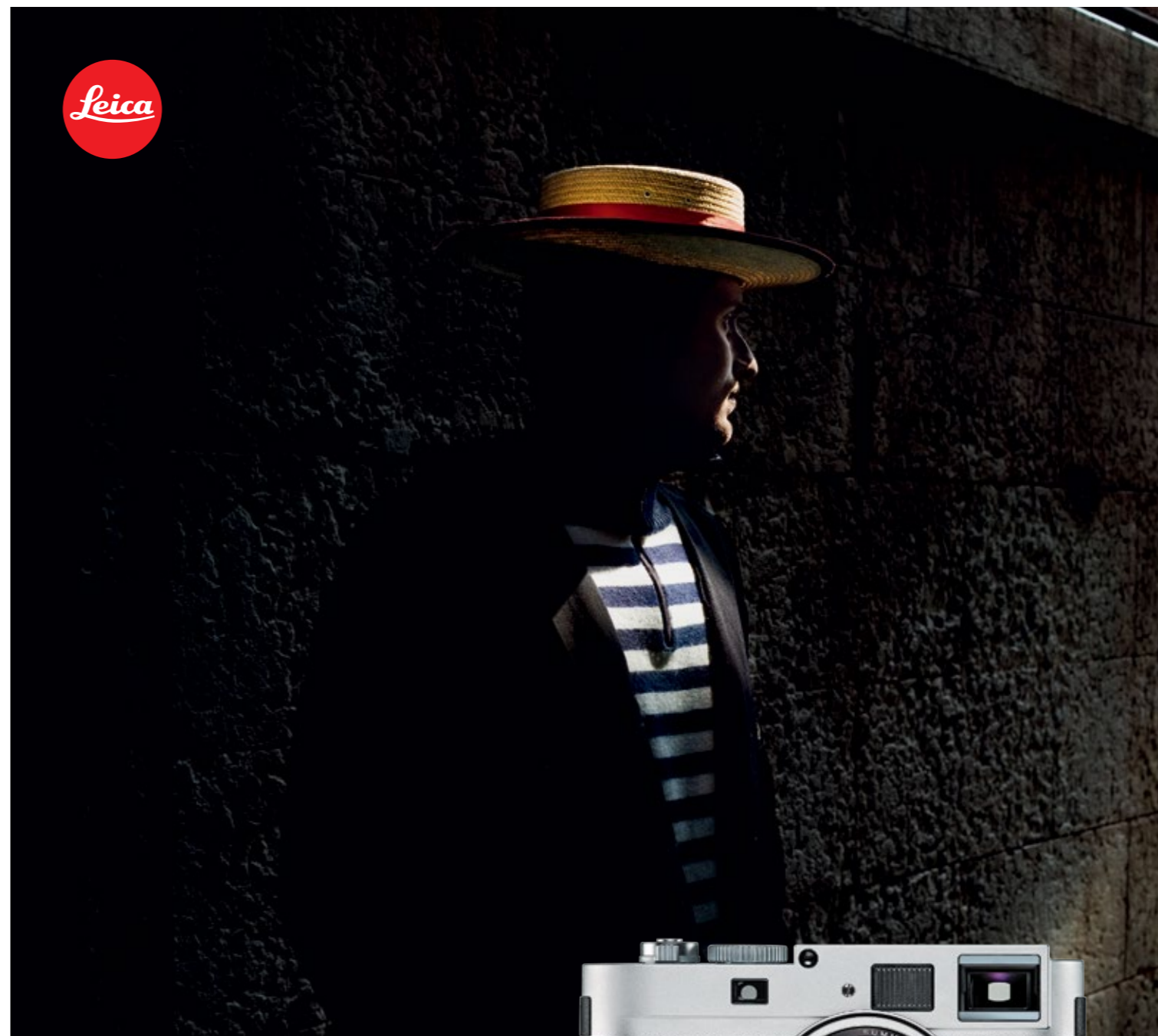
John's delight in creativity is evident and infectious, time spent in his presence inspiring anyone to look and look again, find delight in the smallest, most obscure or most mundane item, and ultimately challenging notions of camera, brand and optical snobbery by creating art on plastic cameras with plastic lenses.

It's also a validation of the iPhone as a quality capture device finding favour amongst photographers everywhere. In a recent reveal (June 2011) of information on image uploads to the Flickr photo sharing website, the iPhone was fleetingly the source of the greatest number of uploaded images – ahead of the Nikon D90 and a host of Canon DSLR cameras. Learn more here: <http://cnet.co/jyx0FF>

We're not about to abandon our beloved camera systems for any phone and even a shiny new iPhone 4 won't bring an end to lens envy, but as a ubiquitous, pervasive and (if rumours are correct) soon to be obsolete piece of technology it's certainly been an imaging game changer. How will they top this?

As US professional photographer Chase Jarvis says: The Best Camera is the One That's With You™

TS



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NEW: LEICA M9-P

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

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

Nikon D7000

Gary Baildon



Nikon's D7000 ostensibly replaced the popular and pioneering D90 in 2010 at the Photokina Trade Show in Cologne.

The D7000 upped the ante significantly to stand at the top of Nikon's consumer DSLR camera range. Pro features such as a magnesium alloy weather sealed body, dual SD card slots, a 100% viewfinder and a 150,000-exposure shutter were incorporated and a new 16.2 megapixel sensor capable of recording full HD video at 1920x1080 raised more than a few eyebrows.

On offer as an optional accessory is the new MBD11 battery grip which also features weather sealing and, like the D7000, utilises the new EL15 battery – somewhat to the chagrin of users owning several Nikon bodies. Who needs yet another battery size?

Here in our latest "Real-Life Review" we ask Auckland professional photographer and one of our own team, *f11* columnist Gary Baildon, for the good oil on his new toy.

www.theshooter.co.nz



Nikon D7000 with AF-S Nikkor 14-24mm f2.8G ED lens. © Gary Baildon.

***f11:* Hey Buzz, what's the story here? What's the new D7000 going to do that your D3 and D2X don't offer now, or do better?**

GB: It's going to be my constant companion. It takes all of my Nikkors and fits neatly in a small bag with a couple of lenses, meaning like the iPad it's more likely to be thrown in the car or on the motorbike, bus, train or whatever conveyance I find myself on. The pro bodies are just too big and heavy to cart everywhere. I guess I'm likening it to my trusty FM2 from the film days. It was small, light and always on board.

***f11:* What prompted the purchase? Are you about to start shooting video?**

GB: I was attracted to the D7000 by its minute (for a DSLR anyway) size, build quality, real world pro features like the 100% viewfinder, and dual card slots, and a very capable 16mp sensor.

***f11:* Is the plan to run three cameras, or is retirement in store for the D2Xs?**

GB: Yeah, three for now. I can't bear to part with the D2Xs, it gathers dust for months at a time and I pull it out, shoot something at 100 ISO in the studio or architecture and it blows me away all over again. It doesn't go fast but it's a lovely file. Of course I'm hearing all of the rumours of new hardware from Nikon and inevitably something will have to go to make way for the next generation.

***f11:* Did you succumb to new accessories, or go with the bare bones body?**

GB: Batteries, cards, and the MBD11 grip. The grip is cool, it makes it look like a Mini-Me D3. Nice thing is it comes off and you can have a very light and compact kit when used with a nice little prime like the 35mm F2.0D. ▶



Nikon D7000 with AF-S Nikkor 14-24mm f2.8G ED lens. © Gary Baildon.

f11: Shot any video yet?

GB: I've already shot a very simple talking head video sequence for a client, so that broke the ice but I'm not hanging a videographer sign out just yet. I'll do my learning shooting Youtube vids for friends' bands and that sort of thing and see where it leads.

f11: Any surprises as you get to know the D7000?

GB: The viewfinder is sharp bright and roomy, you forget it's a DX body. The files are superb, again you forget it's a DX body. And the video is glorious – 1080p @ 24fps with real cinematic depth of field depending on the lens chosen.

f11: Any changes you'd like to see here, or is the product fully resolved?

GB: It's pretty darned close, especially when you consider it costs less than a third of the price of a pro DSLR, and properly processed

you need to be very good to tell the difference in the files.

f11: What are the best and worst points?

GB: Best: 100% Viewfinder, superb files, heavy enough to feel real but not a boat anchor, dual card slots, lens compatibility, the list goes on...

Worst: Still in post-purchase bliss, found nothing to whine about so far...

f11: Thanks Buzz, keep up the good work. ■

See more of Gary's work at
www.theshooter.co.nz



Nikon D7000 with AF-S Nikkor 14-24mm f2.8G ED lens. © Gary Baildon.



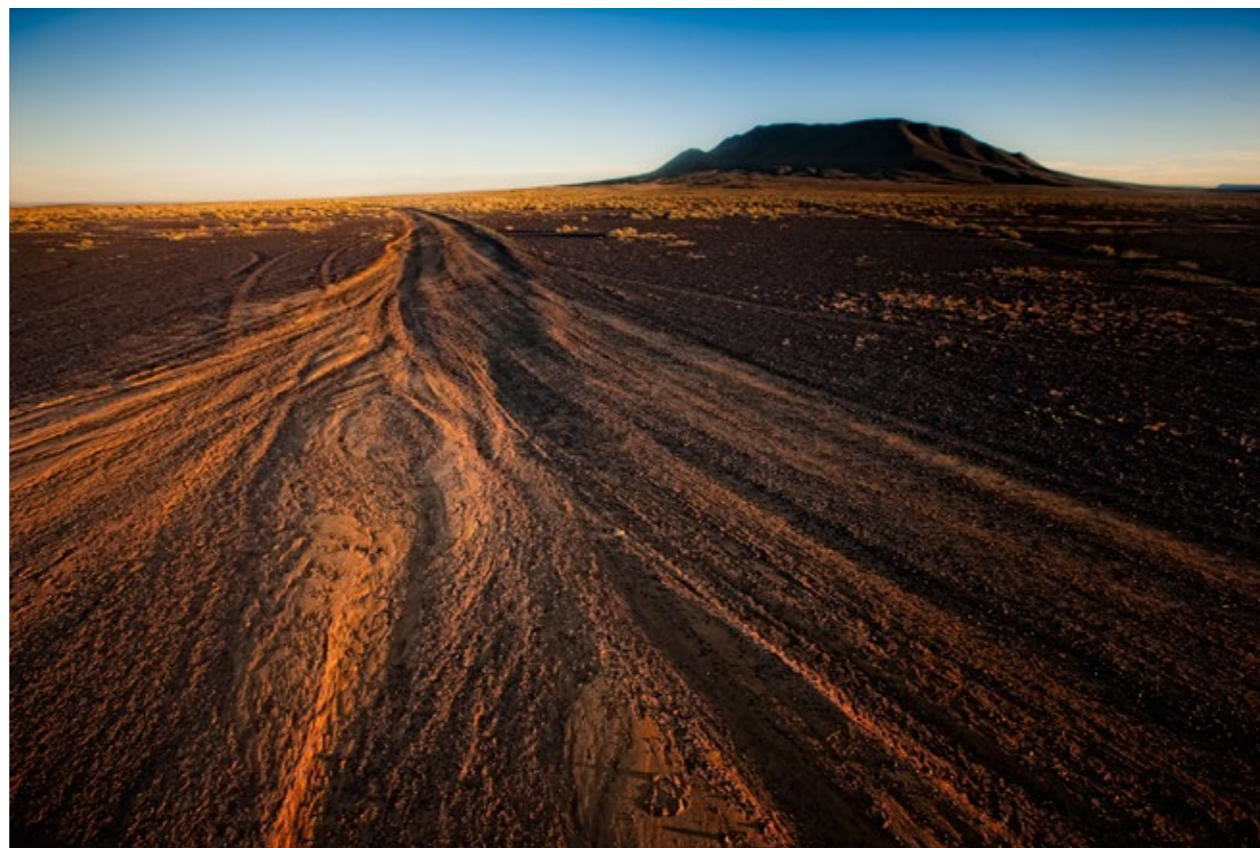
Nikon D7000 with AF-S Nikkor 14-24mm f2.8G ED lens. © Gary Baildon.

Finding your own voice

Finding your own photographic voice is not easy. Learning to make photographs which float above the surface of a world increasingly awash in imagery (200 million photographs are uploaded daily to Facebook alone) poses a real challenge. The answer is to strive for the Holy Grail of photography, a personal style.

Last month we looked at the concept of previsualisation, of being able to predict the final outcome of our picture-making before we pressed the button, and the value in having a broad knowledge of the medium to help inform what we do. In this article we will return to the nuts and bolts of photography, to look at composition in general and one component in particular. In future articles we will look at other elements.

World War II flying ace Douglas Bader once said "rules are for the obedience of fools and the guidance of wise men" and we could well take this into account when developing our own rules of composition, one of the cornerstones of developing 'personal style'. It is easy to take these 'rules' as gospel and live by them. But that is no way to rise above the surface. The trick here is to take each of these rules, challenge them, break them and from that build up your own philosophy. Explore each of them as you encounter them, form your own opinion and then trust your own conclusions. In doing so you are on the way to your own personal style. Fortunately you are not alone.



Road and koppie, Tankwa Karoo, South Africa. © Tony Bridge.

The French painter, Henri Matisse was noted for his creative flouting of the rules of drawing and perspective.

Many years ago a camera club judge rather pompously pronounced, while commenting on one of my photographs, that "you never put the horizon line in the middle of the picture". I wondered why not, and then set about exploring the idea of horizon placement to see if it was possible to do this successfully. On any shoot, wherever there was a clearly-defined horizon, I would experiment with placing it at different heights within the frame, including the middle, and then study the results to see what did and didn't work and how it influenced what I was trying to say. In time it came to find an honoured place in my photographic toolbox.

On a recent trip to South Africa I visited the Tankwa Karoo National Park. One morning at dawn, we stopped at a crossroads. There was

only land and sky, and as there were no clouds, any visual interest lay in the textures created by tyre tracks across the veldt. It seemed to me as if the skin of the land had been peeled back, revealing the muscles and sinews underneath. Because I wanted to make a statement about Mother Africa, the continent where our species is supposed to have originated, I raised the horizon until it was near the top of the frame, allowing just enough headroom to leave space around the koppie at top right (Canon 1Ds Mk III, 16-35/2.8L).

The photograph of the trees in snow was made during the recent snow storm which swept up New Zealand. Snow has a wonderful ability to conceal all the objects in a landscape which can clutter a photograph. Antoine de Saint Exupery's quote "Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away" was in my mind when I saw these trees along a



Trees and snow, Fowlers Lane, NZ. © Tony Bridge.

fence line. I opted for a low horizon, to draw attention to the way in which the sky seemed, both visually and materially, to have absorbed the land (Sony A900, Carl Zeiss Vario Sonnar T* 24-70mm F2.8).

Next month I will talk about the one compositional element we can never escape, the frame.

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www.centreofthecompass.com

Daniel EVANS

Perfectionist

Daniel Evans is Super NZ, and Super NZ is Daniel's company.

Daily, Daniel performs heroic feats of image retouching for advertising agencies, graphic designers and professional photographers here in Auckland and around the world.

After training in graphic design at Auckland University of Technology Daniel spent 6 years at advertising agency DDB where he learnt from the best while perfecting his own craft of design, art direction and retouching, winning awards at Cannes for his work with Smirnoff.

He moved to London in 2005 where with typical Kiwi bravado he set up his own ▶



SUBARU

10 shot composite. Creative retouching and colour graded. Created for the new Subaru Legacy 2011. Usage across print and web.

Photographer: Rory Carter

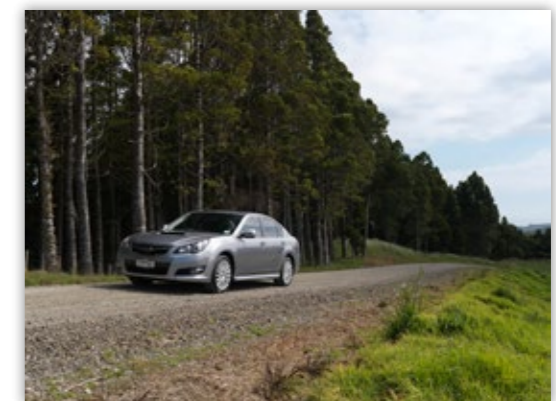
Retoucher: Daniel Evans, SUPER www.super-nz.com

Client: Subaru NZ

Agency: Barnes, Catmur and Friends

© Rory Carter

www.rorycarter.com

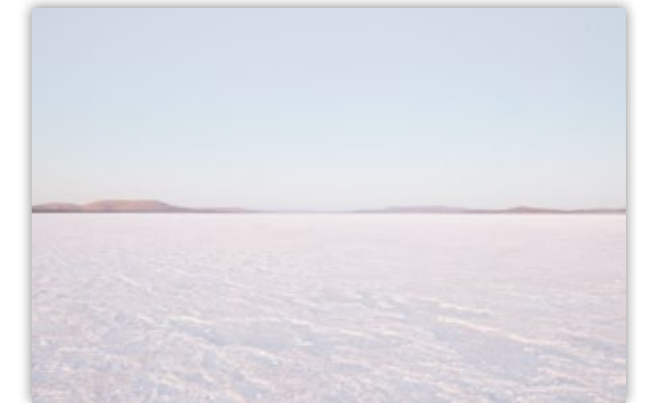


retouching business as soon as he arrived, cold calling agencies and photographers who already had established relationships but in enough cases were willing to give the new guy a go. These early breakthroughs were followed by regular marketing to a thousand plus UK photographers and piece by piece the business flourished with a breakthrough year in 2008, "a huge year" as Daniel describes it, working with the likes of McLaren Formula 1 and Sony.

By 2010 Daniel had decided to make tracks again. The combination of a nagging desire to return home and a serious business downturn across creative UK as the GFC bit hard made the timing decision simple. He found some of the same issues on his return but still feels that recovery was well under way here, and would have been slower to come in Europe.

Daniel's toolbox is a comprehensive one. A top of the line Mac Pro with full spec of RAM, EIZO display, Wacom tablet and a mountain of storage fill out the equipment side of the box. In the other drawers and compartments are a plethora of custom tools, brushes, actions and techniques many of which he has developed and added over years of hard won trial, error and experience.

The process often involves working with images across all colour spaces, taking the best from ▶



JEREMY BLINCOE

Retouched and colour graded. Created for Jeremy Blincoe's upcoming exhibition.

Photographer: Jeremy Blincoe

Retoucher: Daniel Evans, SUPER www.super-nz.com

© Jeremy Blincoe

www.jeremyblincoe.com

RAW, LAB, RGB and CMYK to achieve the end result desired. Much of Daniel's work involves complex compositing of many images into one convincing image belying the difficulty of its production.

We display some of those images here, a snapshot of this retoucher's work. Daniel is a self confessed perfectionist, seeking as the French would say, to trompe l'oeil (fool the eye) by huge investment in both complex techniques and time to create realistic and natural images for his clients, and their clients, and a largely unsuspecting consumer audience.

To spend time with his work is to begin the process of observing advertising anew, as from that point on every image on display suddenly begs more questions than ever. It's a good game; maybe someone should come up with a name for it? ■

TS

www.super-nz.com

SONY

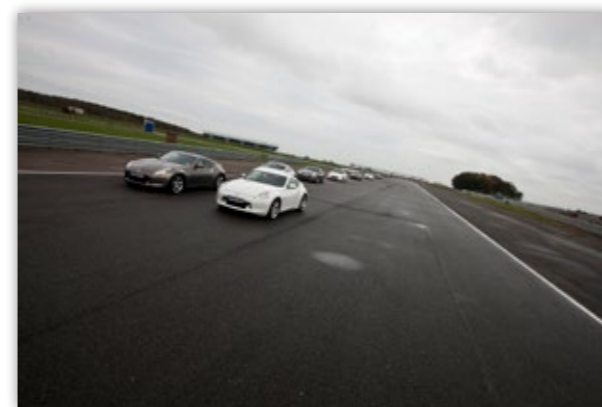
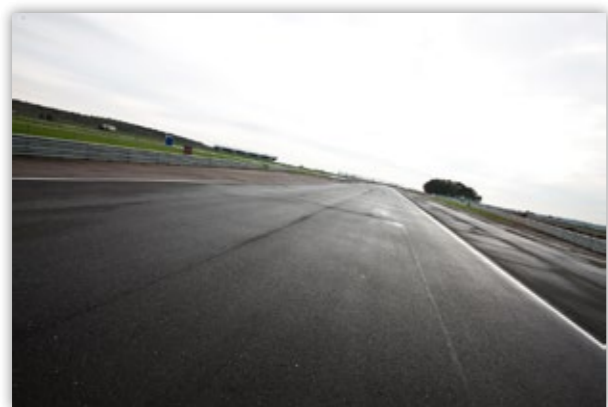
28 shot composite. Creatively retouched and colour graded. Created for the launch of Sony Playstation Gran Turismo Academy competition. Usage across print and web.

Photographer: Patrick Gosling www.patrickgosling.com

Retoucher: Daniel Evans, SUPER www.super-nz.com

Client: Sony Europe

© Patrick Gosling





VODAFONE MCLAREN MERCEDES

14 shot composite. Creatively retouched and colour graded. Developed for McLaren's sports range of products. Usage across print and web.

Photographer: Patrick Gosling

Retoucher: Daniel Evans, SUPER www.super-nz.com

Client: Vodafone McLaren Mercedes

© Patrick Gosling

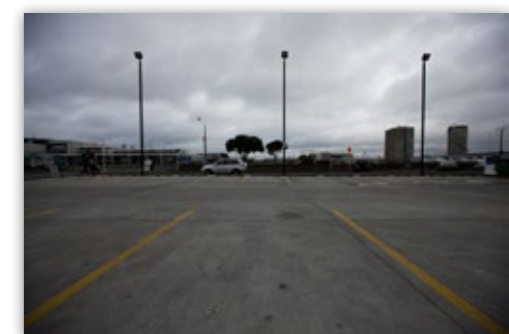
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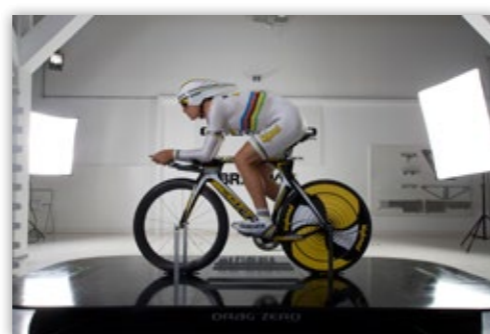
*HAYMARKET FINANCIAL LLP
9 shot composite. Creatively retouched and colour
graded. Shot created for company advertising.
Usage across print and web.
Photographer: Patrick Gosling
Retoucher: Daniel Evans, SUPER www.super-nz.com
Client: Haymarket Financial LLP
Agency: HayFin
© Patrick Gosling
www.patrickgosling.com*





TEAM HTC COLUMBIA HIGHROAD

4 shot composite. Creatively retouched and colour graded. Created for the teams marketing and PR. Usage across print and web.
 Photographer: Patrick Gosling
 Retoucher: Daniel Evans, SUPER www.super-nz.com
 Client: Team HTC Columbia Highroad
 Agency: Capitalize
 © Patrick Gosling
www.patrickgosling.com



PERSONAL CAR PROJECT – RORY CARTER
 8 shot composite. Creatively retouched and colour graded. Originally shot for a DDB Lotto Campaign, which was then re-worked for a personal car project.
 Photographer: Rory Carter
 Retoucher: Daniel Evans, SUPER www.super-nz.com
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www.rorycarter.com



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2011 Epson / NZIPP Iris Awards Professional Photographer of the Year, Richard Wood. © Richard Wood.

2011 NZIPP Awards

Epson / New Zealand
Institute of Professional
Photography Iris Awards

This year's Epson / New Zealand Institute of Professional Photography Iris Awards attracted over 900 entries from professional photographers in New Zealand and overseas.

Organised by the NZIPP for more than 30 years, these annual awards celebrate the excellence of New Zealand's professional photographers, providing a platform for recognition within the industry and the wider public.

Havelock North's Richard Wood was named Photographer of the Year at the 2011 Epson / NZIPP Iris Professional Photography Awards in Rotorua in August.

A finalist last year and the 2010 Central Districts Photography Iris Awards Photographer of the Year, Richard says, "I am ▶

about evoking not only a scene, but the feeling of the invisibilities, mysteries, emotions and passion beneath its surface.” His works sells throughout NZ and as far afield as the USA.

Besides winning the supreme award, Richard also picked up the award for the creative portrait category.

Richard Wood is an established contemporary New Zealand photographer.

His unique work is reputedly sought and published extensively throughout New Zealand and can also be found on supermarket shelves and magazines as far as the USA. Richard is also a sought after photographer for Hawke’s Bay, New Zealand and International weddings..

NZIPP’s Honours Chair Kaye Davis said that this year’s entries contained a lot more imagery that is visually simpler, cleaner and less cluttered. “The judges are looking for consistency, quality, technical execution and command of the craft of image making.”

She said that the winners showed superior levels of photographic practice that made them stand out from other photographers.

“Each year I am amazed at the creativity and professionalism of the award entrants,” said NZIPP President Craig Robertson. “These photographers continue to push their own creative boundaries and this filters down to their day to day work putting them at the leading edge of the profession. The entries we’ve seen this year nudge us into the realm of fine art as we see image making and communication through the medium of photography.”

The 2011 awards attracted 934 entries with the largest numbers occurring in the landscape, portrait, wedding and student categories.

Queenstown based photographer Mike Langford was elected President of the NZIPP, replacing Craig Robertson who has reached the end of his term in the office. ▶



2011 Epson / NZIPP Iris Awards Professional Photographer of the Year, Richard Wood. © Richard Wood.

Here is a full list of award category winners:

- f** 2011 Photographer of the Year:
Richard Wood, Hastings, NZ
- f** Overseas photographer of the year:
Sue Bryce, Sydney, Australia
- f** Commercial / Advertising:
Chris Hill, New Plymouth, NZ
- f** Creative:
Kaye Davis, Palmerston North, NZ
- f** Editorial – Photojournalism:
Jackie Ranken, Queenstown, NZ
- f** Highest scoring colour image:
Esther Bunning, Featherston, Wairarapa, NZ
- f** Highest scoring monochrome image:
Jackie Ranken, Queenstown, NZ
- f** Illustration:
Jackie Ranken, Queenstown, NZ
- f** Landscape:
Jackie Ranken, Queenstown, NZ
- f** Portrait classic:
Mike Hill, Waihi Beach, NZ
- f** Portrait creative:
Richard Wood, Hastings, NZ
- f** Student / Assistant:
Aimee Thompson, NZ
- f** Travel:
Gerald Wilson, Palmerston North, NZ
- f** Wedding:
Rachel Callander, Timaru, NZ
- f** Wedding Album:
Emma Hughes, Waiheke Island, NZ ■

NZIPP / TS

2011 Epson / NZIPP Iris Awards Commercial / Advertising Category Winner, Chris Hill. © Chris Hill.





◀ 2011 Epson / NZIPP Iris Awards Creative Category
Winner, Kaye Davis. © Kaye Davis.



2011 Epson / NZIPP Iris Awards Travel Category
Winner, Gerald Wilson. © Gerald Wilson. ▶





▲ ▼ 2011 Epson / NZIPP Iris Awards Wedding Category Winner, Rachel Callander. © Rachel Callander.



2011 Epson / NZIPP Iris Awards Portrait Classic Category Winner, Mike Hill. © Mike Hill. ▶





2011 Epson / NZIPP Iris Awards Overseas Photographer of the Year, Sue Bryce. © Sue Bryce.



2011 Epson / NZIPP Iris Awards Illustrative Category Winner, Jackie Ranken. © Jackie Ranken.



2011 Epson / NZIPP Iris Awards Illustrative Category Winner, Jackie Ranken. © Jackie Ranken.



2011 Epson / NZIPP Iris Awards Landscape Category Winner, Jackie Ranken. © Jackie Ranken.



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2011 Epson / NZIPP Iris Awards Student / Assistant Category Winner, Aimee Thompson. © Aimee Thompson.



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Leica X1



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John CRAWFORD

From Diana to iPhone



John Crawford is one of New Zealand's best-known photographers.

He has lived and worked around the country, presently basing himself in Auckland. For John, home is where the work is, and he spends a good part of his time en route to the next gig in the next town, city or time zone.

His portfolio is diverse, ranging – some might even say raging – across genres, styles and camera formats. He shoots methodically, carefully and sparingly for clients, and wildly prolifically for himself in all of his waking moments between assignments. While



photography is his chosen profession, it is his unmistakable passion and to know John is to know a man driven to make, and perhaps even dream, pictures.

John says his aim is to capture images that have a high degree of interest and contrast, don't look too technical, and are easy to look at and enjoy.

His corporate projects, undertaken with some of the country's top design and communications firms, have included shoots for Lion Nathan, Fletcher Challenge, Fonterra, CHH, Air New Zealand, Ports of Auckland and NGC. ▶



*One tree hill, The Paraparas Range, NZ.
Diana Camera with colour negative film. © John Crawford.*

*Self portrait with iPhone.
© John Crawford.*



◀ *Opposite page: Hole in cloud, Upper Puniho Road, Taranaki, NZ.
Diana Camera with black and white negative film. © John Crawford.*

His mastery extends across all of his capture devices as he is equally adept whether toting the latest professional DSLR, shooting with his ever present iPhone or playing picture-making Russian roulette with colour negative film in one of his much loved Diana cameras.

John recently took part in the NZIPP 2011 InFocus Awards where he was one of the judging panel and at which he was awarded an Honorary Fellowship of the association at the culmination of the event.

In the time I spent with John recently it proved difficult to decide just where to begin a portfolio, his work spanning so many categories and so much time. Many strong collections presented themselves and readers can expect a return engagement in a near future edition of this magazine. The story only starts here.

As we huddled around his laptop this theme emerged for me, a professional image-maker happy to frequently take on the role of snapshot shooter with simple, and at times highly unpredictable equipment, for the love of it.

The same vision demonstrated by John's early Diana pictures, square format and demonstrating all of the technical inadequacies of plastic optics and limited control of exposure, is now faithfully followed by images created on the must-have mobile phone of the decade with the delightful format, foibles and flaws retrospectively engineered into the images by in-phone post processing. Spiritual successors indeed.

Here then, a vision of the world transcending the camera of the moment and where single unrelated pictures emerge after a long journey with a sense of collection inextricably binding them together. From Diana to iPhone, and from here – to who knows where? ■

TS

www.johncrawford.co.nz



Back Beach, New Plymouth, Taranaki, NZ.
Diana Camera with black and white negative film. © John Crawford.

◀ Opposite page, top: Mercedes, near Mercer, NZ. Diana Camera with colour negative film. © John Crawford.

◀ Opposite page, centre: Tin plane, near Port Elizabeth, South Africa.
Diana Camera with colour negative film. © John Crawford.

◀ Opposite page, bottom: Motor Camp, near Awakino, NZ. Diana Camera with colour negative film. © John Crawford.



Atacama Desert, Chile. Diana Camera with colour negative film. © John Crawford.



Taltal Cemetery, Northern Chile. Diana Camera with colour negative film. © John Crawford.



Meeting House, Matai, NZ.
Diana Camera with black and white negative film. © John Crawford.



Te Ohaki, Waikato, NZ.
Apple iPhone with post processing in phone. © John Crawford.



Near Te Kaha, NZ.
Apple iPhone with post processing in phone. © John Crawford.



Detail, Imperial Flash Camera.
Apple iPhone with post processing in phone. © John Crawford.



*Cast iron Michelin Man.
Apple iPhone with post processing in phone. © John Crawford.*



*1940 cast iron toy car.
Apple iPhone with post processing in phone. © John Crawford.*



*Shoulder detail wooden Indian figurine.
Apple iPhone with post processing in phone. © John Crawford.*



*Javelin Jupiter, Ponsonby Road, Auckland, NZ.
Apple iPhone with post processing in phone. © John Crawford.*



*Roger, Hobson Bay, Auckland, NZ.
Apple iPhone with post processing in phone. © John Crawford.*



*Landfall of Arctic blizzard, North Canterbury, NZ.
Apple iPhone with post processing in phone. © John Crawford.*

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Business blur is not an action or an app...

I recently took a cab to the Airport Flyer bus terminal, where I would catch a bus to the airport.

I asked the driver how the cab business was, knowing I was spending ten dollars on the cab ride followed by another \$11.50 on the bus to get the rest of the way to the airport in leather seated comfort with free wi-fi access en route. This journey was once a \$70 dollar cab ride.

The very latest impact on cabs was a decision by NZ Post, which handled 50 million fewer letters in the last year alone, to cancel contracts with taxis to deliver some post services. In turn that meant in the Hutt Valley alone another 19 cabs out hunting for business in the peak hour.

To cut a long story short.... just another example of the impact of digital on business – altering another paradigm, and shunting business into a different mode.

As you know it happens everywhere, including within our own sector. As much as we regret the shifting loyalties, the clients who now shoot it themselves, get a recent grad to shoot it, or force a lower price by going out for quotes. At the same time photographers are migrating across genre, some because they can, others because they simply have to.

Sometimes you're the one who finds an opportunity when you realise that with a bit of extra kit, software and practice, you too

can shoot video and do a job for your existing client at your normal day rate that used to be done by a specialist video producer for twice or three times your rate.

So on the same day that you found a whole new opportunity, someone else is having a disastrous one!

Our entire business landscape will continue to change as technology and confidence booms, and the edges of business becomes habitable by anyone. This is where business blur is to be found, around the edges. It's like chromatic aberration, but this is fact, not aberration, and there is no going back.

Plus your new found gold-mine – probably arriving just in time as another sector folded – is only a fleeting moment or two as other technologies arrive, or other practices merge, evolve, collapse.

Out of all this, I urge you to continue to learn, refine the stuff you buy, carefully interrogate your current clients and keep a look out for the emerging ones seeking the new stuff you can now deliver.

Your enemy is not the photographer who does the same stuff cheaper (ultimately resulting in a commodity market), but the new applications, the new channels of distribution. It is the person with a camera who happens to be the art director, the sales manager or the

secretary. Maybe for some, it is the iPad!

f11 is a classic example of an abrupt change of paradigm. Magazine publishing practice always involved pre-press, a printer, ink and paper, binding and packaging, subscription and distribution teams, and middle men to take the product the last three feet by accepting money over the counter. It has costs where they no longer need to be, page spread limitations where they no longer need to be, and distribution costs associated with a heavy item when moved either singly or in bulk that simply won't ever go away.

The joy of digital is that so many people are now connected, plugged in, enjoying access to imagery on more devices, in more places, and at any time. There is an insatiable curiosity and demand for what you do, and for what we do here at this magazine.

The key is to find these folk, and and as an image producer come up with the product and service differentiation that cuts through what's coming from the providers you're competing with.

Everyone has a product, service or offer but surely it's a market you're after? Search around the edges, around the business blur.

MS

malcolm@f11magazine.com

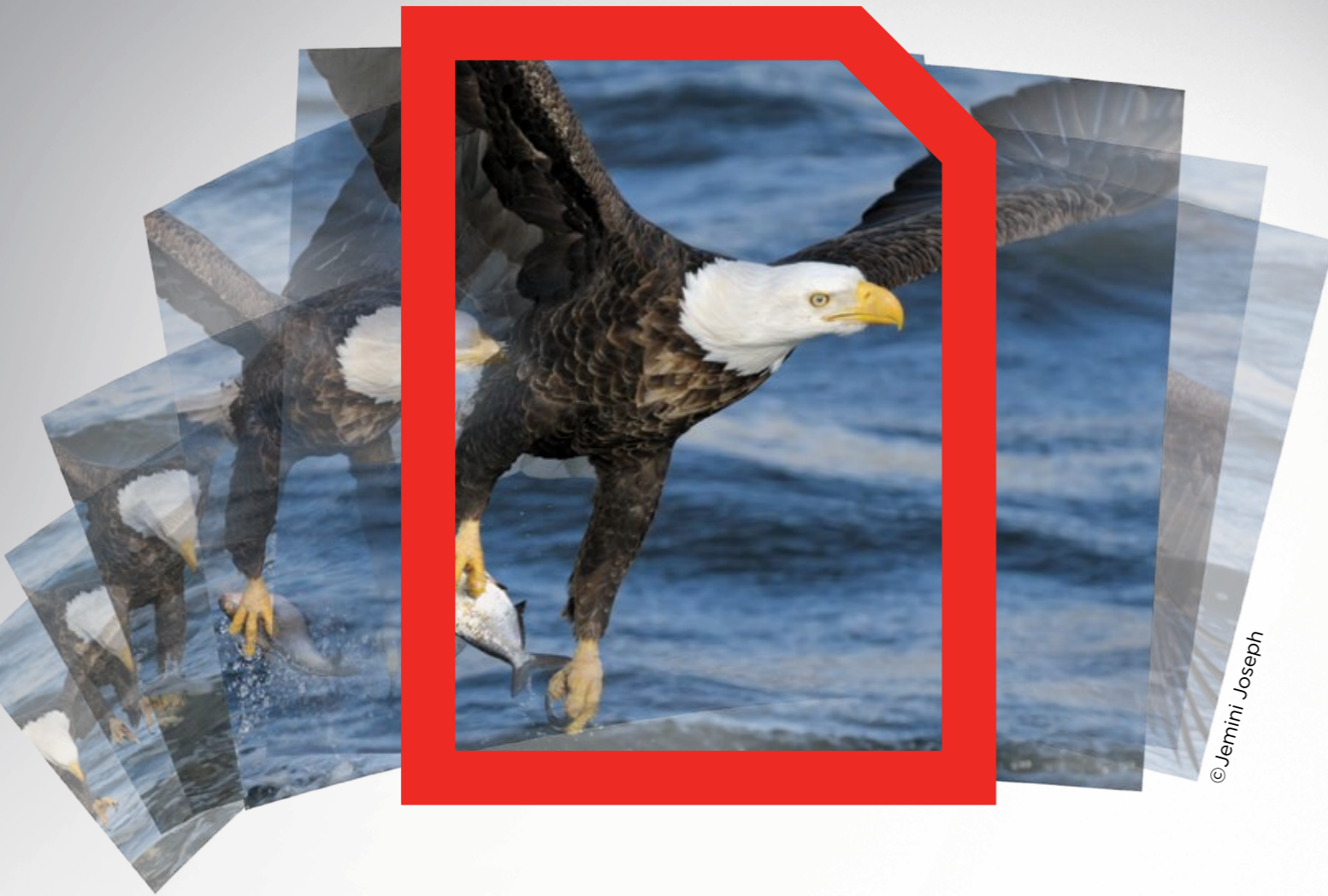


RODNEY CHARTERS: CINEMATOGRAPHER

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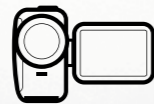
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Photographing people in public, part 2.

In Part One of my article regarding photographing people in public places, I covered some legal issues & skimmed some ethical ones. I posed a question about what constitutes “Commercial Use” with images taken of people in public. The law is straightforward, but the moral issues are vexing. Even if the law is on your side, is it moral (or ethical) to sell an image taken in a public place that clearly identifies a person or people without their permission?

So, how did you react? Are you in the “if you’re in a public place, you lose all rights to expect privacy” camp? Or are you in the “when you’re in public, you should be entitled to retain your privacy and not be subjected to someone photographing me whether I am aware of it or otherwise” camp?

One person who has clearly been of the former opinion is respected American photographer, Philip-Lorca DiCorcia. Several years ago, DiCorcia clamped a radio-slaved strobe under scaffolding on a New York sidewalk, in effect turning the sidewalk into his own “studio”. He then photographed people with a telephoto lens as they passed through that space over many months, making a series of striking street portraits that became the basis of his exhibition titled “HEADS”.

After the exhibition opened, one of the subjects of his images, an elderly man, sued DiCorcia, claiming that he (DiCorcia) has used his image for “commerce and advertising”, the commerce being the “sale of the image in the art gallery” and the advertising being the

“use of the image to promote the exhibition – (posters & catalogue.) DiCorcia took the case to 3 appeals before he successfully defended his case.

His argument was that he was within his rights to practice his art in this manner, and that there is “no expectation of privacy in a public place anymore... (most major international cities)...are saturated with surveillance camera’s ... in a way, it’s what you do with those images. I don’t believe I defamed those people with those images. I don’t think I was even sneaky about it!” He compares his working methods with those of some famous iconic photographers that we have all studied and admired, including Walker Evans, who at times used hidden camera’s to photograph people without their knowledge. One does not have to draw a terribly long bow to add any number of iconic photographers to the list of people who in these modern times might be considered to have questionable working methods: Cartier-Bresson, Winogrand, Klein or Levitt, to name but a few.

What these photographers have in common is that they have all produced images that have shaped the way we look at our world; the candid image, unposed and undeniably evocative.

The main argument against the right to photograph people in public tends to be a simple one: How would you feel if you unwittingly found yourself to be the subject of a photograph featured in an exhibition? If you put yourself in the shoes of your subjects, how would you like to be treated? Speaking



© Mark Munro.

personally, I know that I have a good head for radio, and I hate being photographed, either candidly or with my knowledge. However, I think we should always defend the right of anyone to practice street photography, providing the subject(s) is treated with empathy & dignity. If you want to do an artistic series of people picking their noses at the traffic lights, count me out!

But if someone in 100 years time looks at an image of me taken in a public place tomorrow and it gives an understanding of what life was like back in the good old days, then I don’t really have a problem with that.

Just make sure you get my good side...

Mark Munro, ACMP

www.acmp.com.au

**Mark Munro is a Melbourne-based photographer who shoots for a range of corporate & advertising clients, including some of Australia’s leading corporates including ANZ bank, Origin Energy, Worksafe Victoria, Transport Accident Commission, Australia Catholic University & Dairy Australia. He has recently retired from the board of the ACMP, where he served for over 7 years.*

www.markmunro.com

For more reading on the Phillip-Lorca DiCorcia case, check out:

<http://bit.ly/nQO78o>

<http://nyti.ms/qNqNj6>

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

Today the organisation boasts over 3,000 members nationally and represents some of Australia's best professional photographers. Divisional Councils are active in all states of Australia and the ACT to provide local support and services to up and coming as well as professional photographers.

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

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

The highlight of the AIPP year is, without a doubt, the Canon AIPP Australian Professional Photography Awards (or Canon AIPP APPAs). Separate awards are also run throughout the year on a state level, allowing photographers

to compete for a number of awards and be recognised for their talents. Judging of the awards is by a panel of their peers and further promotes the concept of a cohesive community where ideas flow freely.

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

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

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

www.aipp.com.au

Upcoming Events

September 6th

Adelaide, South Australia
Photographer – Kristen Weaver.
Seminar on Weddings.

27th September

Newcastle, NSW
Digital Expert – Les Walkling.
Advanced Digital Photography Workshop.

28th September

Melbourne, Victoria
Photographers – Shane Monopoli & Damien Bowerman. Portrait Workshop.

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Victor 3D

With a father as a Chief Scientist at Lockheed Martin Space Company and a mother operating a travel business, Victor Huang was bound to combine curiosity with technology.

When I met Victor, he was working on a small project involving a home-made stereoscopic video rig which he was using to film a documentary in the Philippines. What struck me about Victor was his ability to use off-the-shelf technology and ingenuity to tell the stories that matter to him.

KS: Victor, what's triggered your involvement with 3D film making?

My father holds many patents in the field of optics at Lockheed Martin. His interest in 3D was contagious. From my early childhood, he would film our family videos with 3D rigs of his invention and would later show them on home made 3D displays. In 2008, he had a breakthrough: a groundbreaking approach for an auto-stereoscopic display; one which didn't rely on existing methods (parallel barrier, lenticular, holographic). It seemed too good to be true. But several prototypes later, his brainstorm became reality. At the same time, I was compelled to make my own 3D camera rigs with the intent of generating HD content to view on my father's new invention. This material and invention were then presented to investors.

KS: The content of your 3D documentary was in stark contrast with the technology employed. In it, you depicted the story of someone who was leaving technology behind! <http://www.vimeo.com/7200549>

My friend Brett – a video games programmer and talented visual effects artist – was embarking on a soul-searching journey. He decided to liquidate his assets to become a goat herder in a remote region in mountains of Northern Philippines! I spent several months developing a hand held stereo camera rig as well as one for filming underwater in the Indonesian Northern Sulawesi region, before meeting with my goat herder friend. There wasn't much sophistication yet about those rigs. The cameras were independently configured and controlled and offsets in the recording would be fixed in post. Due to the bulk of off-the-shelf cameras and DSLRs, it's difficult to maintain the inter-ocular distance close to 6.5cm, an ideal value mimicking the distance between our eyes. High inter-ocular values create in undesirable effects on the big screen. The offset can't easily be reprocessed with software. In Hollywood this issue is resolved with a beam splitter and a vertical configuration of cameras. My next 3D camera is based on using 2 Red Epic cameras and a beam splitter.

KS: Where is this original storytelling technology going?

Several issues are preventing this technology from entering the home and gaining wider acceptance. People do not want to wear glasses. They reduce brightness and suffer from visual cross-talk (parts of the images intended for one eye end up in the other). Parallel Barrier and the Lenticular display methods limit group viewing and constrain viewers to a particular distance from screen. Holographic



Victor Huang. © Karim Sahai.

technologies offer true auto stereoscopic prospects but are low in resolution. Capturing footage for holographic display isn't compatible with moving scenes. The technology my father and I are working on aims to overcome these issues. We are developing an HD resolution, high frame rate auto-stereoscopic display, with less than 1% cross talk. Images displayed on this display can be viewed from any angle. We hope this invention will enter the marketplace. But for now, combining technology and what I've learned over the years about storytelling is what I find most exciting!

The merits of the technology used by Victor Huang and many other film makers will fuel endless discussions. But one thing is evident: the tools at the disposal of storytellers are slowly but surely pushing the art form towards an experience which encompasses all senses. A case in point is the highest grossing film in history: Avatar, by James Cameron. Yes, the film's success was partly driven by its director's storytelling prowess. But it was the promise to take viewer into another world, to experience

something new, which appealed to viewers regardless of their cultural environment. In my mind, 3D films and their associated technologies will eventually move away from their current relative awkwardness and mutate into methods and tools allowing the creation and distribution of human experiences. Maybe it will be a round about way to re-recreate what we can experience today with visualisation and meditation techniques.

Karim Sahai

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www.karimsahai.com

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

See some of Victor's work:

<http://bit.ly/nOVrcc>

<http://www.vimeo.com/11165303>

AIPA

This month I'm going to continue to address the same topic as last issue's column – i.e. How does the AIPA help photographers?

Well in addition to our on-going education and advocacy efforts, one of the major benefits of joining a trade association like the AIPA is the member discounts. Because the AIPA now represents such a large number of commercial photographers we can approach businesses that offer photography related services and secure excellent deals on behalf of our members.

Perhaps the most popular benefit we currently offer is the 'FocusPlus' photographers insurance package from Rothbury. This is an insurance package that covers the specific requirements of New Zealand professional photographers at a very competitive rate. For a couple of years now we've also had the ability to sell Adobe software products directly to our members at discounted prices (well below RRP). And just recently we've secured a whole raft of new member discounts with a wide range of outstanding service providers (including Blinkbid, Clickbooq, Datalab, Livebooks, PDN Magazine, and Urgent Couriers).

But wait, there's more! We're currently in negotiations with several other local and international suppliers, all of whom are keen to offer their high-quality products and services to AIPA members at discounted rates.

Members who choose to take advantage of these special offers can easily save many hundreds of dollars per annum – far more than the cost of their annual AIPA subs. So photographers, assistants and students who

support the industry by joining the AIPA are actually rewarded financially as a result.

I'm pretty sure that someone very famous and wise once said "Give, and ye shall receive". Ain't that the truth!

Aaron K

AIPA Executive Director

www.aipa.org.nz

Upcoming AIPA Events

September

AIPA Auckland General Meeting

Roughly every two months the AIPA holds a general meeting in Auckland featuring special guest presentations by leading industry experts. These events tend to be quite social so they're great for networking with other photographers and assistants. Free entry for AIPA & NZIPP members, \$10 cover charge for non-members to help cover the cost of food and beverages.

Propel Portfolio Review

At this unique AIPA event photographers get the chance to sit down face-to-face with some of New Zealand's top creatives and have their photography portfolio (or website) reviewed and critiqued. It's a rare opportunity to gain insightful and honest feedback directly from photo buyers.

For more information about these events (including dates and venues) please visit the AIPA website –

www.aipa.org.nz – or alternatively 'like' our Facebook page – www.facebook.com/aipa.org.nz

Lighting the easy way

Flash Basics Part 3 On and off-camera



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

This is part three in a four part series on using your detachable SLR flash creatively. Part one covered flash to ambient ratios. Part two covered "shutter drag". These can be read in previous issues of *f11* magazine, archived on the website.

You should now be having a lot more fun with your flash. You'll have quite a few disasters, but if you've stuck at it, you should also have had some great "Ah ha!" moments. If you use your camera and flash to make money, you should be much more confident about your ability to get a broader range of photos in any situation.

This article introduces bounce flash, which is a technique to turn your tiny flash into a huge, soft, gorgeous light source. Without having to spend time and money on a huge, soft gorgeous light source.

Because your flash gun is such a small yet powerful light, you've probably noticed those horrible, hard edged shadows you always get in your photos. They're distracting at the best of times, and can only work if you're photographing someone spectacularly handsome or beautiful. That just doesn't

happen that often to most of us, right? It's probably another reason you don't use your flash much.

Bounce flash depends on pointing your flash at a nearby surface so that when its light bounces back onto your subject, it becomes a much larger light source. Before we get into it, here are some things you need to consider:

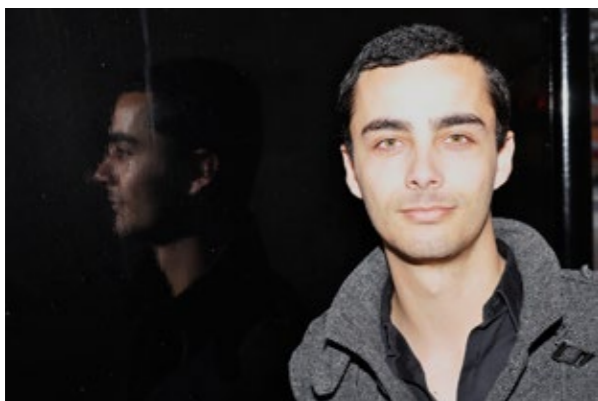
- Is there a nearby surface, like a wall or ceiling, to bounce off?
- Is it light coloured? Is it neutral in colour? If I bounce my flash off it, will the light come back green or red or worse?
- When the light bounces back onto my subject, what direction will it be coming from relative to my subject?

Like many things in photography, don't worry about memorising this or think you need to hold it in your mind to get it right ... practice will do that for you.

As you might have gathered, in a lot of situations, if the answer to the first question above is NO, there's not generally a lot you can do. Unless you happen to have a surface with you, like a large white handkerchief, a book or something. That's right, you can make the surface yourself. But if your pockets are empty and there are no nearby surfaces, bouncing isn't going to work. ▶

So here goes, let's dive into it. I need to get a shot of a young model. It's got to be good.... he knows I'm a photographer. But as I look around, all I see is a messy town centre. And all my lighting gear is in the car; I've just got my camera and my flash. Time to bounce.

I spy a light, neutral coloured wall on what looks like a folly (yes, this is the UK, it's not uncommon to find follies in town centers). Conveniently, there's a black sign board right next to it. Here's a shot of what direct flash would look like.



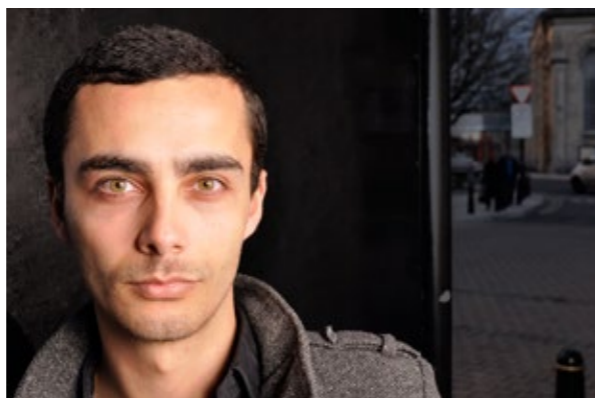
Leaning my model against the black sign board, I've just got my flash firing straight at him from the hotshoe on top of the camera.

Not only does the light look horrible, you'll notice that the black board is a lot more reflective than I thought, giving me an annoying and distracting mirror image. So I do two things... first up reframe to lose the reflection and second aim my flash head away from my subject at the light coloured wall. That will bounce the flash's light back at him, but with a lot more chance to spread, the light will come back onto my subject casting a much softer, less harsh, less distracting light.



Note that I'm shooting with my left eye, keeping my right eye open. If you shoot press photography or anywhere busy, work on this technique until you can do it... it pays to have an eye on what's going on around you as well as one in your viewfinder.

And this is the result:



Note how soft the light is. Also that the cream coloured wall has warmed it up beautifully. There's room for improvement in post processing of course, but this is fine straight out of the camera; maybe slightly better framing and a tiny touch of colour balancing to lessen a little bit of that warmth could be an option. But with no accessories, on camera flash and less than two minutes to shoot in a town I'd never been to before? Bouncing can save your bacon.

With the bit between my teeth, I figured I'd try an off-camera bounce. Getting your flash off-

camera is something I'm going to cover more next time, but here goes a bounce/ off-camera combo shot:

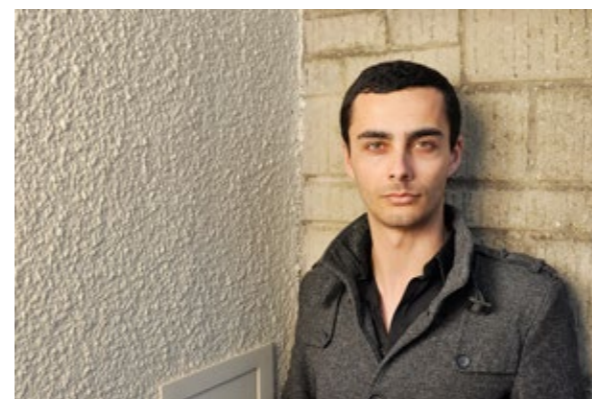
First up, direct off-camera flash:



Here's the bounce setup:



And here's with bounce. Bingo.



I should probably get rid of that distracting little door next to the model's right arm. But this is all about the light. You get it I'm sure.

Are you going to find the same combination of walls? Nope, so grab your camera, flash and a friend and go and have some fun experimenting bouncing.

You can bounce off the ceiling, but it's hard to get it right without finding that your subject's eye sockets darken a lot. With ceiling bounce, you're often left with soft light, but it comes down onto your subject which often doesn't look right. But it's all in the practice. So get to work trying this out and having some fun!

Next time... off camera flash tricks. ■

James Madelin

Links, resources and cool lighting sites:

<http://bit.ly/cFNRnH>

<http://bit.ly/nBPuJb>

www.orbisflash.com

www.youtube.com/enlightphoto

By James Madelin, inventor of the orbis™, pro photographer and lighting workshop tutor.

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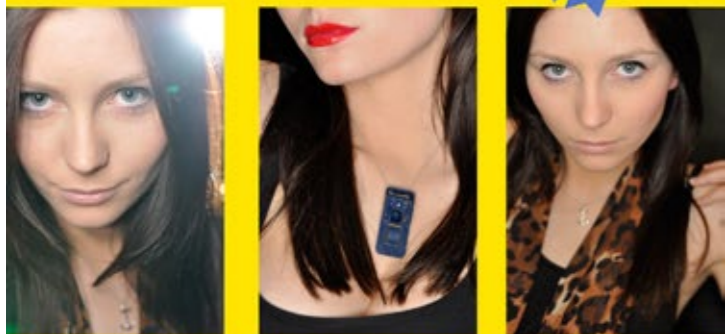


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Remember what it's like when you read a book and then see the movie and it's done really well? How you end up with a deeper and richer experience of the story? And how you find yourself engaged by the story on a whole new level?

You can sit on your computer and look through the Iris Awards galleries from previous years (believe me, I've spent hours doing it). And you can look at the photos from the awards dinner (some of them feature in this issue of the magazine), but it's not until you enter and attend the judging that you really know the story of the Iris Awards.

It's actually a whole lot of stories... it's the story of sitting in the dark waiting for your print to come up and the resulting disappointment or elation depending on whether the judges 'get it'. It's the story of Mike Hill, first time entrant who took out the Classic Portrait category (and had to buy long pants specially for the awards dinner). It's the story of Sue Bryce's emotional thank you speech upon winning the Creative Portrait category (with a record four golds!), a speech that had everyone in the room in awe (and tears). It's the crazy, caffeine fuelled behind the scenes stuff; the leaving the awards dinner early to start loading results on the website and the students packing print cases at 1am.

In the end it's a story you can really only know from being there. When the awards and conference are over we stumble out into the sunlight and head back to homes and businesses and real life. But the inspiration and the stories go with us.

Next year, as part of our commitment to helping in the recovery of Christchurch, the NZIPP Iris Awards and Infocus conference will be held in the shaky city. You can put the dates in your diary now:

Iris Awards 2012: 20th – 22nd September

Infocus 2012: 23rd – 24th September

Oh, and in case you were wondering, the New Zealand photographers beat the Aussies to retain the trans-Tasman trophy for another year.

Nicola Inglis

NZIPP Wedding Director

www.nzipp.org.nz

Photographs from the 2011 Epson / NZIPP Iris Awards presentation, Rotorua, NZ August 2011. ▶



NZIPP past presidents. Left to right: Craig Robertson, Malcolm Somerville, Chris Parker, Kerry Grant, Bob Tulloch, Marg Straw and Lester deVere. Photograph courtesy of NZIPP.



NZIPP president Craig Robertson, Epson NZ General Manager Greg Skinner and NZ Photographer of the Year Richard Wood. Photograph courtesy of NZIPP.



NZIPP president Craig Robertson, Epson NZ General Manager Greg Skinner and Overseas Photographer of the Year Sue Bryce.

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The Essentials

Tools of the trade you couldn't, or shouldn't live without.

Ipod 2 – Tool or Toy? – Part Three

I've been gently informed, by you dear readers, that I've banged on enough about apps, and sadly the other software I threatened to write about this month didn't arrive in time. So this, the final installment will be a little less focused on our industry and more about why an iPad is a "need to have" and not a "nice to have" and how it will enhance your life overall.

We all know by now the strengths of the iPad and its limitations. The increasingly clever and useful apps are the glue that holds it together and allows it to defy direct comparison to a laptop or desktop. You may well be reading this article on an iPad and if so you will know how easy it is to read almost anything on this device. I juggle daily newspapers, digital magazine subscriptions, books, manuals and business documents alongside my emails and social networking apps at all times of the day and in more places than you'd think possible, now you might guess.

This allows me to be much more in touch with what's going on in the world (and my corner of it) and my response times to important communications from folk like clients have improved dramatically. I've got to tell you it didn't happen this effortlessly when my only choices were my laptop or my phone. Battery life and portability are the secrets here. The thing is always nearby, it's easy to work with

– even compared to a phone – and it's very unlikely you'll run out of battery at a crucial moment.

As a travelling companion the iPad knows no equal. My iPad and my super capable new D7000 (see Real Life Review on page 10 of this issue) are now constant companions taking up very little space in the car and both ready to go at a moment's notice. I was never a boy scout but I can really see the truth in that famous motto: "Be prepared".

Twice now while scouting for stock locations I've actually shot some bankable images instead of just grabbing location stills on the iPhone and making plans to go back with all the gear. I'm embracing the travelling light thing to the hilt and right now planning a shoot across the ditch with a low level of equipment that I wouldn't have even considered a year ago.

A reader by the name of Paul Willyams contacted me a couple of weeks ago and described an adventure he is currently in the middle of, taking in Cuba, Mexico and the Caribbean armed only with a Canon 7D, a Digimate storage device and an iPad. I felt a certain degree of responsibility descend when he mentioned that he was inspired in part by the first article in this series. Gulp, Tim was right, people do read these things!

Paul has totally embraced the concept and is

shooting, processing, archiving and posting images via Facebook, Flickr and Dropbox as he goes. Paul says: "I download my pics once a day or more, mainly to check quality and learn from my mistakes – and even have the chance to go back and re-shoot before I leave. You could do that on a laptop, but the iPad is so quick and easy that you're more inclined to do it". If you're a Facebooker you can check out Paul's progress here:

<http://on.fb.me/oqQOnt>

So my final word... If you don't have one already – just go get one tomorrow!

Incidentally I'll be banging on about something totally different next month. That's probably a relief to some of you eh?

GB

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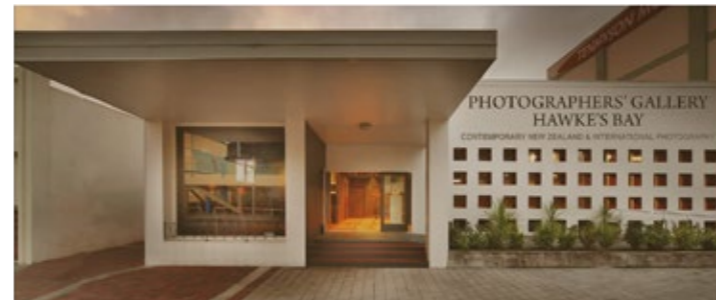
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I'm not a very technical photographer...

Honestly, if I had ten bucks for every time a photographer made this self effacing claim in conversation I'd have a nice little kitty to put towards my next photographic acquisition.

All sorts of people have looked me dead in the eye, square in the face and unselfconsciously made this damning admission. Sometimes it's come from a friend but on other occasions from someone who was a complete stranger five minutes earlier.

Imagine if your plumber said, "I'm not a very technical plumber" – would you have any confidence that your pipes would pipe the bad stuff out and the good stuff in? Actually that's not a good example, as I had a plumber just like that not long ago...

So back to photography... It's technical, right? It's not rolling dough, or finger painting, or making bricks from mud – it's quite a bit more 'technical' than those things, it always was, and I think it always will be.

If you're going to work or play in this area, at any level, as a professional or an enthusiast or even as an aficionado, observer or commentator, surely a certain level of technical understanding goes with the territory, doesn't it? If not - why not?

Now I'm not talking about reading and interpreting MTF curves, or explaining the Scheimpflug principle armed only with a table napkin and a biro, or building a view camera in the basement from bits and pieces you've gathered – nothing that demanding.

I'm talking more fundamental stuff, like control of exposure and depth of field and understanding basic principles of composition, and how different metering patterns work, and why lenses of different focal lengths deliver varying perspectives. At the very least, I'm talking about knowing what your equipment can do and how you can get the best out of it, and maybe getting better images that you don't have to modestly disown by saying, 'I'm not a very technical photographer'.

Sounds like a cop out, or at least an admission of a certain ambivalence towards the subject.

It's a bit like saying, "I'm not a very good lover and I have not the slightest interest in improving my skills in that department!"

For many, myself included, the very best thing about photography is that it is a journey without end, a process never mastered, a shifting set of goalposts, a moving target just over the horizon where nirvana is always another day's march away.

In this realisation there is enlightenment, challenge, enduring interest. The more you know, the more you realise how little you actually know.

That moving target may be hard to hit, but it's endless fun trying.

Next time you're tempted to say those words, to me or to anyone else, bite down firmly on your tongue. It will not end well.

TS

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