

ISSUE 04 | OCTOBER 2011



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

JOSHUA HOLKO

Dawn to dusk

JULIE GIANOTIS

Portraitist

STEPHEN A'COURT

Toi Whakaari alumni



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At the heart of the image



Welcome to our fourth issue of *f11* Magazine!

You're one of the thousands of readers from Australia, New Zealand and all around the globe who have consumed, savoured and devoured our first issues, so feel free to gorge away again right here.

Well over 14,000 people from 60+ countries have found *f11* online and we're over half way towards our initial target of 5000 signed up subscribers! So don't be shy, tell your friends!

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.

If this is your first time reading we'll be gentle with you. Be sure to discover all of our previous issues archived on our website for online reading or PDF download. We'll keep these online for newcomers.

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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 October only, every new and existing subscriber goes into a separate draw to win a Phottix Atlas flash trigger! See page 6 for details.

Hope you enjoy this issue of *f11* and thanks to so many of you who have taken the time to write to us about the magazine, it's always a pleasure to hear from you.

Tim
tim@f11magazine.com

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Stephen A'Court

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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.



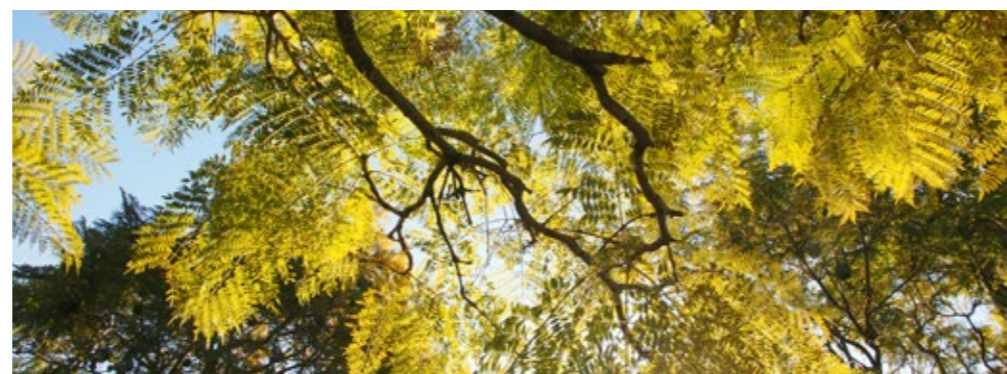
TIM STEELE is the ringmaster of the new travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still suffers nightmares about delivering the physically impossible, occasionally under the whip of the seemingly insane, and always on behalf of 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.





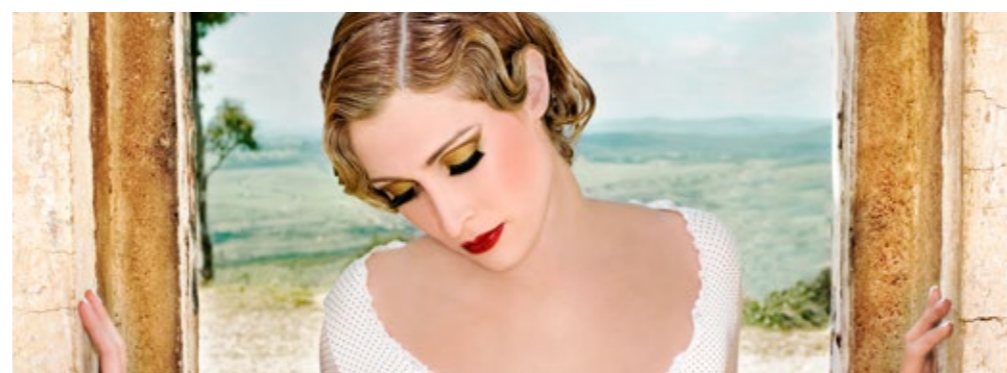
Product REVIEW

Tim Steele on the Olympus PEN EP-3



Julie GIANOTIS

Portraitist



Joshua HOLKO

Dawn to dusk



Stephen A' COURT

Toi - Portraits of Toi Whakaari alumni



COVER IMAGE © Joshua Holko.
www.joshuaholko.com.au

Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Real Life Review	10
Product Review	12
Tony Bridge	16
Malcolm Somerville	66
ACMP	70
Book Reviews	71
AIPP	72
Subscriber Prize Draws	73
Karim Sahai	74
AIPA	76
James Madelin	77
NZIPP	82
Gary Baildon	84
The Slack Page	88

In plain sight

HILUX

A man and his truck – an epic tale of love, loss and redemption in this TVC for Toyota from the team at Saatchi & Saatchi Sydney.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



CHARLIZE THERON FOR DIOR

TBWA Paris and Director Jean-Jacques Annaud combine the talents of Charlize Theron with cameo appearances by Marilyn Monroe, Marlene Dietrich and Grace Kelly in this TVC for fragrance J'Adore by Dior.

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GARY ADCOCK

Interviewed by Mac Video on the current state of post production. An in depth discussion on Final Cut Pro X and the shake up after its release.

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For October only, all subscribers, new and existing, go into a draw to win a Phottix Atlas Wireless Flash Trigger valued at NZ \$299! Atlas is Phottix's newest wireless flash trigger and remote shutter release system. Our thanks to NZ Distributor Lacklands Limited for generously providing this prize.

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Variety – the spice of life or the shackles of anonymity?

In some countries, though not all, professional photographers may describe themselves as generalists, people who work across the spectrum. The expression GP, abbreviated from General Practitioner, a term 'liberated' from the medical profession, is often commonly used by some photographers within their own coterie to describe what they do.

This is more common in smaller communities, where a professional may work across the boundaries which might either force or encourage specialisation in bigger towns or major cities. A GP might shoot two weddings on the weekend, a magazine story on Monday, some portraits mid-week and a property for the newspaper for the local realtor. Someone with a particularly attractive Schnauzer might even wander into the studio... all dogs shot of course.

The argument for this style of photographic business is clear. A generalist stands a better chance of survival within a small market, develops a broad range of skills across genres, and becomes a one-stop-shop for imaging within the community. The glass half empty brigade might suggest that Jacks and Jills of all trades are masters of none, but that's not my world view as I've seen wonderful work from GP's who rise above some of the pay-the-bills mundane stuff required of any creative in any field in any postcode.

However, the larger the market, the less likely the GP scenario is becoming. As each sector

becomes more and more competitive, and as professional standards streak ahead through technology and education, the most successful and lauded professionals have become specialists recognised for that specialty – whatever it may be.

To go further, to go global, specialisation increases the chances for the signal of your message to rise above the background noise in the market. Specialising reduces the chances of perfectly competent professional anonymity within your own community and slightly increases the likelihood of one day being a global rock star of photography.

Loads of examples, Anne Geddes – baby photographer; Annie Leibowitz – magazine photographer; Arnold Newman – portrait photographer... There, I'm still on the first letter of the alphabet and I'm well on the way to proving the point. Being known for doing one thing extraordinarily well is often the key differentiator that separates an individual from the pack.

The photographers featured in this issue are exemplars of specialisation and the benefits of working within a defined area. The process of seeing and seeing again, the first look versus the look beyond the superficial manifests ultimately as mastery of the medium.

Julie Gianotis shoots portraits, of many kinds; Joshua Holko is a landscape photographer; and Stephen A'Court shoots people, with a further degree of specialisation towards actors, dancers and those in the performing arts.

Whatever your niche, GP or specialist, enthusiast or aficionado, enjoy!

TS



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Canon 70-300mm IS

Stephen Robinson on the
Canon EF 70-300 mm f4/5.6 L IS USM



So, have you ever stood at the airport check in counter and thought, “Have I packed the right camera kit – and what have I missed?”

You packed and repacked the damned bag, you replaced one lens with another, sacrificed one item for two others, thought small and light but the struggle continued right up to the day of travel.

The “what to leave in” and “what to leave out” was a constant struggle between the seesaw between capability and practicality. At some point you thought, is there something I can buy to make the process easier?

Maybe you should have just taken a point and shoot and flagged the bag of tricks so carefully assembled?

Here in our latest “Real-Life Review” we ask Auckland professional photographer Stephen

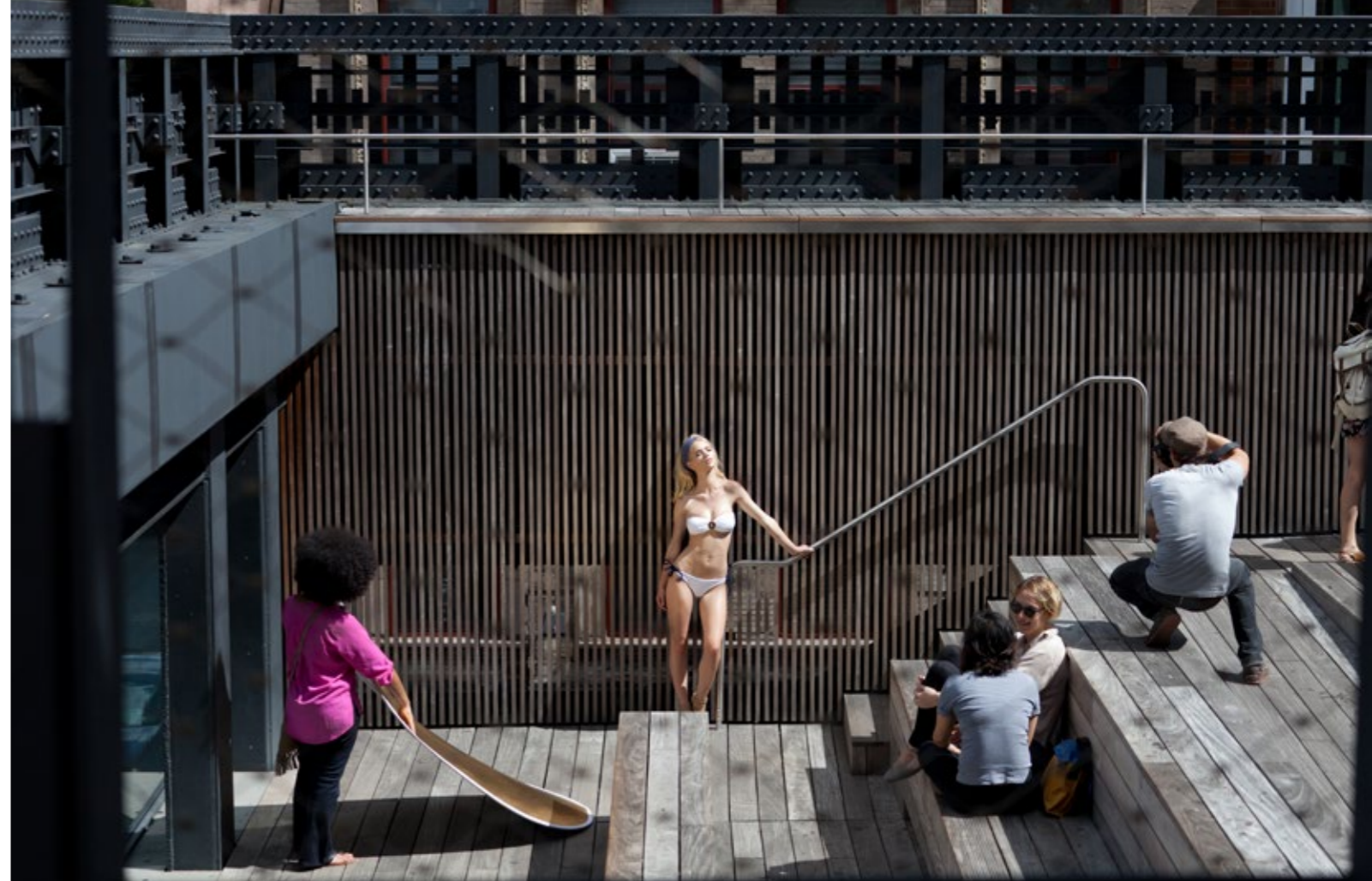
Robinson, about the purchase prompted by his recent trip overseas. How did it work out?

f11: So Stephen, tell us about the trip - and your packing dilemma?

SR: I was off on a five week trip to Canada/ USA, Montreal, Quebec, NYC and LA, a holiday – well as much as a photographer can take one – have camera will travel. This time I was ready and had given my travel kit some thought.

f11: You started with the bag – then decided how to fill it?

SR: My goal, ONE bag that I could carry ALL day with a smile, With some research and looking at the lenses I like to have in my every day bag, it was going to come down to 1 body and 3 lenses covering 16mm to 300mm with minimal extras plus my passport.



New York City. Canon 5D MkII with Canon EF 70-300 mm f4/5.6 L IS USM. © Stephen Robinson.

The bag of choice was a Crumpler Skivvy, holding a Canon 5D MkII with a 16-35mm f2.8 L and a 50mm macro f2.5 and I wanted one more lens that could cover the rest of the range out to 300mm.

f11: So you go lens shopping – what do you find?

SR: I find the lens that will change my life as a traveller - the stunning new Canon EF 70-300 mm f4/5.6 L IS USM. Why? Two things - fantastic image stabiliser and the fact that it's so much smaller than my Canon 300mm f4 L.

f11: How did that work out for you?

SR: It's amazing, sharp and compact and the Image Stabiliser is fantastic, I can hand hold down to 1/30 second at 300mm.

f11: Did you use it as much as you thought you might have?

SR: No, actually I kept on dreaming about my point and shoot!

f11: What are the best and worst points?

SR: Best: Being able to shoot at my favourite focal length – 300mm!

Worst: The weight – and the lens lock at 70mm, having to unlock this before shooting takes a bit of getting used to!

f11: Thanks Stephen, and welcome home.

See more of Stephen's work at www.stephenrobinsonphotography.co.nz

Olympus PEN EP-3

Downsize me!



*View from Te Mata Peak, Havelock North, Hawke's Bay, New Zealand.
Olympus PEN EP-3 with Olympus 12mm lens. © Tim Steele.*

This is my first Pen experience. Somehow the first models slipped under my radar, so I brought no baggage with me, had no frame of reference, no comparisons to make. So if you want to know whether or not you should upgrade from an EP1 or 2, I'm not your man. Maybe try the DP Review website?

For a while now I've had a nagging realisation that I should be auditioning smaller cameras as potential travel partners. No matter how many ways I assemble and reassemble a minimal DSLR kit for travel my belt and braces approach gets in the way and I can't crack even a modest ten kilo target. It's always a nightmare – what to leave out and what to put in, what to keep and what to lose.

So the new Pen attracted me, and here's why. First, it's EVIL and that's attractive – electronic viewfinder interchangeable

lens. So it's small, has a growing range of interchangeable lenses – including fast primes - and it's built like a premium brand Swiss watch. It has enough resolution for my needs, plenty in fact, and a full fat feature set seldom found outside of a full sized DSLR. That was my superficial, interview-the-brochure, search-the-web, ask-some-people-I-know small camera search.

This part of the search reveals an enormous range of exposure and metering modes, huge configurability even down to jpeg compression settings, and a host of creative settings – enough to please even the most technical of propeller heads. Me? Well I just want to take still pictures so I'm confining my remarks to that bit.

On closer examination things get better. The EP3 is sleek, quiet and focuses so fast its

imperceptible. I know that this is likely the result of audio engineering but the shutter sounds as sexy as a host of famous film cameras that all gave great sound and I never tire of hearing it. If there is any shutter lag, well it might be measurable but not by my eye, ear or trigger finger.

I've never been a fan of kit lenses, don't get me started as your eyes will glaze over long before my rant concludes, but these two are different. The 14-42 and 40-150 Olympus zooms available with the EP3 are small and light beyond belief. These are equivalent in 35mm film camera terms to 28-84mm and 80-300mm and I completely underestimate them until I shoot with them. In my 35mm film and DSLR frame of reference I mistake their size and weight for toys and fully expect to quickly migrate to the fast glass of the

prime lenses on offer. I was wrong, these two are sharp, offer good contrast and can be carried all day without your even knowing they were in the bag.

Then I try the 12mm f2 and I'm seriously smitten. As you've just deduced, it's a 24mm equivalent – a proper fast wide angle lens and damn it's good. A 45mm f1.8 will follow soon, that's a proper fast portrait lens – 90mm equivalent. Bring it on. There's also a 17mm f2.8 – 34mm equivalent in case you want to pit the EP3 against the Fujifilm X100's fixed moderate wide angle lens. Compare both before reaching for your magic plastic. Before we leave the lenses, here's something cool, image stabilisation features across the whole range – because it takes place in the camera body!

I've saved the best part for last. The optional EV-2 electronic viewfinder slips into the ▶

hot-shoe and transforms the EP3 from a point and shoot to a serious DSLR alternative. Early EVF's were truly awful, but this is the best I've ever seen. It's so bright and natural that in good light it often feels like an optical finder. In poor light, or strong backlight, it endows the user with super-human vision which allows focus and composition which might otherwise have to rely on guesswork. The absolute crowning glory is that one second after exposure the still frame pops up in the viewfinder – so 'chimping' in the viewfinder becomes a reality and it rocks my world! This is the single most compelling advertisement for an EVF and points the way forward for future capability.

Only a complete idiot would buy the EP3 – without this viewfinder. It is the defining accessory that turns the Pen into a mini-DSLR – albeit without the reflex part of the acronym, the size or the weight. At less than NZD\$300 the idiot would also have to be an unparalleled skinflint. Don't buy an EP3 without the viewfinder!

So you're asking, what are the pictures like? I can't speak for the RAWs yet as these are sitting on my hard drive waiting for Adobe to update Lightroom to version 3.5 which will process these. It's due any day now, and I'm looking forward to processing them. If the jpegs are anything to go by, they'll be great, as the 16x9 format jpegs I shot are usable right out of the camera and good enough to drop straight into *f11* with minimal interference from me.

The body, viewfinder, three lenses and a few spare SDHC cards fit into a bag that can only carry my smallest DSLR and one lens. All up, that same bag now weighs so little that I'm hardly aware it's on my shoulder and there is

enough horsepower contained to go out and shoot serious pictures. This little system is a serious contender, so let the interview process continue...there can only be one winner!

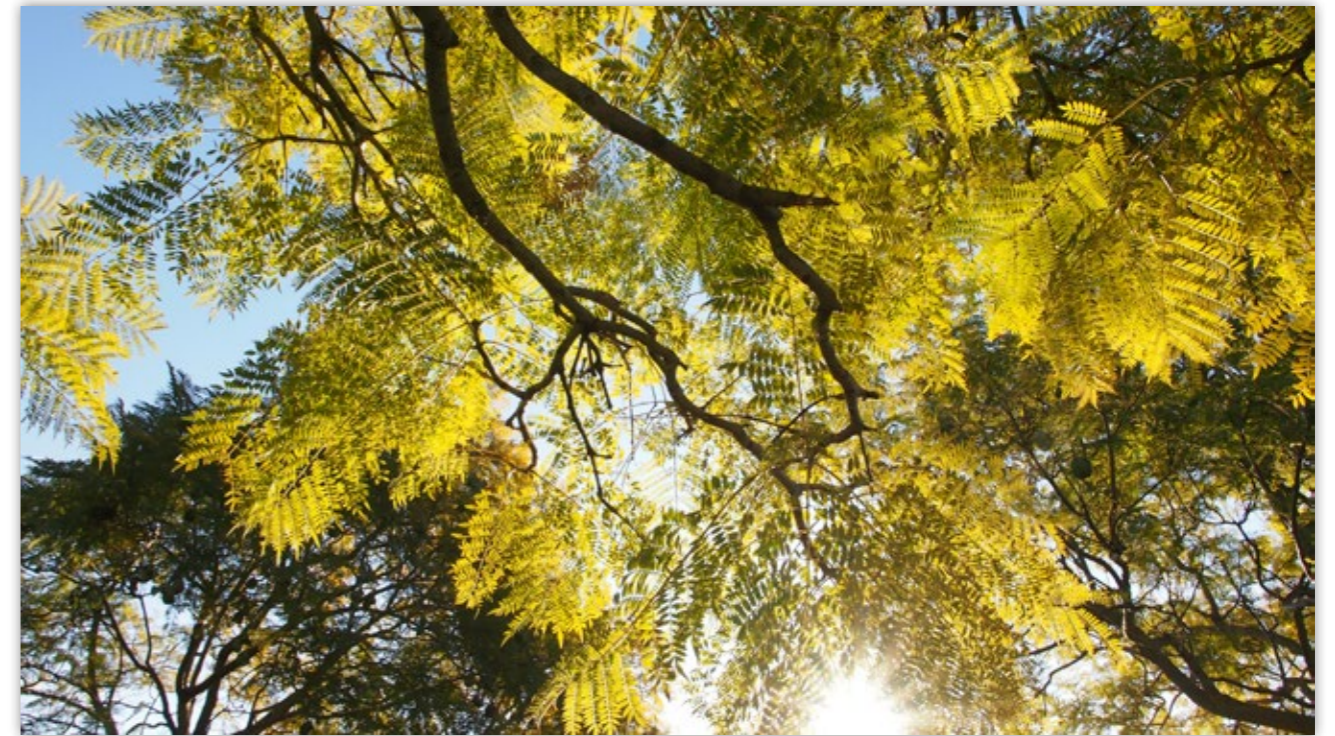
By the way, the EP3 is one of a family of Pens. Also check out the other models if you're after lower cost or greater simplicity without sacrificing the Olympus quality. ■

TS

Are You PEN Ready? <http://bit.ly/qIRDxR>



View from Te Mata Peak, Havelock North, Hawke's Bay, New Zealand. Olympus PEN EP-3 with Olympus 40-150mm lens. © Tim Steele.



Hawke's Bay, New Zealand. Olympus PEN EP-3 with Olympus 12mm lens. © Tim Steele.



Tractor detail. Hahei, Coromandel, New Zealand. Olympus PEN EP-3 with Olympus 14-42mm lens. © Tim Steele.

The power of frame and format

Part One

Not long ago one of the private students whom I mentor brought along his work and asked me to comment on it, to see what I could do to help. When I asked him what the issue was, he told me about how he was having difficulties with composition, and how he seemed to end up with more in the frame than he wanted. We talked about what he was trying to photograph – buildings - and what he was trying to say. He was passionate about the heritage buildings in and around his town, Invercargill, in particular the art deco buildings in the district. He wanted to record his town's heritage before it disappeared, and because he wanted to make a formal statement, I had been teaching him how to use his full-frame digital camera as if it were a view camera by carefully placing himself perpendicular, vertically and horizontally, to the front of the buildings in question. He has taken it to the nth degree, by building a platform on the back of his small truck, to enable himself to position himself at precisely right angles to the building. In doing so he has been able to see into the buildings in a way which is impossible from ground level.

Most view cameras, which tend to use either



*Yule House, Invercargill, New Zealand.
© Rodney Adamson, 2011.*

4X5 or 8x10 inch film, have an aspect ratio of 1:1.25, whereas the 35mm format is 2:3, or 1:1.5. The venerable Hasselblad and Rolleiflex use a square format, or 1:1. Believe it or not, our choice of format will have a huge impact, both visually and psychologically upon how a viewer reads the picture, and how he or she reacts to it. Using a view camera, the weapon of choice for many fine art photographers, including luminaries like Ansel Adams and Stephen Shore, requires you to work slowly and methodically, and plan your photographs carefully. It is a very formal way of photographing, and as a result, the photographs tend to be formal in content, approach and message. This frame ratio tends to lend itself admirably to architectural photography, which by its very nature is formal.

A rule then might be that the more formal the approach and message, the closer to square



*Basilica, Invercargill, New Zealand.
© Rodney Adamson, 2011*

you should go. Or, put another way, the less formal the approach, the further away from it you should go. The 35mm still camera format, developed by Oscar Barnack, the inventor of the Leica, has quite a different set of picture making principles. It is much more suited to an informal, 'decisive moment' approach, such as that honed to perfection by Henri Cartier-Bresson. HCB, as he is known, produced work which is anything but formal, relying upon the power of the moment. Had he used a view camera, with its formal aesthetic, the pictures would have been radically different, and the small moments, and themselves metaphors and allegories, would have been lost. The 35mm format, with its portability, ease of use, and functional spontaneity, lends itself to photographing life.

Whatever the film or sensor format in use, the photographer should plan his framing to allow for the final aspect ratio crop to achieve the

required effect based on the premise of this article - formality versus informality.

Any camera can produce a 1:1 or a 2:3 aspect ratio in the final image – providing this is envisaged and cropped for in the capture moment and allowed for in pre-planning the post production process.

The power inherent within the decisions you make regarding frame and format is part of your vision for that image, and certainly not limited by equipment.

Next month we will look at the power of storytelling within the panorama format.

TB

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OLYMPUS



Model Maria Jess, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.

Julie GIANOTIS

Portraitist

Julie Gianotis is an Australian professional photographer based in Sydney, New South Wales. Her business, Julie G Photography, specialises in creative and contemporary portrait photography. ▶



ANYTHINGBUTORDINARY



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f11: Hi Julie, welcome to *f11* Magazine. We're showcasing some of your fashion photography in this issue of the magazine, but you do a huge range of portrait work – is there anything you don't do?

JG: I'm passionate about all things portrait! I shoot family portraits, individual and couple portraits, engagement portraits, children's portraits, maternity portraits, corporate headshot photography, and fashion photography. Glamour is the only area I don't work within.

f11: Tell us about your entry into the world of photography, and the move into the professional arena?

JG: After painting for about 15 years, I felt drawn to photography as an alternative way to capture an image. I stumbled into wedding photography for around three years with a Sydney wedding studio before discovering that portraits were my passion. I then commenced my portrait studio, Julie G Photography, specialising in family portraits and corporate headshots. I explored fashion photography through collaborations with designers Rockstars & Royalty and Viktoria Novak Design. I love the theatrical feel of fashion photography and the myriad of challenges it presents.

f11: So how does your painter's perspective continue to influence your work?

JG: I find myself thinking like a painter when I photograph, I prepare the background or canvas, before positioning the person, then perfect the lighting, posing and expression. It's important for me to create a psychological element to my images, and as well as a theme, I often have a story in mind for the fashion images I create. This helps me as the photographer, and also helps the model to enter the required role. To ensure an emotional reaction by the viewer, I work on establishing a quality connection with each model, ▶



Model Peter J Morris, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.

before encouraging them to tap into an emotion. Working with mostly inexperienced models can be challenging, although I've found it an excellent way to understand and appreciate what a true art modelling is.

f11: You've begun to teach, tell us about this?

JG: During the last year I've designed one-on-one photography short courses for beginners to help de-mystify the camera and provide tips on creating more successful images. The one day courses cover basic photography and portrait photography and I also provide photography coaching. I find teaching both challenging and rewarding and really enjoy being part of each person's photographic journey.

f11: We've been discussing photographers who only shoot when the meter is running. Do you fall into this category or do you shoot personal stuff?

JG: Absolutely, I shoot for myself as well! In my personal work, I love exploring subjects of an abstract nature. I'm attracted to patterns and repetition in both the built environment and nature. I look for interesting subjects and try to view them from every angle, challenging myself to make the ordinary seem more extraordinary. I'm inspired by the depth and drama of the painters Gustav Klimt, Edvard Munch and Frida Khalo. Although I enjoy the technical challenges of photography, it's my endless fascination with people, and the search for new ways of seeing, that really inspire the artist in me!

f11: Thanks Julie! ■

www.juliegphotography.com.au

TS



Model Ksenia Vorobyeva, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.



Model Iulia Lungu, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.

Opposite page: Model Tess, Canon 5D with 50mm f1.4 lens. © Julie Gianotis. ▶







Model Jonas Jost, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.

◀ *Previous page spread: Model Nadine, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.*

Model Maria Jess, Canon 5D with 24-105mm f4 lens. © Julie Gianotis. ▶





Model Maria Jess, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.



Model Melissa Tan, Canon 5D with 50mm f1.4 lens. © Julie Gianotis.



Model Katharine Richardson, Canon 5D with 50mm f1.4 lens. © Julie Gianotis.



*De Havilland Chipmunk, Canon 5D with 24-105mm f4 lens. © Julie Gianotis.
A little self indulgence from the Publisher as this is one of Julie's personal works which was simply too striking not to find a home for in the magazine.*

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Joshua HOLKO

Dawn to dusk

A native of Melbourne Australia, and still resident there, Joshua Holko is an award winning, internationally known, Fine Art photographer who specialises in landscape, wildlife and nature photography. His passion is to capture the essence of the natural world and to express this in fine art photographic prints.

Joshua shoots around the world with his portfolio revealing images from Australia, New Zealand, Iceland, America and Europe. The closing months of 2011 will see him travel to Antarctica and South America. ▶



"Black Marbles". Outgoing tide at Kaikoura, South Island, New Zealand. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011. ▶



f11: Welcome Joshua, it's a great pleasure to feature your work in the magazine. Can you start by telling us about your choice of equipment?

JH: I am currently shooting primarily with a Canon EOS 1DS MKIII DSLR with a range of both prime and zoom lenses. I shoot from tripod whenever possible and use a Gitzo GT350LSV Carbon Tripod with a Really Right Stuff Ball Head and L Plate for my Camera. I also carry and use a Canon EOS 1D MKIV. My staple lenses are 17mm TSE, 24mm, 50mm, 70-200mm 85mm and 300mm.

I use a Gura Gear Kiboko camera bag – it is the best camera bag on the market and is able to hold all of my equipment and yet still meet airline carry on size restrictions. I use LEE Graduated Neutral Density Filters.

f11: Would you give us some insight into your approach and techniques at the capture stage, out in the field?

JH: I like to arrive at my shooting location well ahead of what I think will be the best light of the day. Almost all of my photography is done during the magic hour of Sunrise and Sunset so this inevitably means rising well before dawn or arriving well ahead of sunset. I like to 'work' an area, trying different compositions and different focal lengths whilst I wait for the light to change and hopefully improve. I will start with what first grabs my attention compositionally and then continue to refine the frame as I take more exposures. I shoot a lot and it's not uncommon for me to shoot 30 or more frames of a single scene and then choose the individual frame I prefer during my editing process. My photographs tend to be quite structured in their composition; and I am always looking for balance in my photographs. It's just the way I see.

I have heard it said that there are hunters and fishermen in landscape and nature photography. Hunters tend to go from location to location looking for subject and light. ▶



"Blue Berg". Photographed on the black sand beach near the Jökulsárlón glacial lagoon in Iceland. Icebergs carve off Europe's largest glacier the Vatnajökull glacier and are washed out a narrow channel to sea with the outgoing tide. The tide then brings them up and deposits them back on the beach before they are washed out to sea again where they melt. A storm was brewing out at sea when this photograph was

taken. The iceberg is backlit from the sun making it appear to glow within. This photograph was the winner of the 2011 World Extreme Environment Peoples Choice Award. It was also published in Wild and Color Magazine and won a Gold Award at the 2011 Australian Institute of Professional Photography Awards. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.

Fishermen tend to stake out a location and wait for the right light. I tend to have a foot in both camps depending on how I am feeling and the prevailing conditions. I try and do as much pre-planning as I possibly can starting with the general location I plan to shoot. I like to know where I am going and what it is I am planning to shoot. Once there I will adapt and go with my instinct and the light. I try to let the subject dictate the frame and keep my eye on what the light is doing. So much of landscape photography is about the quality of the light. I will let the quality of the light drive my photographs as much as possible.

f11: How about post-production and printing, what are your preferences?

JH: When I get back to my studio and start the image editing and selection I try and be my own harshest critic and only select the few frames that I feel really work for me. The editing process is quite subjective and painful as it can be hard to discard a photograph that just doesn't quite make it. On the other hand it's a wonderful feeling when an image pops up on screen that really does work. And to work it needs to have the right subject, the right composition and the right light. If the photograph ticks all three boxes for me then I will process the raw file and make a print.

All of my post production work is done in Adobe Lightroom. I make basic adjustments to my RAW files in Adobe Lightroom including white and black points, tone curve adjustments and sharpening but avoid heavy handed pixel level manipulation. I rarely, if ever, even open an image in Photoshop these days unless it's for soft proofing purposes. I do all of my own fine art printing on a Canon Large Format IPF6350 Pigment printer with Moab papers. Moab's Somerset Museum Rag paper is my personal favourite for all of my landscape photography. It's a gorgeous paper. My APPA prints this year that won Gold and Silver Awards were all printed on Moab Somerset Museum Rag. ▶



*"Ice Crystals". Mount Cook, South Island, New Zealand.
Canon EOS1DS MkIII with Canon 70-200mm F2.8L IS with Macro Extension Tube.
© Joshua Holko 2011.*

f11: What do you look for when you shoot nature – how do you see beyond the superficial first impression of a landscape?

JH: I am always looking for structure and leading lines in my photographs; it's just the way I see. Nature is inherently messy so it can be quite hard to find a sense of order amongst the chaos but its usually a sense of order that appeals to me when considering the composition of the photograph. Of course, the quality of the light is incredibly important in landscape photography and I am forever chasing the best quality light I can find. I am very patient when it comes to my photography and will return to the same location again and again waiting for the type and quality of light I want. I also look for complimentary colour and texture in my compositions. Texture is often lost in digital files on the internet; but translates very well into fine art pigment on paper prints. I have had quite a lot of comments from people who have seen my work on my website and subsequently attended one of my exhibitions that they had no idea how much more lifelike the prints are compared with viewing the digital files.

f11: How about future shows, publications or projects for 2012?

JH: Yes, I have an exhibition opening later this year at Source Photographica in Brighton that will consist of photographs exclusively from Iceland. I also have an exhibition opening at the Wilderness Gallery at Cradle Mountain in Tasmania on the 2nd December this year that will run for nearly twelve months. I am working on several other projects at the moment as well for late 2012 including my first book and a series of portfolios.

f11: Thanks Joshua, travel well and we look forward to seeing new work on your website and in the book! ■

www.joshuaholko.com.au

TS



“Well of Life”. A geothermal wonder; the blue pool is located in the remote Iceland wilderness at Hveravellir. What looks like ice around the edge is volcanic silica deposits and sulphur rises from the surface of the boiling water. This photograph was taken just after sunset and was a finalist in the 2011 World Extreme

Environment photo of the year award. It was also published in Wild and Color Magazine and won a Silver Award at the 2011 Australian Institute of Professional Photography Awards. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.





"Pot of Gold". Iceland. Canon EOS1DS MkIII with Canon 70-200mm F2.8L IS. © Joshua Holko 2011.



"Outgoing tide". Lorne, Australia. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.



"Waterfall of the Gods". Iceland. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.



"Ice Dolphin". Iceland. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.



*"Where the Elves Live". A distant rainbow at the volcanic region Landmannalaugar in Iceland.
Canon EOS1DS MkIII with Canon 70-200mm F2.8L IS. © Joshua Holko 2011.*



"Footprints on Mars". New South Wales. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.



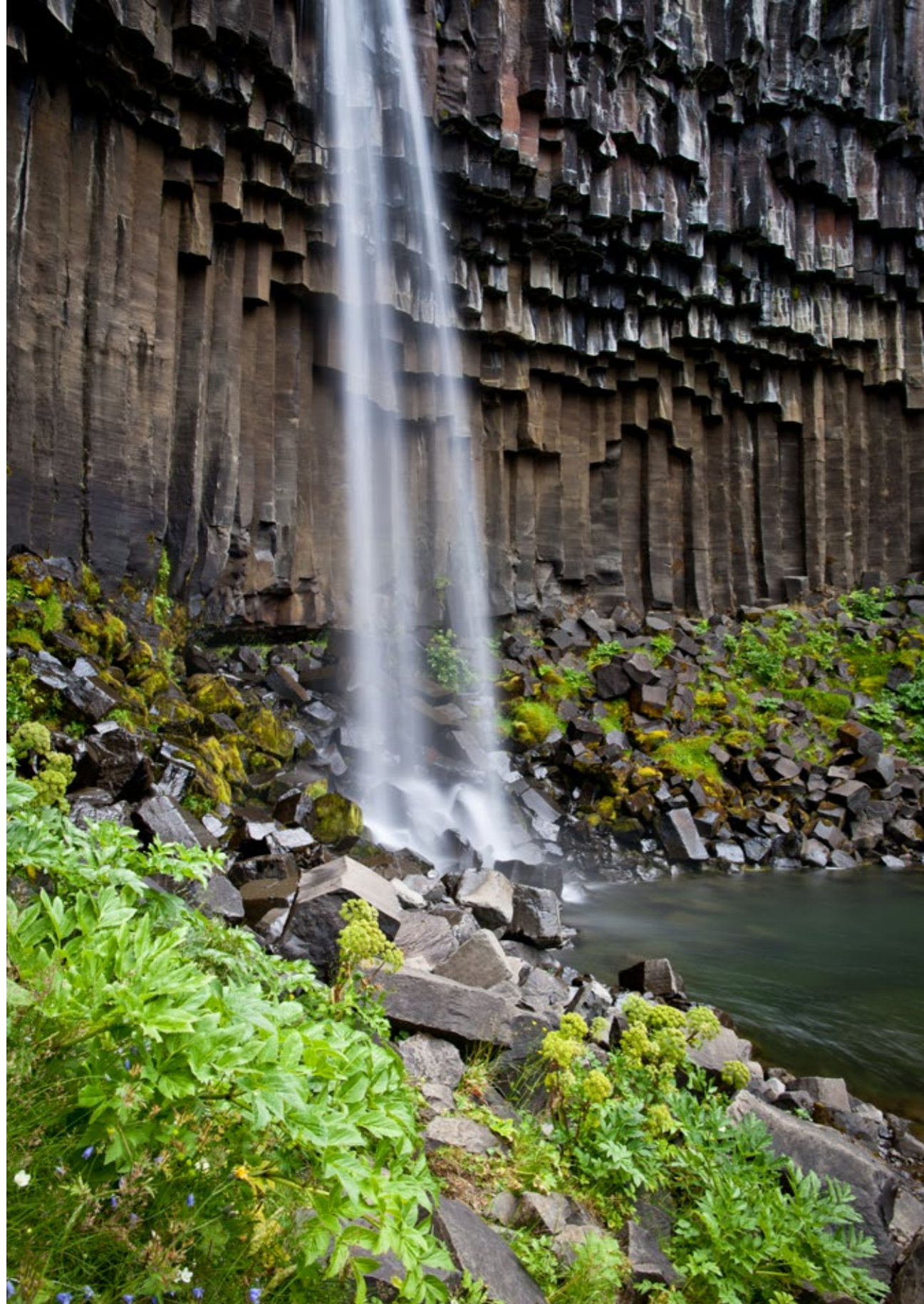
"Highway To Hell". Iceland. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.



"Walls of China". Mungo, New South Wales. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.



"Dragon Eggs". New Zealand. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.



"Inversion" Svartifoss Waterfall in Iceland. Canon EOS1DS MkIII with Canon 24mm F1.4L MkII. © Joshua Holko 2011.

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Stephen A'COURT

Toi - Portraits of Toi Whakaari alumni

Toi Whakaari: NZ Drama School is New Zealand's foremost training establishment for the dramatic arts. Toi Whakaari's vision is to lead in the training of actors, directors, technicians and designers in performing arts – nationally and internationally.

In a recent exhibition at Toi Poneke Gallery, Wellington dance photographer Stephen A'Court turned his lens towards theatre practitioners, both on stage and backstage. To celebrate the 40th anniversary of Toi Whakaari: NZ Drama School, A'Court captured a series of intimate portraits of selected alumni who have shaped the recent history of the stage and screen in New Zealand and beyond. These photographs, set in locations important to each sitter, gave the audience a rarely-seen insight into these interesting personalities.

f11 is fortunate to be able to showcase some of the 21 images from that exhibition, Stephen's gift to the school at its 40th Anniversary.

***f11*: Welcome Stephen, tell us a bit about these images.**

SA'C: First of all, they are a literal tribute to theatre and film. I've staged, lit and posed them as if the people were on stage. There's a carefully-placed light in the background, and there is a light like a spotlight on almost all the subjects. If you think about documentary photography – well, this is at the other end of the spectrum. These are constructed images. In that sense these photographs – and theatre and film – have a common link: The set has been dressed, and the people were made ready for their close-up.

***f11*: The style is certainly familiar, tell us about your influences and intentions around this work.**

SA'C: I am totally inspired by American photographer Arnold Newman. He said "Photography, as we all know, is not real at all. ▶

Sound designer and composer Thomas Press, photographed in a sound-recording studio at Toi Whakaari: NZ Drama School. Thomas Press graduated from Toi Whakaari with a NZ Diploma of Entertainment Technology in 2005. Nikon D3, f8.0, 1/80th, ISO 2500. © Stephen A'Court. ▶



It is an illusion of reality with which we create our own private world.”

People most often expect a camera to capture the real world. Newman’s view is that a camera interprets the world, and creates a new reality. In post-war America, in Life magazine and so on, Arnold Newman created a new thing: carefully constructed portraits of eminent artists in the environment. His novel approach was: he carried his camera and lighting equipment to his subjects.

So with this work I’m following Newman, in my own small way.

f11: Were these people as performers themselves easy to photograph?

SA’C: I was mostly dealing with people who are either writing or producing stories for the stage, or people who are accustomed to being in the limelight. So that’s what I went for – theatrical lighting on all subjects as consistently as possible – a literal tribute to the theatre, if you like.

I found some of the actors had difficulty being photographed as themselves – and not in character. Which is understandable. When I usually photograph actors, they’re in character. Under the lens this way – they’re exposed. And I think that comes across a lot in the series.

f11: Thanks Stephen. ■

<http://photoboy.photoshelter.com/>

TS

Toi Whakaari: NZ Drama School
www.toiwhakaari.ac.nz



Playwright and actor Arthur Meek, photographed in the auditorium at Downstage Theatre, Wellington. Arthur Meek graduated from Toi Whakaari with a Diploma in Professional Drama (Acting) in 2006. Nikon D3, f10.0, 1/50th, ISO 640. © Stephen A’Court.

Melbourne-based freelance Technical Manager, Production Manager and Light Designer Natasha James, photographed in the wings of the St James Theatre, Wellington. Natasha James graduated from Toi Whakaari with a NZ Diploma of Technical Production in 2000. Nikon D3, f13.0, 1/160th, ISO 1250. © Stephen A’Court. ▶





Film director Louis Sutherland photographed on the job - on the set of a television commercial in downtown Wellington, for an Australian advertising-agency client. Louis Sutherland graduated from Toi Whakaari with a Bachelor of Performing Arts (Acting) in 2003. Nikon D3, f5.6, 1/2500th, ISO 500. © Stephen A'Court.



Actor Jacob Rajan, founder of the Indian Ink Theatre Company, photographed on the bare stage of the St James Theatre, Wellington. The theatre contains distinctive, ornate pillars and opera-boxes. Jacob Rajan graduated from Toi Whakaari with a Diploma in Professional Drama (Acting) in 1994. Nikon D3, f11.0, 1/160th, ISO 640. © Stephen A'Court. ▶



Film & theatre designer and director Jessica Sanderson, photographed in the building where she works in downtown Wellington. Jessica Sanderson graduated from Toi Whakaari with a Bachelor of Performance Design in 2009. Jessica is affiliated with Te Atiawa, Ngati Kahungunu me Te Ati-Haunui-a-Paparangi. Nikon D3, f13.0, 1/250th, ISO 400. © Stephen A'Court.



Actor and director Sophie Roberts photographed at the auditorium-entrance at Downstage Theatre, Wellington. Sophie Roberts graduated from Toi Whakaari with a Bachelor of Performing Arts (Acting) in 2007. Nikon D3, f11.0, 1/80th, ISO 400. © Stephen A'Court.



Theatre, film & television actor Brooke Williams photographed just off-stage at Downstage Theatre, Wellington. Brooke Williams graduated from Toi Whakaari with a Bachelor of Performing Arts (Acting) in 2006. Nikon D3, f14.0, 1/160th, ISO 640. © Stephen A'Court.



Canada-based New Zealand playwright David Geary photographed in the Adam Art Gallery, Victoria University of Wellington. David Geary graduated from Toi Whakaari with a Diploma in Professional Drama (Acting) in 1987. Nikon D3, f10.0, 1/100th, ISO 500. © Stephen A'Court.



Portrait of actor and director Jonathon Hendry outside the Nola Miller Library at Te Whaea, the home of Toi Whakaari: NZ Drama School. Johnathon Hendry graduated from Toi Whakaari with a Diploma in Professional Drama (Acting) in 1988. Nikon D3, f7.1, 1/50th, ISO 1000. © Stephen A'Court.



Leading NZ actor Jennifer Ludlam photographed on the set of *August: Osage County*, at Circa Theatre, Wellington, in April 2011 within minutes of going on stage, in her momentous role of Violet Weston. Jennifer Ludlam graduated from Toi Whakaari with a Diploma in Professional Drama (Acting) in 1970. Nikon D3, f7.1, 1/30th, ISO 800. © Stephen A'Court.



Sound engineer and music editor Nigel Scott, photographed at Peter Jackson's Park Road Post Production, Wellington. Nigel was a music editor for the multi Academy Award winning *The Lord of the Rings* trilogy and music coordinator for *King Kong*. Nigel Scott graduated from Toi Whakaari with a NZ Diploma of Technical Production in 1995. Nikon D3, f8.0, 1/8th, ISO 2000. © Stephen A'Court.

Assumptions of mystique

As photographers enter the new fields that their toys invite them into, they are suddenly confronted with terminologies and practices that seem almost too formidable to embrace.

Yet by a strange coincidence the photographer takes in skills and experience that addresses those concerns. Sometimes it is knowing a little of the context and history that helps.

Filmmaking is an area that attracts many photographers. They realise that the toys to capture some pretty good looking 'footage' are already in their bag.

Interestingly, the language around telling stories in video is now often contradictory. Filmmaking is a term historically related to film but now often out of context within a process rarely using film. Footage relates to the length of film or tape.... again becoming redundant with non-linear capture and edit processes.

Yet there are terms new to photographers which now enter their environment which traditionally have been highly specialised crafts in the post production film industry.

The big kahuna, in terms of new terms for photographers, is Colour Grading.

In film terms, cinematographers did a huge amount to light, filter and frame what went on in front of them. Documentary was a bit more 'seat of the pants' but with the same intention. After film was processed and printed and perhaps scanned it went into grading

where others more remote from capture, or even editing, made sure it matched across film stocks, lighting and cameramen and looked good.

As this was such a critical and skilled task in a relatively simple and primitive technical environment, the colour grader was lauded. He or she was one key person who could enhance the whole 'look' and 'feel' of a production, and imbue a finished product with higher production values simply through their own ability.

The arrival of video and new broadcast standards created yet another set of requirements, and technical grading became an even bigger conformance factor adding more to the surrounding mystique.

Photographers have had a parallel experience which has equipped them well for this new environment.

In the film era, many photographers were already building their own 'colour grading' experience. Commercial shooters were mostly using 'chrome' (colour positive or reversal film) and standardising on viewing conditions so we all saw the same image – photographer, art director, and pre-press. We controlled by batch selection, filtration adjustment, and the processing standards upheld by our E6 processing laboratory.

Wedding and portrait photographers used colour negative film, controlled lighting and exposure and relied on in-house or other labs to perfect their colour and shot to shot consistency. Colour printing built new skills of evaluation and consistency: knowing how the Chromega, Durst or De Vere functioned was able to precisely enhance what the photographer was seeing in the camera.

A sensitivity to, and language around, colour was developed that was not lost as digital entered our realm. We realised monitors had to be standardised and calibrated and learned what 'colour-space' meant.

So, as photographers adopted digital they also embraced new tools such as Adobe Photoshop and further enhanced their ability to see and exploit greater control over colour. They became 'Colorists', to use a film industry term – and correspondingly, American spelling.

So the transition to colour grading in the moving image need not be as scary as one might imagine. Apple's new Final Cut Pro – FCP X, contains a powerful new Color Board which enables easy control of colour, saturation and exposure – all the stuff you do now in Photoshop. It enables this to be done separately in highlight, medium tones and shadow, it even includes histograms – all the stuff you already know.

Take a free training series from Color Grading Central on Vimeo <http://vimeo.com/26362011>

Then listen to Stu Maschwitz as he explains why 24p is such a unique frame rate and how simplicity of idea, content and execution is king in any production...

<http://tinyurl.com/3sv43p9>

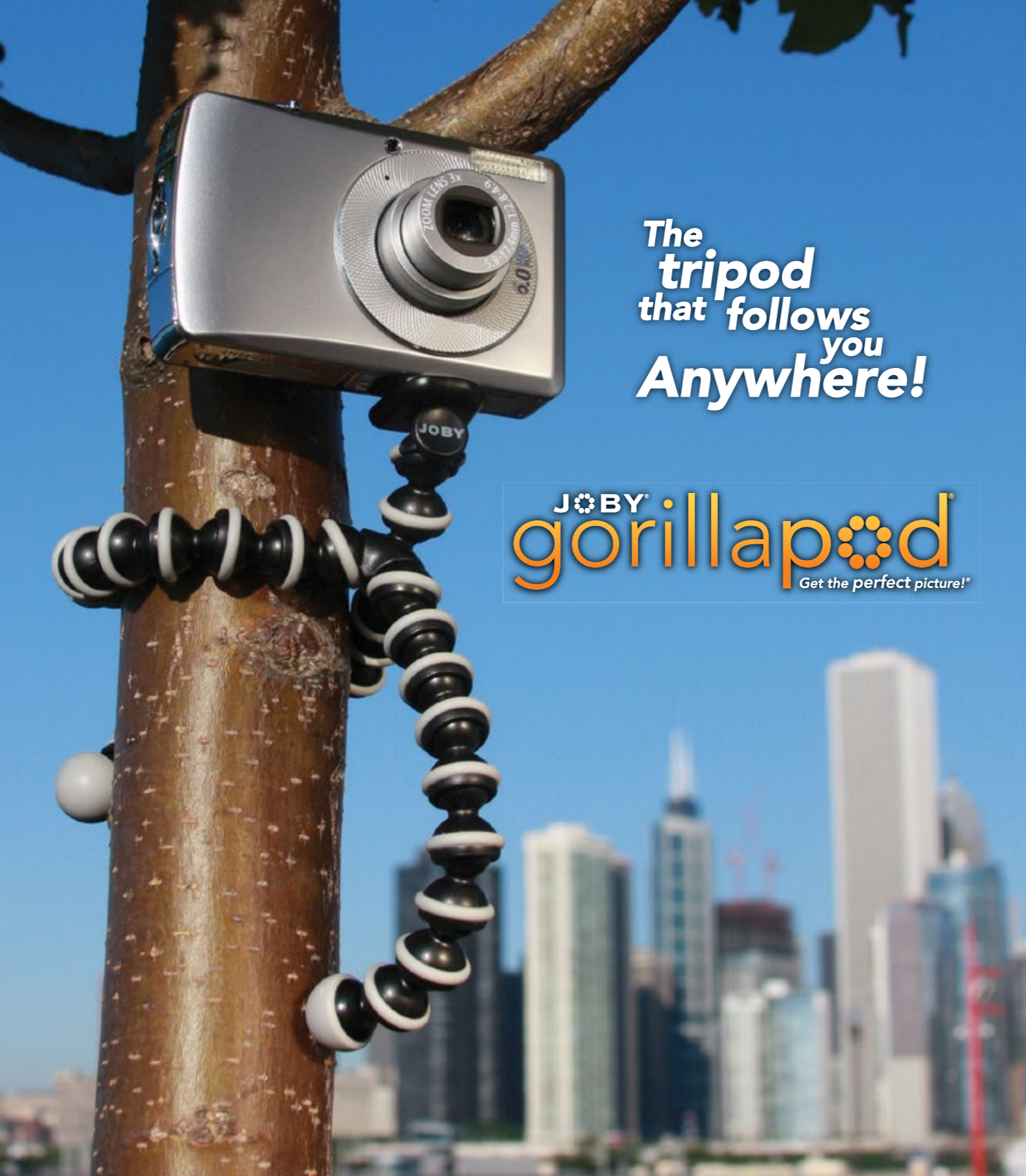
Stu also happens to be a writer, director and editor, well respected blogger – ProLost, and software director of Red Giant Software.

So to finish off all you need to know about colour grading, have a look at these free Vimeo clips, also by Color Grading Central and demonstrating Red Giants' Magic Bullet colour grading software..

<http://vimeo.com/29446900>

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The last month has been all go with ACMP in association with Sony presenting Projections 2011, our annual Emergent Photographer Competition.

This year's overall winner is Jason Morey with his photo series titled 'And then'.

Jason Morey had this to say about the series:

"'And then' is a photo series which explores the relationship between cinema and still photography. Through cinematic lighting and staged composition, I've recreated moments from contemporary films which flaunt strong emotive characteristics. The scenes chosen come from movies that appeal to my generation and the models which appear in this series.

To appropriate these scenes as my own I have used homes and public sites around Hobart as locations, with my close friends modelling rather than actors. I like to think that this series can be viewed as movie stills, photographs and possibly real life. The aim of my project is to provide the audience with a collection of tense images that ask – what has, what is and what is about to happen?"

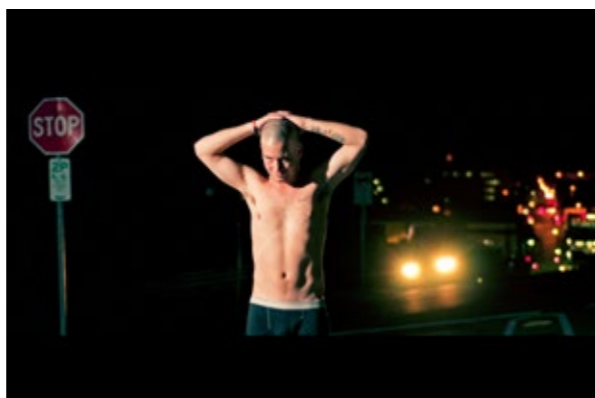
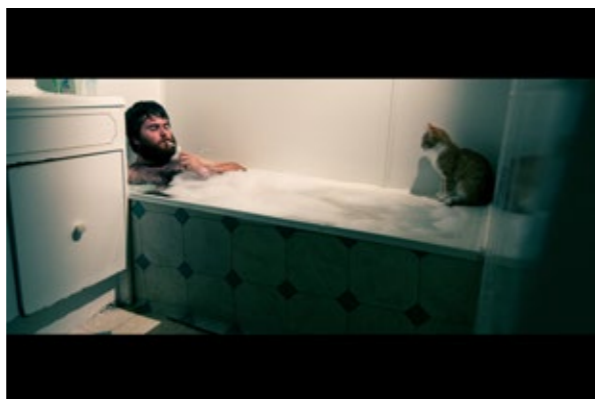
For more information on Projections see

www.theprojections.com

Sacha Walters

ACMP Administrator

www.acmp.com.au



Trees of New Zealand
Peter Janssen,
photographs by Mike Hollman
Hodder Moa
ISBN: 978 1 86971 219 8
NZ \$69.99

A generous coffee table book offering individual portraits of some of New Zealand's most remarkable and sacred trees. These are the trees of legend and folklore, like the 800 year old Pohutukawa at Cape Reinga, 'the place of leaping', at the tip of the North Island.

In 208 hard bound, dust jacketed pages the book reflects on the history and the hardships endured by these famous trees and recognises their individual significance to different communities. It's not a textbook, it's a pictorial celebration of the heritage of some of our flora combined with insightful and informative writing from Peter Janssen.

Photographer Mike Hollman has been shooting quietly as a freelance for two decades, only recently coming to prominence is his first showing at the 2011 NZIPP Iris Awards where he took home a number of awards. Mike's work has previously been featured in a number of books.

Perfectly timed, priced and packaged for the Rugby World Cup 2011 taking place in New Zealand this month, this delightful little book will be a take home keepsake for New Zealanders and international visitors alike.

It takes a peek at a rugby-mad nation literally through, around and beyond the goalposts that dot the landscape. Photographer Fay Looney is well known after 30 years in the NZ professional community, and is a past-president of the NZIPP. The pictures in this book show the same careful and loving observation as all of her previously highly successful books.

Fay's delightful eye for light and landscape and her complete fearlessness when photographing people are both evident in all of her photography. This book is no exception, and it's very hard not to like.



New Zealand through the Goalposts
Fay Looney
New Holland Publishers NZ Ltd
ISBN: 978 86966 295 0
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- A student eager to learn from the pro's
- A working photographer, keen to network and build your contacts
- Keen to learn from experts and industry professionals from around the world
- Seeking inspiration from those in the know, including your colleagues
- Eager to view the latest equipment at our

accompanying trade show

- Love the idea of a three-day adventure that's all about photography and the industry (and is also tax deductible)
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All details and booking information at:
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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.



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One lucky *f11* subscriber can make room on their coffee table for their very own copy of 'Trees of New Zealand'! The book was reviewed on page 71 of this issue of *f11* Magazine. Our thanks to Hodder Moa and Hachette NZ for generously providing this prize.

Email admin@f11magazine.com with the word TREES in the subject line of the email if you'd like to be in the prize draw.

You must be a subscriber to be eligible for the prize draw, and we will be checking before awarding the prize, so if you have not yet subscribed please remember to do so before entering by email!

Email entries must be received by 28 October 2011.

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OUR SEPTEMBER SUBSCRIBER PRIZE DRAW WINNER!

The winner of the Nik Silver Efex software kindly supplied courtesy of C R Kennedy Ltd was subscriber Lydia Jensen from New Zealand. We have notified the winner and her software will be on the way soon! Congratulations Lydia, well done!

Beyond the digital SLR

The convergence of photography and moving images was envisioned, desired and shaped by a few technology giants. This amalgamation is now continuously marketed by camera manufacturers. A galaxy of appendages are adopted, praised and reviewed on gazillions of blogs or frenetically “liked” by the Facebookians. In the process – one of creative growth and unparalleled collaborative spirit – photographers discover film making. Self-proclaimed film makers are made overnight and adulated on the internet. The experienced image craftsmen roll their eyes and shrug even though a growing number of them simply embrace the coolest new tools and carry on doing what they know best.

The common thread in this recent brouhaha is a revamped, up-tched version of the same old tool: the single lens reflex. However, beyond the pimped-up camera, digital SLRs are a testament to the deep value we attach to communicating with one another, but also, more prosaically, when seen from the enablers’ angle, the importance given to technological advancements in the maintenance and life support of the insatiable consumerism which defines our era. So much so, that it seems the DSLR as a tool for idea-production is already being supplanted by other devices.

What lies ahead of the DSLR are ubiquitous production tools which double up as viewing and re-transmission platforms. They are television broadcast trucks, in your pocket, tech leeches with a propensity to geo-locate,

ever present hubs which empower one to document, edit, share and view both the mundane and the extraordinary in life. I’m not even sure if the word smartphone is complete enough. But it’s clear, we have moved beyond the digital SLR.

Another aspect of this evolving convergence is its impact on traditional models of licensing. Unease persists between the tried, and still valid, rights-managed and micro-stock models. Professional photographers will increasingly be put in the same basket as the guy in the “I-know-a-guy-with-a-camera” sentence. Image buyers will frequently argue that if they can’t get you to hand over your work for free, some other guy – arguably smarter – will do it for free because doing so represents a massive benefit to them to have a credit next to their picture or footage, as it will be seen by so many people... Yawn.

The ubiquitous nature of the post-SLR platforms means that the vast majority of electronic visual content is produced with no commercial intent. For most, the content is utilitarian, the product of play or another form of social interaction. As such, these creations’ commercial potential isn’t zero, but those who produced, uploaded and shared it with the world will continue to exert great – albeit passive – influence on all classic models of monetised interaction between the creators and consumers of creation.

Unless you are an HD DSLR devotee and early adopter already in the know, the following



tools are a testament to the premise that we are past using video-enabled photographic tools as a means to tell visual stories.

One such tool is the OWLE Bubo a clever accessory which turns an Apple iPhone into a more stable filming platform.

<http://bit.ly/rjtvWX>

Also check out the Bubo in action here:

<http://bit.ly/nMqifH>

VeriCorder 1st Video is no Avid or Final Cut Pro but it’s must-have software for it facilitates the complex tasks associated with the editing of moving footage.

<http://bit.ly/osZUil>

Another tool is the interesting, powerful and very affordable Almost DSLR software <http://bit.ly/nmkfx7> which allows for greater video control.

Cinematographers who broke their main camera and want to use their iPhone as a backup will enjoy the EnCinema 35 adapter. Who said using an SLR lens on a telephone would never happen?

<http://bit.ly/p7rEpD>

Have you created compelling stories using something other than a DSLR? Do you want to share it with our readers? Please email me and we’ll feature your work next month. Until then be safe in the nascent New Zealand Spring.

Karim Sahai

karim@f11magazine.com

www.karimsahai.com

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

AIPA

In order to be successful you need to be constantly looking ahead, learning new skills, and preparing for the future through innovation and experimentation. That was one of the re-occurring themes at this year's Image Nation photography conference.

The photographic landscape has changed drastically in the past decade. Shifting from analogue film to digital capture has revolutionised our industry; but that was just the beginning – there are numerous game-changing technologies on the horizon (CGI and 3D for example).

If you're operating a commercial photography business then it's simply a matter of 'adapt or die'. This is nothing new of course – businesses have always had to keep abreast of the latest social, cultural and technological developments in order to survive and prosper. However, the intensity and speed with which our marketplace is now changing is enough to make any pro photographer's head spin. When you're a sole trader it's hard enough juggling the shooting, production, marketing and financial maintenance roles. Preparing for the next 'big thing' or learning how to effectively utilise new products and software is often overlooked, and as a result many photographers are constantly playing catch up.

Here at the AIPA we're doing what we can to help photographers stay ahead of the curve. One of the association's main strategies has always been to keep commercial shooters informed by disseminating relevant and timely information through a variety of channels. For a number of years the NZ Photographers Yahoo! group and our own internal AIPA Members

forum have proven to be very useful in this capacity. More recently the AIPA Facebook page:

(www.facebook.com/aipa.org.nz),

Twitter account:

(www.twitter.com/aipa_org_nz)

and Linked In group

(www.linkedin.com/groups?gid=4053851)

have all been created as a means to share the latest industry info with an even greater cross-section of the photographic community.

However, this approach is somewhat limited as it's entirely passive. So in the not too distant future the AIPA will be looking to provide more practical, hands-on support through the implementation of education initiatives – i.e. regular seminars, workshops and even night classes. We'll be starting off small and closely monitoring each programme in order to ensure that we're delivering a service that meets the needs of today's pro photographers.

If you'd like to take advantage of these industry specific training programmes then I would highly recommend joining the AIPA, as members will be given the opportunity to book first at discounted rates.

Aaron K

AIPA Executive Director

Upcoming Events

November

AIPA GearFest 2011

Come along to White Studios in Auckland on Saturday, November 26th and discover all the latest and greatest photographic products and accessories from New Zealand's leading suppliers. There will be lots of demo equipment to try out, professional models to photograph, mini-seminars to attend, plus plenty of special offers and spot prizes. The event is free and all photographers are welcome.

Lighting the easy way

Flash Basics Part 4 On and off-camera



Getting your flash 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 four in a five part series on using your detachable SLR flash creatively. Part one covered flash to ambient ratios. Part two covered "shutter drag". Part three covered bounce flash. You can read them by visiting www.f11magazine.com to view earlier issues.

This instalment is going to cover off-camera flash. By now you should have a good understanding of how your flash affects your exposure, how to balance it with the ambient light and how to bounce it off nearby walls or ceilings to make it look like a much larger light source. All of this stuff becomes easy when you practise.

It's worth taking a little step to the side here for a moment. I often hear people say that they don't need to understand flash photography as they're "natural light photographers." I've never met a skilled natural light photographer who isn't also a reluctant master of flash photography. That's simply because the best way to understand, see and learn to control natural light is to first teach yourself about light by mastering flash. So even if you're a "natural light" shooter, this stuff is well worth

the effort. I guarantee it'll make you a better natural light photographer.

So what's the deal with off-camera flash? As long as your flash sits on the hotshoe of your camera, it will always be fixed in position relative to your lens. Every landscape-oriented photo you take will be lit from above and every portrait-oriented photo will be lit from the side. And not by much, as your flash is only a few centimetres away from your lens.

That means that your photos will always have that slightly 'over-flashed' feel to them. I don't necessarily mean they'll be over-exposed, just that they'll have a fairly flat standard look. Pretty much the same as if you'd taken them with a compact point and shoot, rather than a \$10,000 SLR getup. The point of all this gear we use is that it gives us significant advantages over compact cameras. But with our flashes on the hotshoe, all our gear isn't giving its best.

I've shown you how you can make the most of on-camera flash with bouncing and shutter-drag techniques, which are essential tools in any photographer's technique list, but to really make the most of your lighting, you need to get your flash off-camera.

This means you'll get separation of your flash from your camera and lens.

But if your flash isn't in the hotshoe, how do you fire it? There are several ways. ▶

Easiest: If you're lucky, you won't need any extra equipment. Your camera's popup flash might fire your flash, even on TTL. Check out my video for how to set this up using Nikon's amazing "CLS" lighting system here:

<http://bit.ly/pMxON9>

Some Canon, Sony and Olympus systems also have wireless flash functionality. If you have two Nikon flashes (or Canons for example) then one flash in the hotshoe can also act as the "Master" to control, and fire, the "Slave" anywhere in range. These two flashes may be the same model of flash, just set to two different modes. So if you shoot a top-end pro SLR that doesn't have a pop-up flash, you may still be able to do this.

Easy: An off-camera cord. This is a simple piece of gear that has a male hotshoe on one end that goes on your camera and a female hotshoe on the other for your flash. Check out my video summary of off-camera cord use here:

<http://bit.ly/nPpQos>

Make sure you buy the off-camera cord that works with your camera and flash or you might not get the TTL metering you're going to want. You can get them either made by the manufacturer (Canon, Nikon, etc) or straight out of China. The Chinese versions are always cheaper but many aren't made with the same attention to detail so do check this before choosing. You can use a PC cord instead, but I'm only going to suggest you use TTL as you have to set your flash manually with a PC cord.

Advanced: You start getting into significant investments when you go to wireless TTL systems, but the advantages are total reliability, considerable range and incredibly versatile functionality. The gold standard for off-camera TTL wireless flash at the moment is the Pocket Wizard Flex system. Radiopoppers also do a really cool alternative that I think comes in a little more affordably too.

You can find out all about them here:

<http://bit.ly/VxOvp>

<http://www.radiopopper.com/products>

There are some other wireless systems like the Elinchrom Skyports but as they're mainly designed for studio systems, they don't work with TTL.

I prefer to use my Nikon's CLS system and always ALWAYS carry an off-camera cord just in case something goes wrong. It's essential if you're a pro photographer or anyone who takes their shooting very seriously to always have backups. An off-camera cord is the perfect backup for wireless gear.

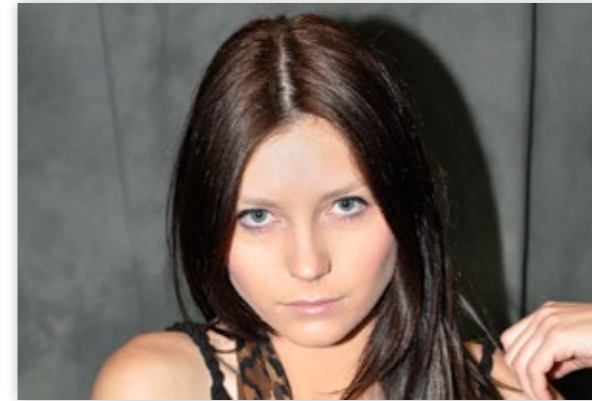
On the right hand page you can see some almost-straight-outta-the-camera examples I shot at a tradeshow recently...

OK. So that's the how. Now for the why.

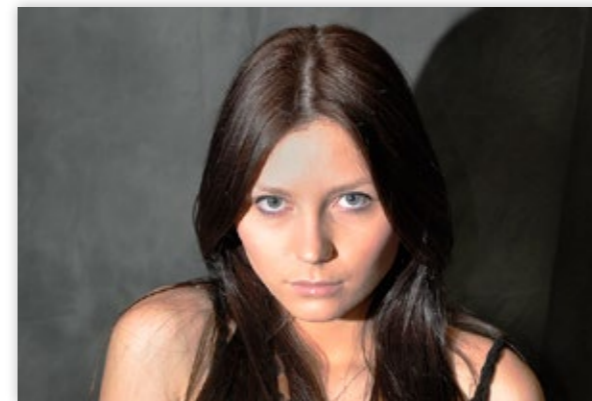
Natural light very rarely comes from right next to your eyes, which is my theory for why photos taken with on-camera flash look so characteristically slightly out of place. When we get our flash off-camera we start to be able to mimic the light that's all around us that comes in from oblique angles. Light isn't always the same size either; that's to say that sometimes a light source is tiny, like a candle or a torch and sometimes it's huge, like a large skylight or window. When we get our flashes off the hotshoe it also gets a lot easier to change the size and shape of the light as well as its direction.

That's going to be my topic for my final instalment next time around when I'll dive in detail into using off-camera flash. ■

James Madelin



This is on-camera flash. I think my model Sinead knew what it would look like, so decided she wasn't happy.



Now for off-camera flash with a Nikon SB800 fired wirelessly by the popup on my Nikon D90 held at arm's length. Again, not pretty.



Here's an example of a super simple off-camera photo where I'm holding an orbis® off to one side. You can even see my light source in the photo... but note how pleasant the light now looks on her features, with a soft fall-off that's much easier on the eye and much closer to the way natural light might fall in through a window. The light in this photo is so much better than the light with bare off-camera flash thanks to using a larger lightsource, like a small softbox or in this case my orbis® (see links).

Links, resources and cool lighting sites:

<http://bit.ly/nas7dO>

<http://bit.ly/VxOvp>

<http://bit.ly/qU5OYP>

www.orbisflash.com

www.lumiquest.com

www.honlphoto.com

www.youtube.com/enlightphoto

<http://bit.ly/buRGyb>

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

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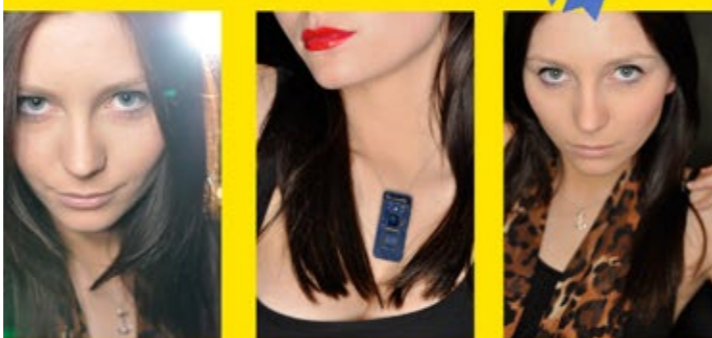
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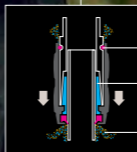
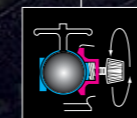
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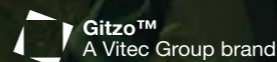
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The NZIPP qualification process exists as a quality control gateway to the institute so that before any photographer can advertise themselves as an 'NZIPP Qualified Photographer' they must first submit a portfolio of work and have it judged, and passed, by a panel of NZIPP judges. As the Wedding Director, one of my responsibilities is overseeing the Wedding Qualification (or 'Q') Panel as it meets four times a year to assess submissions. I thought this month I'd give you a glimpse behind the scenes of our most recent 'Q' assessment round.

On the Monday following the deadline we meet up in the back room of a café in Tauranga. The albums are coded with a PIN number so they're completely anonymous. We pile them up on the table, order coffees and make a start.

The first album is opened and we all stand around to look. The first image causes discussion as it is a close up of the bride's face and it is focused on her eyebrow, not her eyelash as expected. But as we turn the pages the panel members are saying things like "The colour is consistent" "There are nice moments caught" "There's a good range of focal lengths used throughout". One judge points out some chromatic aberration in one image, another comments on the flattering choices the photographer has made with their posing. We all agree that the family photos are not as strong as the others in terms of lighting but they're fine. The album is a clear pass.

And the coffees arrive.

The second album is opened. The first spread is black and white and looks promising but

turning the page we see very salmon coloured skin tones and it gets worse as we go through. The colour management has let this album down badly. There are some good things about the album, the coverage and the rapport with the clients are both good but at the end of the day the colour has not been managed to a professional standard and we can't pass it. We pause to debate whether the photographer did the colour themselves or outsourced it to the album company but in the end it doesn't matter. We're professionals and when it comes to what we present to our clients the buck stops with us.

By the end of the morning we've judged five albums. The coffees sit half finished, abandoned in the heat of a discussion that required some hand waving. The panel of judges have commented on good rapport, great use of light, flattering posing, consistent colour management and great storytelling. And they've made suggestions about improvements too. Once the paperwork is processed NZIPP will have three new 'Qualified Wedding Photographers' and they can be justly proud of that achievement.

The NZIPP 'Q' is not an easy standard to meet... but then if it was, probably no one would bother.

Nicola Inglis
NZIPP Wedding Director

The next Q deadline is November 15th 2011 and you can read more details about the requirements here: <http://bit.ly/r135wM>

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The Essentials

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Leopard or Lion - A Tale of Two Systems

With great anticipation I was one of the first in line to download Apple's shiny new OS.

Not too much anticipation though, past experience has taught me that a wee bit of caution can be a good thing when one's livelihood depends on the Macs running like proverbial clocks.

A fresh new partition was created and a clean install done in very little time. All of the usual apps and suites followed and it was time to test drive the new cat. The first thing that struck me was that Lightroom was running very slowly and Nikon's Capture NX2 couldn't get past the splash screen. Next I discovered my X-Rite monitor calibrator was behaving very badly. So far, not so good.

A quick search turned up this little gem on Adobe's main site:

Known Issues regarding Adobe products on Mac OS 10.7 Lion

What's covered:

- Global issues
- Files stored in Library folder
- Java Runtime isn't installed by default
- Crash Reporter delays
- Scrolling behavior is opposite of expected
- Rosetta not supported

- Support for Mac OS 10.7 new features
- Product-specific issues
- Acrobat family
- Adobe Drive
- Adobe Connect
- Contribute
- Dreamweaver
- Fireworks
- Flash Builder
- Flash Catalyst
- Flash Player
- Flash Pro
- Illustrator
- Photoshop Lightroom
- LiveCycle
- Photoshop
- Premiere Elements
- Adobe Premiere Pro

In addition to this Nikon cautioned that photographers using their software (Capture NX2, View NX2 etc.) should not upgrade to Lion until the next major release. At the time of writing there is no release date for NX3 set...

It ended before it had even begun, and well before I discovered most of Lion's "more than two hundred new features".

Without properly functioning key apps and without colour calibration there was no place for Lion in my workflow. I've since signed up to receive the new calibration software as soon

as it's available, but if there's anything to the rumours (Google: Lion, Adobe, issues) I may have to wait until the next release (read costly paid upgrades) of Adobe and Nikon's finest become available in the months to come before Lion can become a viable day to day proposition. All in all a disappointment, but not really a surprise.

There is a silver lining to the cloud however and it comes in the form of Apple's new server product. A low cost download (\$49.90 USD), Lion Server installs over your Lion OS and turns any surplus Mac into a fully featured server.

The all-new Server app is the control panel for all server functions, and is simple and intuitive to set up and use. A setup assist and, help and tutorials make configuration simple and services light up green when they are correctly configured and running.

Administration of features and services such as users and groups, file sharing, calendar, email, contacts, chat, Time Machine, VPN, web, and wiki services can be handled locally or remotely quickly and with ease. The app proactively reports on activity, performance and problems (both immediate and potential) often using easy to read graphs and makes it easy to keep your finger on your server's pulse.

It's a great way to connect all of your Apple devices to one another and synched up. So far it's behaved very well, probably because there is no third party software on this particular machine.

Whether you need a server is, of course, quite another matter, but in my case it makes good use of an old machine and an otherwise useless new operating system.

GB

gary@f11magazine.com

Related links:

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<http://blog.xritephoto.com/?p=4510>

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Card Full, Battery Empty

It's a beautiful afternoon in one of the most stunning places in the North Island of New Zealand. I'm at the top of Te Mata Peak in the Hawke's Bay just at the pivot point between Winter and Spring and although its cold, the light is magic and I've almost got the place to myself. I'm having one of those could-it-get-much-better-than-this photographic moments.

The Olympus Pen EP3 I'm playing with has been fun and I'm fast approaching the give-it-back-or-else stage and starting to wonder if this might be a keeper.

It's the second 4GB SD card I've used today and suddenly I get the 'Card Full' message. Clearly I've been enjoying myself and I need to get these cards downloaded to free up some space. I've got a couple of smaller capacity cards with me so I can keep shooting. I shoot CF cards in my DSLR's so I'd be carrying ten of them under normal circumstances, but I'm not shooting the Nikons today – so I'm not toting a pack of big fast cards. Rats!

Maybe it's the cold, or maybe it's the fact that I've shot a lot today, but imagine how disappointed I am when ten minutes later the viewfinder flashes the ominous words 'Battery Empty'.

It's a demo camera, it uses a dedicated battery and of course I've only got the one with me. If this unit was one of my own cameras I'd be carrying spare li-ion batteries but it's not, so I'm not. Expletive deleted.

I nurse the little Pen in my jacket, thinking

that if I can just warm the battery back to life I might be lucky enough to get another couple of shots. So I'm looking at the light and the hills and the shadows and getting annoyed at myself. I check again and the error message has gone – two carefully considered shots more and it's back, and this time it means business. So I'm done for the day, no argument.

Like the \$10 car alarm battery that locks us out of our car, memory cards and dedicated batteries are the lowest common denominators in our photographic process. We often have thousands, maybe tens of thousands, invested in the capital items, so why do we allow ourselves, and our process, to be compromised by the nickel and dime stuff like power and memory?

Yet this happens all the time, I hear anecdotes from people who have been to far flung and expensive destinations only to be let down by these two variables, power and memory. It's a great leveler, rendering the least expensive compact as visually impotent as a whizz bang medium format digital back.

I was only playing, nothing was riding on the pictures but my own satisfaction and a little rest and recreation but I'd have given a small ransom for an Olympus NP95 battery and a couple of extra SD cards on an early spring afternoon just the other day...

Don't let this happen to you, strive to eliminate the lowest common denominator.

TS

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www.photo.co.nz/newprods/newgitzo_tripods.htm

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Nikon AF-S 17-35mm f2.8 D ED	\$2990
Nikon AF-S 17-55mm f2.8 DX	\$2785
Nikon AF-S 60mm Micro f2.8G ED	\$1125
Nikon AF-S 105mm f2.8 ED VR Micro	\$1629
Nikon AF-S 18-200mm VR II f3.5-5.6 G DX	\$1025

Posh Compacts

Leica X-1	\$2345
Leica M9 Body	\$9895
Leica V-Lux 2	\$1250
Leica D-Lux 5	\$1245
Leica V-Lux 20	\$959
Canon Powershot G12	\$798
Canon Powershot SX30IS	\$698
Fuji X-10	\$975
Nikon Coolpix P7000 +SD4.0GB	\$705
Panasonic TZ20	\$560
Panasonic FZ40	\$585
Panasonic FZ150	\$845
Panasonic LX5 +8GB card	\$695
Fuji F500	\$459
Fuji F550	\$495
Fuji HS20	\$695
Fuji X-100	\$1599

E.V.I.L. Cameras

Olympus EP-L3 + 14-42mm kit	\$965
Olympus EP-L3 + 14-42mm + 40-150mm kit	\$1175
Olympus EP-3 + 14-42mm kit	\$1195
Olympus EP-3 + 14-42mm + 40-150mm kit	\$1399
Panasonic G2 + 14-45mm kit	\$1455
Panasonic G2 +14-45+55-200mm kit	\$1725
Panasonic GF2 + 14-42mm kit	\$995
Panasonic GF2 + 14mm kit	\$1259
Panasonic GF3 + 14-42mm + 14mm kit	\$1215
Panasonic GH-2 + 14-140mm	\$2940
Panasonic G3 + 14-42mm	\$1219
Panasonic G3 + 14-42mm + 45-200mm	\$1595
Sony NEX5A + 16mm kit	\$1165
Sony NEX5D +16mm+18-55mm kit	\$1459
Sony NEX5H + 18-200mm kit	\$2045
Sony NEX7 Body	\$1925



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