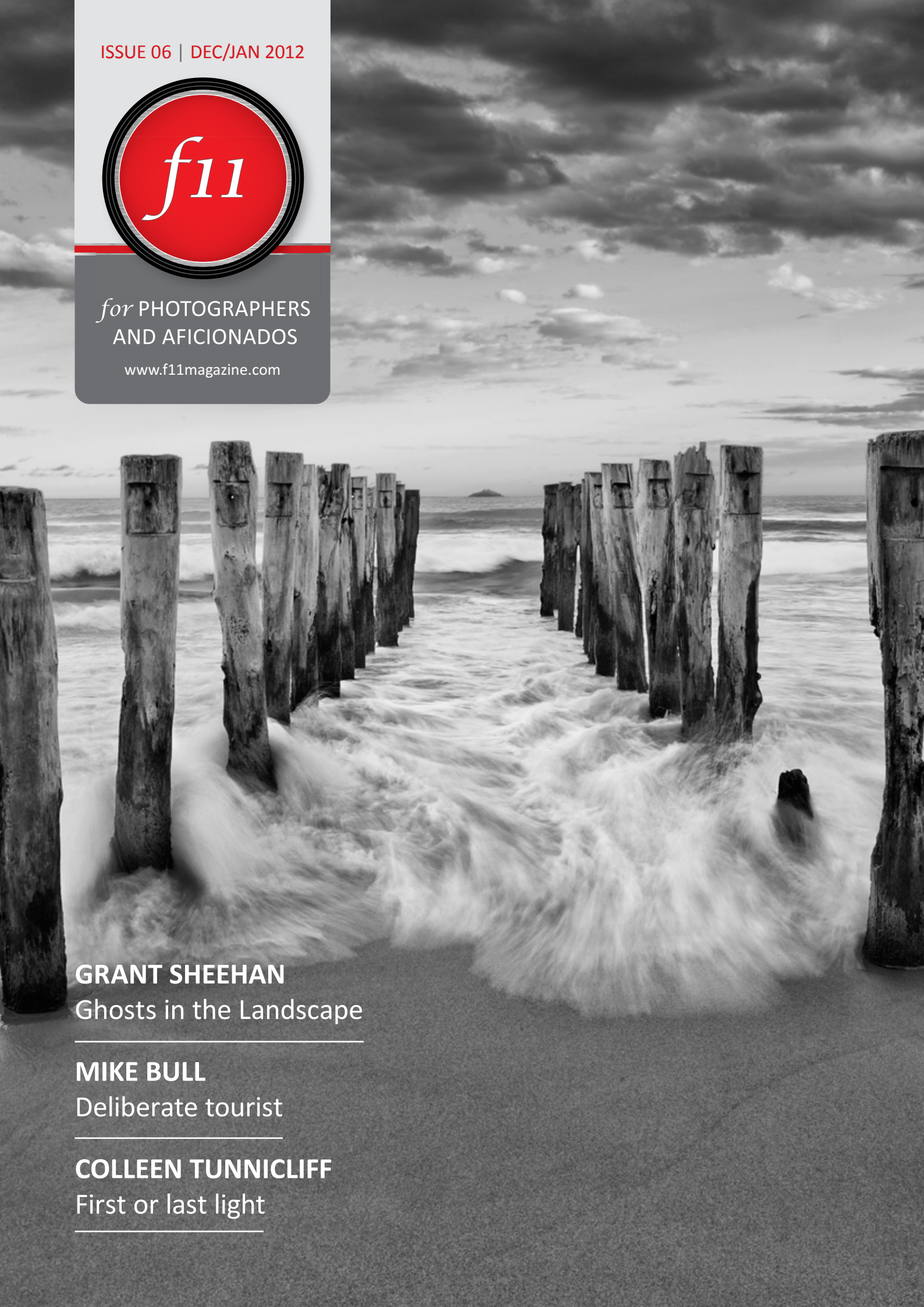


ISSUE 06 | DEC/JAN 2012



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com



GRANT SHEEHAN
Ghosts in the Landscape

MIKE BULL
Deliberate tourist

COLLEEN TUNNICLIFF
First or last light

Welcome to *f11* Magazine



I AM PASSION



I AM THE NEW NIKON D7000. I am outstanding image quality and impressive performance. Together with the range of NIKKOR lenses, I am ready to fulfill your passion. With 16.2 megapixels CMOS image sensor and 2,016-pixel RGB metering sensor, an EXPEED 2 processor, a 39-point AF system and full HD movie recording. I am a new era of creativity. nikon.co.nz

At the heart of the image



Welcome to issue 6 of *f11* Magazine, our combined December/January edition! This issue will take you out of 2011 and transport you magically into the New Year, 2012.

So we're either six issues old, or still 'brand spanking new', as a new reader from Canada observed last month, 'delighted to discover you, quite by accident, and to find a treasure in the form of all of your back issues to explore, I have subscribed!'

Discovery, it's what the internet is all about, a voyage of exploration, with new worlds to discover within the oceans of information still growing exponentially. Curiously, the likelihood of getting lost or being found is almost equal, a game of chance in the vast expanse.

So please continue to put us on the map, on the radar, for people who share your interests. Point, direct and steer them in our direction! *f11* readers are a small but growing community, whether gathered by country or separated by geography, linked or divided by language, they are bound together by one common denominator, a passion for the power of the image.

You can choose to read the magazine in page flip format on our website or take advantage of our popular PDF download. Some readers do both! If a shiny new iPad is in your future, be warned that *f11* Magazine looks superb on that device, and on many other tablet style computers.

If you're a regular reader but have not yet subscribed – please do! Subscribers are automatically entered into all of our prize draws, and receive an email when each issue is released.

Sign up now! You can still be one of our first 5000 subscribers and you're instantly in the draw to win an Olympus XZ-1 camera!

Plus for the two month period of December 2011 and January 2012 only, every new and existing subscriber goes into a separate draw to win a copy of Adobe Lightroom 3 software, courtesy of our friends at Adobe!

Finally, and on behalf of everyone on our team, I wish you the compliments of the festive season, and a very Happy New Year! Hope you enjoy this issue of *f11*, we'll be back in February!

Tim
tim@f11magazine.com

Issue 06 | Dec/Jan 2012

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

Editorial:
editor@f11magazine.com

Advertising Sales:
sales@f11magazine.com

Publisher/Creative Director:
Tim Steele

Design/Layout:
Donna Hoyle and Danica Atkins
of Donna Hoyle Design

Web Developer:
David MacLeod

Contributors:
Gary Baidon :: James Madelin ::
Karim Sahai :: Tony Bridge ::
Malcolm Somerville

Featured In This Issue:
Mike Bull :: Robert Catto ::
Grant Sheehan :: Colleen Tunnicliff

Notice To Readers and Advertisers:
The publishers of *f11* Magazine take every care in the production of each issue of this title but we are not liable for any editorial error, omission, mistake or typographical error. In the case of advertising material supplied, we as publishers, make no representation and provide no warranty as to the accuracy of descriptions or offers within. As publishers we accept no liability for any loss, which any person may incur while relying on the accuracy or description of any statement or photograph herein.

The views expressed by all contributors are not necessarily those of the publisher. *f11* Magazine reserves the right to decline any advertising for any reason.

Copyright: All of the content published in this magazine is subject to copyright held either by the publisher in the whole or in part by the contributing photographers. Any infringement may incur legal action. No part of this magazine may be used in part or in full in any way without the express written permission of the publisher.

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

Robert Catto on the Apple iPhone 4s

10



Grant SHEEHAN

Ghosts in the Landscape

20



Colleen TUNNICLIFF

First or last light

46



Mike BULL

Deliberate tourist

64



COVER IMAGE © Grant Sheehan.
www.ghostsinthelandscape.co.nz

Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Real Life Review	10
Tony Bridge	16
PSNZ	80
Malcolm Somerville	82
Classic	85
ACMP	86
AIPP	88
Book Reviews	89
Karim Sahai	90
AIPA	92
James Madelin	93
NZIPP	98
Subscriber Prize Draws	99
Gary Baildon	100
The Slack Page	104

PETER JACKSON TALKS ABOUT THE HOBBIT, 3D AND RED CAMERAS!

Peter Jackson's Production Video #4 from the set of THE HOBBIT, 4 November 2011. Amazing stuff about the 3D Red Epic Camera! See the other videos in this series after viewing this one on YouTube!



CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



BBC AUDIO SLIDESHOW: HUMAN PLANET

From the icy Arctic to Africa's dense jungles - and the mountain tops of Mongolia to the deep waters of the Pacific - the BBC series Human Planet has explored mankind's incredible relationship with nature. Accompanying the film crews was photographer Timothy Allen. His stunning still images captured unique glimpses of people living in the world's most extreme environments.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



A COLLECTION OF STARLINGS IS CALLED A MURMURATION...

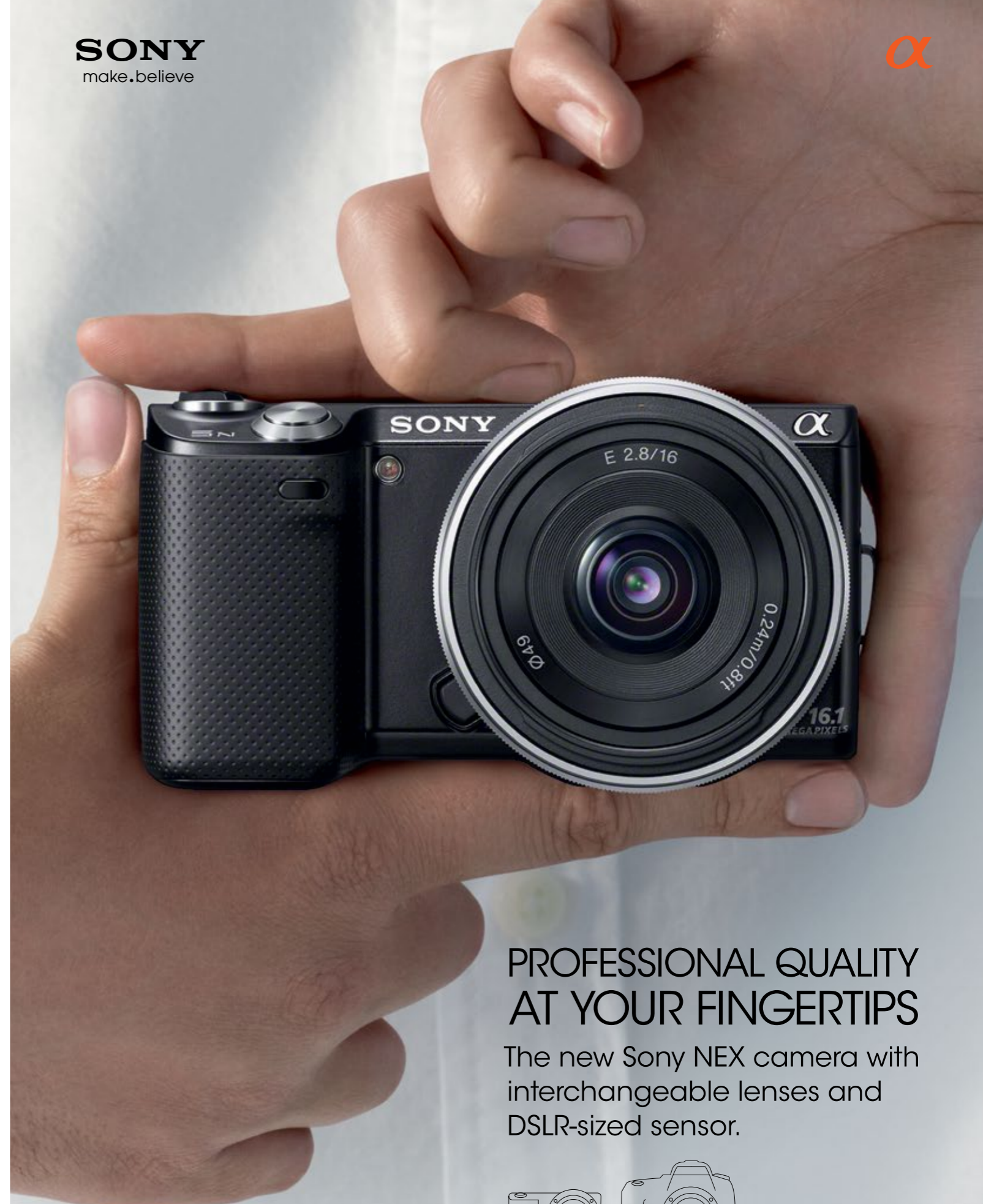
A chance am-cam encounter and shared moment with one of nature's greatest and most fleeting phenomena by Sophie Windsor Clive. See the full version here and we dare you not to smile.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



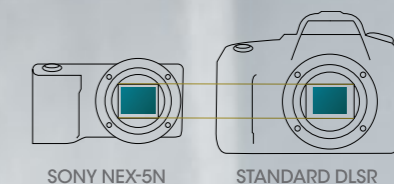
SUBSCRIBE DURING DECEMBER AND JANUARY TO WIN A COPY OF ADOBE PHOTOSHOP LIGHTROOM 3

For the months of December and January only, all subscribers, new and existing go into a draw to win a copy of Lightroom 3 from our friends at Adobe. Learn more here: <http://www.adobe.com/au/products/photoshoplightroom/>



PROFESSIONAL QUALITY AT YOUR FINGERTIPS

The new Sony NEX camera with interchangeable lenses and DSLR-sized sensor.



SONY NEX-5N

STANDARD DSLR

sony.co.nz/nex



As one year draws inexorably to a close, and another beckons like a siren, there are certain inevitabilities. The year quietly slipping away may have delivered you triumph or tribulation, perhaps even a volatile mixture of the two, and part of being human is to suffer the odd regret.

New Year resolutions are either held in reverence or contempt, depending on your attitude, belief or persuasion. They will nonetheless be made by many, some tragically restated from years gone by, others freshly minted by time, experience or circumstance.

Some resolutions are about our own attitudes or desires to make beneficial changes in our own behaviour, others are about setting personal or professional goals.

If you're only going to make one, make it count.

Resolve to do something that will bring happiness to you, and to others.

"I'm not going to fly off the handle with the family when work pressure mounts". Good for you, and good for those you care about.

If you're making several, keep business and personal ones clearly separate so you can work on them in the right place, and in the right headspace. It's a bit like geo-fencing your own expectations of yourself so they're in the right zone.

Define adequately: "I'm giving up smoking on 1 January and I will still be smoke free at the end of the year". Try wriggling off that hook.

Make it measurable, "My business will deliver 10% more profit in each of the four quarters, because I'm focusing on my cost structure." There's one that you can track month by month, and work on daily.

Make it achievable, or suffer the consequences, "I will photograph Paris Hilton, Barack Obama and George Clooney by June" is probably a long shot unless you're Annie Leibowitz or Mario Testino.

How about, "I'm going to do more character portraits because I'm going to promote these each month."

If you make one resolution, or many, write it (or them) down on a small card and carry it with you at all times. Goals set, remembered and carried are much more tangible and therefore more likely to be focused on and achieved.

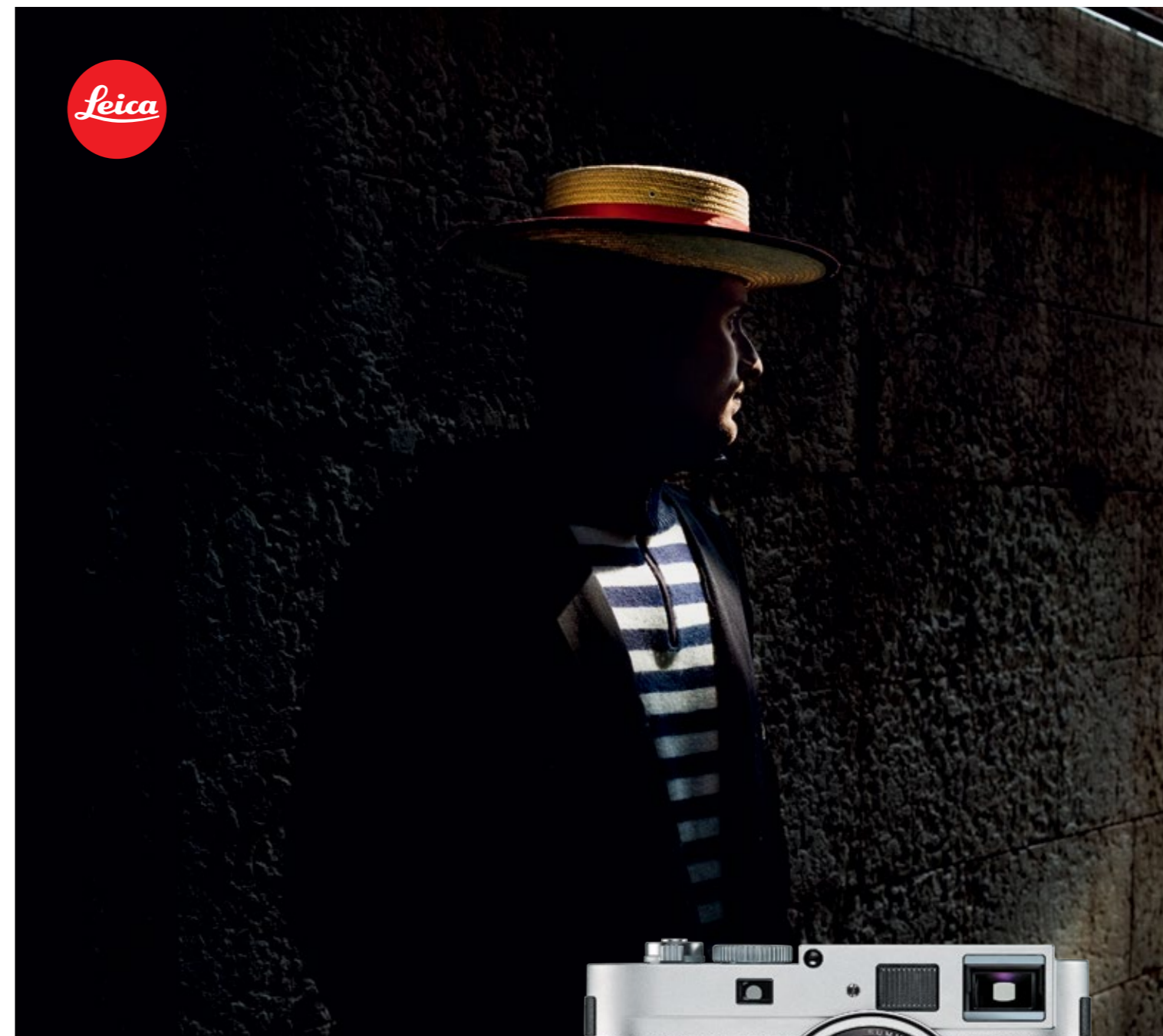
Finally? Don't share them with others. Once made, they should be yours and yours alone. Succeed and your triumph will be sweeter, and you can choose to crow about the success. Fail miserably and be comforted by the fact that you, and only you, know about it.

So what are my resolutions for 2012?

I resolved not to make New Year resolutions about five years ago.

I'm happy to report, so far so good...

TS



Available in silverchrome and black paint finish.

NEW: LEICA M9-P

The quintessence of the moment.

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

Robert Catto on his

Apple iPhone 4s



If you're wondering why *f11* Magazine is reviewing a mobile phone, fear not, let us explain, as we're not about to tell you very much about the phone at all. This article is partially about device convergence, something that has been talked about for a decade but only become a reality in the last few years. This article is about a camera that is constantly with its owner, because that camera lives in a mobile phone, the one device from which we choose not be separated.

Every iteration of Apple's iPhone has been an 'overnight sensation'. We use that term as would be owners have been prepared to set up camp overnight outside of retailers in order to be among the first to purchase the new model.

Images captured on the iPhone 4 populate the blogs and Facebook pages of millions of people. In fact, that model quickly became the most dominant 'camera' amongst Flickr contributors, and was adopted by many professional and enthusiast photographers. Images from the iPhone 4 have even been featured in this magazine—see John Crawford's portfolio in issue 3, September 2011.

Springing up almost daily to support the iPhone photography community (maybe that should be movement) are new software

applications, Apps as Apple calls them. As we write this article, there are countless options available to process, enhance or render images on the iPhone, and many are also compatible with the iPad. Even more interestingly, some photographers are using these devices and these applications to process 12-24 megapixel images captured on their professional DSLR cameras. Yes, truly.

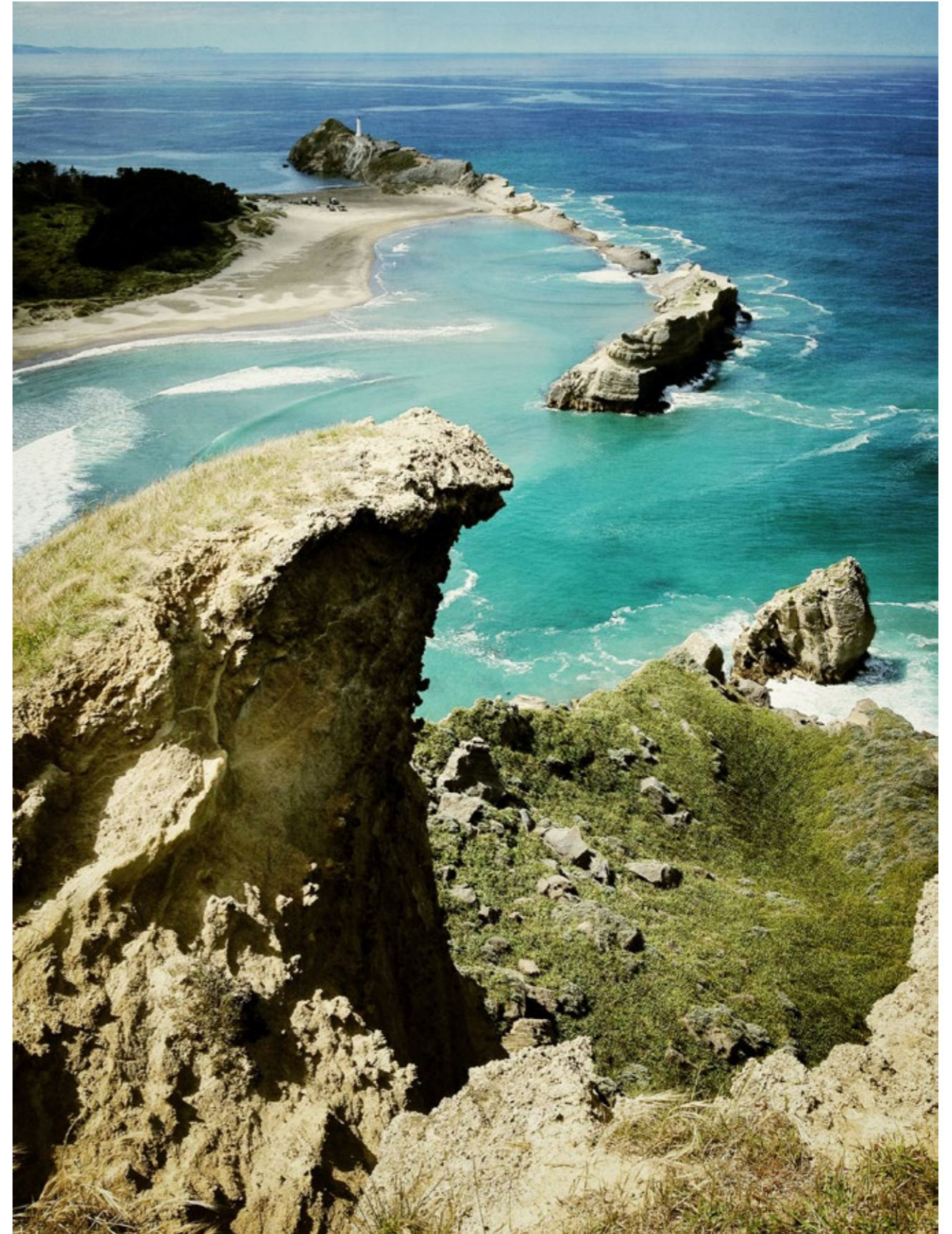
Here in our latest "Real-Life Review" we return to the sage opinion of Robert Catto, to get the scoop on his recent purchase. You may remember his review of the Fujifilm X-100 camera in the very first issue of *f11* Magazine. That review is still talked about today.

Robert specialises in photographing the performing arts and live events and edits the GRINZ newsletter for photographers, www.grinz.co.nz

***f11*: Welcome back Robert, always an early adopter! So you've exchanged the iPhone 4 for the 4s, tell us all about it.**

RC: Yes, it's incredibly beautiful, never seen anything like it! I'm kidding, it looks exactly the same as my iPhone 4 did. But I know it's different, really I do.

Seriously, to me it was a pretty inexpensive camera upgrade; I was able to sell my iPhone ▶



View from Castle Hill, at Castlepoint in the Wairarapa, iPhone 4s processed in Snapseed. © Robert Catto

4 and get this one for about \$400 more, which wasn't TOO painful in camera terms. And considering it's practically become the camera I use most – at least in terms of my personal photography – I decided it was worth going for it, even without having seen files from the camera at the time.

f11: With 8 megapixels, 60% more than the iPhone 4, what are your first thoughts on image quality?

RC: Well, I'm always hesitant to describe megapixel increases in percentage terms; sure, 8 is 60% more than 5, so in one sense Apple is correct in describing it that way. But in practical terms, what you're getting is a 10.8" print rather than an 8.6" print at 300dpi, measured on the long side. So I'd call it a 25% increase, personally.

Aside from that, frankly 5 megapixels would have been fine with me (I've had an image from the iPhone 4 used on a book cover, and that looked perfectly fine in print), but I'll take the increase – along with the other improvements that came along with that step...

f11: What sort of stuff have you been shooting with it?

RC: Whatever crossed my path, really – I mostly use my phone as a sketchpad or notebook when I'm out. I'll use it to remind myself of something I saw in the paper, a show poster on the street that I want to book tickets for later, that sort of thing.

But I also am travelling quite light when I'm walking around or on holiday these days, just my Fujifilm X100 which has a fixed 35mm lens, so this gives me a 28mm option in my pocket as well, when the X100 isn't quite wide enough!

It's also great for my blog (<http://catto.co.nz/blog>) as I can process and post images while I'm still standing at the spot where I took them. I willingly confess to being a bit of a blog

/ Twitter / Facebook monster – and most of what you see there is from the iPhone, rather than another camera...

f11: The new lens has five elements and a maximum aperture of f2.4 and an infrared filter. Is it demonstrably better than its predecessor?

RC: Oh, most definitely. There are a few things that give away iPhone 4 images in specific circumstances, one being the huge globs of red lens flare when the sun is in an image, radiating outwards from it – that seems to be gone, whether through the lens, IR filter or software improvements I'm not sure.

The other thing that I see a lot from iPhone 4 images is a low-light issue where the centre of the image turns slightly green, with a ring of magenta around that. Used to drive me nuts when I was photographing books in low light at libraries for research – that seems to be entirely gone, again either via the lens, the filter or software changes.

The combination of an extra half-stop of light through the lens, and improved sensor noise or image processing algorithms means the files are really clean out of the camera – at least until you put them into an app that adds grain and texture, they are!

The other thing I should mention is the improvement in white balance; the 4 didn't seem to do a great job in some circumstances, and there was no real way to change what it was deciding to do there. There still isn't a way to control it, but at least the decisions the 4s is making are pretty good in the first place. Whether that improved through iOS 5 (which came out at the same time as the 4s, for both phones) or is a hardware improvement in the new phone, I'm not sure.

f11: 1080p HD video – tried this yet?

RC: Basically, not at all! But I rarely used the previous one for video either, and when I ▶



Flowers by an office window, iPhone 4s processed in Snapseed. © Robert Catto

did it tended to be via the 8mm App which downscaled the video to standard definition anyway and applied a huge amount of processing to it on the fly. Great fun, but not super high quality!

f11: Improved autofocus, still featuring tap to focus like some of the new compact and EVIL cameras – does this live up to the hype?

RC: Hmm – we’ve had tap to focus for a while, since the iPhone 3s? But yes, it seems good – it was already pretty good on the iPhone 4, so I haven’t spotted a huge leap there myself.

f11: Face detection and flash – how have you found these?

RC: It has FACE DETECTION? Obviously, I haven’t found that one at all, yet! Ah, I see it now – works some of the time, at least when trying to photograph myself just now – seems happiest when the face is in the middle of the image, though. I’ve seen quicker / more responsive systems in some of the Micro 4/3 cameras, so it’s not a total revelation in that sense.

The flash, well, I’ve tried to avoid using it on my cameras generally; but the iPhone 4 did tend to overpower any ambient light (or try), and had that problem with colour shifts in low light as well. That seems, based on some quick testing on myself, to be a lot better – it’s respecting the brightness of the environment around you much more now, I’d say, and controlling the flash exposure based on that.

But let’s face it, the flash is very small and right next to the lens; so there’s always going to be a certain look to flash photos from a camera like this. It’s a very small light source, even compared to a lot of on-camera flash units for larger cameras, so you’ll get somewhat shiny-looking people reflecting light back to the camera...

f11: AirPrint (wireless printing to compatible

printers) and AirPlay (wireless video to your big screen via Apple TV) – have you tried these features and what do you think?

RC: Can’t help you with AirPrint to my Epson 2880, but AirPlay is great. I use it all the time here, between my Airport Express behind the stereo in my bedroom and the Apple TV in the living room. Oh dear, how much Apple stuff has actually invaded my home...? (Um, all of it.)

f11: Tell us about your favourite Apps – are you doing all of your post processing in the iPhone, or going out to PC?

RC: I’m all about Snapseed at the moment, though I’m not a fan of the name. Other than that, it’s great – a lot more control and subtle possibilities than things like Hipstamatic and Plastic Bullet, which I had been using before.

Works on the iPad, too, so I can use the card reader to bring things in from my X100 and edit them there on the fly...all the photos you see here have been gently (or not) tweaked in Snapseed.

It’s got some great preset vintage looks you can use as starting points, but you can add / subtract vignetting, contrast, saturation, white balance, blur, borders etc from there.

f11: Apparently it’s also a mobile phone – how are you finding this minor application? How does this compare to the previous version?

RC: Yes, word is this camera makes calls, too! Who’d have thought? I haven’t spotted any noteworthy improvements in that sense, but I’m enjoying Siri, the voice controlled personal assistant.

“Siri,” I’ll say, “remind me, when I get home, to write that article for Tim at f11 Magazine.” Halfway up the path from parking the car, a little alarm goes off to remind me what I need to do when I get home. True story - and, you have an article!

f11: Best and worst points?

RC: Battery life is a bit of a problem, currently; they came out with a firmware update to help reduce the battery use by the GPS/location based part of the system, but I was still able to use up half the battery life in a few hours this morning. Hopefully that will improve soon!

On the plus side, all those little improvements add up to a much better camera; so it’s far better to use in both bright daylight - without the lens flare - and dark places, without the colour shifts. And a little extra resolution doesn’t hurt!

f11: Thanks Robert, I just picked mine up so call me? You’ll need to get out of the camera mode and try the phone setting...do you know where that is? ■



At the White Swan, in Greytown, Wairarapa. The slight texture in these images is part of the Snapseed process, not camera noise! iPhone 4s. © Robert Catto



See more of Robert’s work at www.catto.co.nz, follow his blog at <http://catto.co.nz/blog>, join him on Twitter at @robertcatto, or visit <http://facebook.com/catto.co.nz>



Tintin of Greytown, Wairarapa. iPhone 4s processed in Snapseed. © Robert Catto

The panorama

Part II – more than one perspective.

Last month I spoke about the panorama photograph and the way in which it is all about time passing, about the way in which it is the great-grandchild, if you will, of the Roman frieze. The key issue under discussion was the unique way we can use this format to suggest time passing. That, however, is not all we can do. The panorama lends itself to an exploration of perspective and used carefully and thoughtfully, can provide challenges to conventions of seeing.

Again, a little more art history.

Most of us take the depiction of perspective for granted, without thinking that the way in which we draw or depict perspective is an artificial construct, a convention agreed upon and slavishly followed since the Renaissance. Those of us who have stood in the middle of a railway line - preferably when there is no approaching train - know that as we stare along the track, the lines appear to draw together. In fact our mind well knows that this is not the case, that they are exactly the same distance apart, wherever we look along their length. It is an optical illusion which we choose to accept.

Perspective, and the depiction of it in a formal way, is the invention of an Italian architect, Carlo Brunelleschi. Prior to that, no artist really

bothered trying to create the illusion of three dimensions on a two-dimensional medium. After him they all did it, until the Cubists in the early 20th century turned the discussion 180° and began deliberately rejecting the “principles” of perspective. One can only imagine the consternation among realist painters and the sighs of relief amongst most of the other “-ist” painters as they were formally released from the tyranny of tradition.

As photographers, we learn early in our photographic education how to use all the components of photography - light, composition and design elements - to create this illusion of distance and depth known as perspective. We learn how effective use of side-lighting will add a sense of perspective to our photographs and perhaps bring us fame and glory or how the judicious placement of a road or fence line along with a wide-angle lens can give our photographs more depth than the Marianas Trench. (Really Tony? The one in the Pacific Ocean, 10.91 km deep? That’s deep... man. ED)

But it doesn’t have to be that way. We can choose to follow the Cubist line and flatten the picture space. Photographing paint drying on a wall is a great place to begin - and it means you don’t have to use f256. Another way is to ask yourself these questions: “Why use only one vanishing point? Why stop there? Can I use more than one, and what will the result be? Will it change my viewer’s perception of the subject(s)?”

Enter the panorama.

It is quite possible to introduce multiple paths into a photograph, to ask a viewer to take first one journey then another, to create a picture within a picture or split it out into coherent yet contradictory subsets. Case in point:

The other day, nearly 11 months after the Feb 22 earthquake, I was finally able to get back into the Cashel Mall in Christchurch. I wanted to see the results of the Re:Set project, hurriedly erected on the bulldozed sites of a previously iconic shopping precinct. In a very short time they have brought in shipping containers,

gutted and fitted them out, and the result is a space which is fresh, funky, colourful and fun. They have even used a container as a bank!

By standing in a corner, I was able to see the concept as a whole and the modular components of it, separated by lanes which offered me different perspectives, and a series of interlocked, and yet separate, perspectives.

The optimum way to create a photograph which replicated the physical view was to use a panorama, which allows a viewer to take either the left-hand lane, or the right...or both.

Which did you take?

TB

tony@f11magazine.com
www.thisonybridge.com
www.centreofthecompass.com



Cashel Mall, Christchurch, NZ. © Tony Bridge



Will your memories still be there
in 10 years... 20... 30...?



The NEW SanDisk® Memory Vault™

Now you can preserve your precious digital photos and videos for future generations*

Hard drives have moving parts. DVDs may scratch. Photos may fade over time. So don't let your digital memories become distant memories. The new SanDisk® Memory Vault™ storage device uses unique memory technology to ensure long-term preservation of your photos and videos.

SanDisk®
STORE YOUR WORLD IN OURS®

<http://apac.sandisk.com>

* For more information, see www.sandisk.com/preserve. SanDisk, the SanDisk logo and Store Your World In Ours are trademarks of SanDisk Corporation, registered in the United States and other countries. © 2011 SanDisk Corporation. All rights reserved.

OLYMPUS®

CLASSIC.
POWERFUL. FAST.
PROFESSIONAL.
CREATIVE. FUN.

The camera's quite good too, just quietly.



ALIX BUSHNELL - ACTRESS

ANYTHINGBUTORDINARY



OLYMPUS PEN
New Generation System Cameras

MODEL SHOWN - OLYMPUS PEN E-P3. FOR MORE INFORMATION CONTACT H.E. PERRY. TEL. 09 303 1479 EMAIL. SALES@HEPERRY.CO.NZ WEB. WWW.OLYMPUSCAMERAS.CO.NZ

'Mothership' cloud, Wairarapa, NZ. Nikon D3 with 70-300 mm VR Nikkor lens. © Grant Sheehan

Grant SHEEHAN

Ghosts in the Landscape

Though a relatively young country, New Zealand has had a rich and varied history, experiencing wars both at home and abroad, and its share of triumphs, disasters and challenging events.

A new book *Ghosts in the Landscape* takes the reader on a journey through some of the visual and haunting remnants of the country's history. From stirring memorials to those lost in world conflicts or at home on the roads, to once-productive now closed mines, rusting shipwrecks and deserted cars, discarded bridges and de-manned lighthouses, to stark and dramatic natural landscapes; all have some links to a nation's collective memory.

Photographer and publisher Grant Sheehan lives in Wellington, and *Ghosts* is his latest book project. These photographs record, in deliberately definitive black and white, what he sees as ghostly yet real reminders of New Zealand's shared past. ▶



*Next spread: Remnants of the old sulphur mine at White Island in the Bay of Plenty, NZ. In September of 1914, the mine was destroyed and all 10 of the miners there disappeared without a trace, after an eruption in which part of the western crater rim collapsed, creating a lahar that swept across the mine area. Only the mining camp cat survived.
Canon 5D MkII with Canon 17-40mm L lens. © Grant Sheehan ▶*





For New Zealanders, these will be evocative images as most will have a personal connection with at least some of the themes explored. For others who might lack intimacy with the material, the images are nonetheless superb examples of the craft of black and white photography from an astute observer of light, shape and texture.

Grant has 16 books to his name, including Landmarks, Notable Historic Buildings of New Zealand and the award-winning New Zealand Landscapes, Northland to Antarctica. He has twice won the Cathay Pacific Travel Photographer of the Year award.

His work has been exhibited widely and recent shows include Photo Synthesis, a collection of abstract photographs (2008) and Antarctic Images in 2009.

The images in this portfolio are all from the new book. We chatted to Grant about the process involved in the book's production.

f11: What was the inspiration or the genesis of the idea for this book?

GS: Over many years of travelling around the country while working on various projects, I became more and more aware of the myriad of objects and places scattered throughout the New Zealand landscape, which carried some historical significance that resonated, both with me personally and many other New Zealanders, in a reoccurring or 'haunting' way.

This thinking evolved into the 'Ghosts in the Landscape' idea which floated about in my head for quite a while, so I decided I would 'exorcise' it and make it into a book.

I had always wanted to attempt a black and white landscape book where the quality of the printed image matched that of a photographic exhibition print. I also wanted to achieve a subtle silver hue in the printed image. I envisaged a beautiful minimalist design (something like ▶



*A massive tree stump, washed ashore at Farewell Spit, sinks slowly into the sand, a fate shared by countless ships wrecked on the Spit in the past. A lighthouse erected in 1869 still stands at near the end of this wind-whipped, thirty-odd kilometre sand-spit, located on the northern most western tip of the South Island, NZ.
Canon 5D MkII with 17-40mm L lens. © Grant Sheehan*

◀ Previous page: Remains of the old pier on St Clair Beach, Dunedin, NZ.
Canon 5D MkII with Canon 17-40mm L lens. © Grant Sheehan



Handwritten text on a piece of fabric hanging from the ceiling, possibly a list or inventory.

SHIRAZ
308
303
304
305
306
307
309
310
311
312
313
314
315
316
317
318
319
320
321
322
323
324
325
326
327
328
329
330
331
332
333
334
335
336
337
338
339
340
341
342
343
344
345
346
347
348
349
350
351
352
353
354
355
356
357
358
359
360
361
362
363
364
365
366
367
368
369
370
371
372
373
374
375
376
377
378
379
380
381
382
383
384
385
386
387
388
389
390
391
392
393
394
395
396
397
398
399
400

SYRUP

BRITISH ARMY

BRITISH ARMY

308

303

304

305

302

301

300

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

BRITISH ARMY

the old black heavy card photo albums of the 1930's and 40s') and paper that resembled the pearlescent photographic paper I used to print on in the 1970s. So this seemed like a good time to aim for these ambitious production values and incorporate them into the 'Ghosts in the Landscape' book concept.

All of this was only possible with the help of a clever design team, so I approached Typeface Design and an innovative printer, Printlink, in Wellington. Fortunately for me, they were both prepared to go all out to achieve the look and the quality I had hoped for.

f11: Over what period did you shoot the images?

GS: Although a few images came from my files, due to the subject being recently demolished or changed irrevocably in some way, the majority were shot over the last year or so.

f11: Although you're a long time Nikon user, the captions show a mixture of Canon and Nikon equipment – are you using both systems at present?

GS: Much of the book was shot on a Canon 5D MkII. The 5D is a fine landscape camera, especially at 100 ASA. The Antarctic section was shot on a Nikon D3, this camera has been to some pretty extreme locations yet has proved totally reliable. I also used a Nikon D7000 for some long lens shots, the D7000's DX format adding to the focal length of my long zoom lens and the camera punching well above its weight resolution wise. I used a tripod most of the time.

f11: Tell us about your black and white technique, are you originating in colour and making monochrome conversions from the digital files? What's your conversion process?

GS: The images were shot as raw then processed in Adobe CS5. They were converted to black and white using the Nik Silver EFEX ▶



*Old American cars at Horopito, just north of Raetihi. New Zealand's biggest automotive graveyard.
Nikon D7000 with 14-24mm lens. © Grant Sheehan*

◀ *Previous spread: The Shackleton hut at Cape Royds, Antarctica. Shackleton and his men left the hut in the spring of 1908 and did not return.. Nikon D3 with 14-24mm Nikkor zoom lens. © Grant Sheehan*

Next spread: Early morning sun through bush and mist, Mangatawhiri Forest, Waikato, NZ. Nikon D3. © Grant Sheehan ▶



Pro 2 software plug-in. A historic film profile was added to the file, mostly Fuji Neopan 100 ASA or Kodak 32 ASA Panatomic, giving the images a filmic quality while still retaining the excellent detail and clarity of the original digital capture. Localised burning and dodging was applied also, in the digital darkroom environment.

f11: I know there were some production, and reproduction, challenges involved in the book's production. Care to share some of the trials and tribulations?

GS: In addition to metallic inks and the stochastic dot screen system, we used a pearlescent coated paper that meant we had to run the paper through the press twice - once for each side. The problem then was that the coated paper took a long time to dry which threw our printing schedules way out. It was worth it in the end though, as the effect of the pearlescent coating lifted the images and added to the subtle silver effect of the ink.

f11: Is the next book project already a work in progress?

GS: People always ask this question and when one has lived and breathed a project for a couple of years and finally completed it, in this case with the book still warm from the printing press, thinking about the next project is not a high priority. Also – as a publisher – the really hard task comes now, that of marketing the book and getting it to succeed in the market place.

f11: As a self-confessed magazine junkie, and a publisher yourself, do you have any plans to explore the electronic space?

GS: I am looking at pictorial eBook technology, with imagery that fluctuates between still images and moving images. This idea has great potential. The problem currently with this is keeping the resolution up but file size down. I am sure there will be software in the near future that will solve this. ▶



*Mist over the Denniston Coal Mine, at Denniston, West Coast, NZ.
Canon 5D MkII with 17-40mm L lens 10 stop ND filter. © Grant Sheehan*

*Next spread: Kaiparoro World War I Memorial Bridge, northern Wairarapa, NZ. This small, ornate bridge was designed by engineer Alfred Falkner, using stone from the Makakahi river. Falkner's brother is one of those remembered. The Bridge was built as a memorial to soldiers who fought in World War I, but more names were added after World War II. It opened in 1922 and was decommissioned in 1956. Canon 5D MkII with 17-40 L lens and 10 stop ND filter.
© Grant Sheehan ▶*



IN • R E M E M B R A N C E • O F

D.R. PALLANT
C.G. HARVEY
S. MORGAN

A N Z

A C

V.A. FALKNER
J.H. SNELL
A. BRADDICK



f11: Compared to when you started, is it easier or more difficult to finance, produce and publish photographic books now?

GS: Financially, it is harder now than it was, say, 10 years ago. The cost of making a book keeps escalating but the book market, slowed by the recession and increasing eBooks sales, has changed dramatically for the worse. Books have always been cost-sensitive but now, as discretionary dollar items, they are extremely so. This means the cost of making a book has increased quite dramatically but the price point has not, so publishing becomes increasingly less profitable.

f11: What's the most exciting aspect of photography today?

GS: It's more astounding than exciting but the pace of technological evolution is truly incredible, we have inexpensive stills cameras today that shoot HD video, 3D or hi res stills at the flick of a touch screen. I am very intrigued to see what comes next. Holographic imagery capture and out of camera projection perhaps?

I am also intrigued by the place the phone camera now has in modern photography. Any time soon mirror less hybrid technology will appear in phone cameras along with auto HDR (already here), auto scene recognition - to complement face recognition - and so on, so that pristine capture will only be a matter of pointing the phone camera in the general direction of a subject. And of course every body in the first world will have one.

The exciting bit I guess, will be determining where, as serious photographers, this transubstantiating world of photography will leave us. ■

TS

www.ghostsinthelandscape.co.nz
www.grantsheehan.com
www.phantomhouse.com



State Highway 60, Moutere Inlet. NZ. Nikon D7000 with 14-24mm Nikkor lens. © Grant Sheehan

◀ *Previous spread: Wind Vane Hill Cross, at Cape Evans, is a memorial to Reverend Arnold Spencer-Smith, Aeneas Mackintosh and Victory Hayward, who died in 1916, members of Shackleton's Imperial Trans-Antarctic Expedition. Below the cross, to the right, is Scott's hut, from his 1910 -1912 Terra Nova expedition. Antarctica. Nikon D3 with 14-24mm lens. © Grant Sheehan*

GHOSTS IN THE LANDSCAPE | GRANT SHEEHAN



Ghosts in the Landscape takes us on a journey through some of the visual and haunting remnants of our history. From stirring memorials to those lost in world conflicts or at home on our roads, to once-productive now closed mines, rusting shipwrecks and deserted cars, discarded bridges to lighthouses, to stark and dramatic natural landscapes; all have some links to our collective memory.

Grant Sheehan's photographs record, in deliberately definitive black and white, what he sees as ghostly yet real reminders of New Zealand's shared past.

Printed using cutting-edge technology with a Heidelberg XL105 press, using Hostmann-Steinberg inks and Spicers papers. Techniques such as FM screening, pearlescent and metallic inks and coatings enhance the photography and push the book's production beyond the standard benchmark.



Hardback | Limited, signed & numbered edition of 1050 | NZ\$150.00

AVAILABLE NOW – TO ORDER, GO TO:

www.ghostsinthelandscape.co.nz

EPSON
EXCEED YOUR VISION

EPSON STYLUS PRO 9900
ENGINEERED FOR

- SPEED
- QUALITY
- ECONOMY
- SIMPLICITY
- RELIABILITY
- COLOUR ACCURACY



Underneath Epson's latest industrial strength design is the power to print the highest quality images possible. Incorporating the latest in MicroPiezo inkjet technology and high density, resin coated pigment inks, the Stylus Pro series is engineered for you and your business.

For more information on how the Stylus Pro range can benefit your business, contact us on 0508 22 77 83 or visit www.aarque.co.nz.



STYLUS PRO 9900 STYLUS PRO 7900 STYLUS PRO 4900



EPSON
EXCEED YOUR VISION

BRING YOUR PRINTS TO LIFE

HOT AND COLD PRESS PROFESSIONAL PAPER

Epson's new range of fine art papers - Hot Press Bright, Hot Press Natural, Cold Press Bright and Cold Press Natural are linen and acid-free. Made from 100% cotton, the entire range is available in warm white and bright white, with either a smooth or textured finish.

Optimised for use with Epson's Ultra-Chrome ink technology, they deliver outstanding results with richer blacks, smoother tonal transitions, an exceptionally high D-Max and a wide colour gamut.

Sizes:

Cut sheets: A4, A3, A2

Roll fed: 17", 24" and 44" inch



For all enquiries call freephone
0508 22 77 83

www.aarque.co.nz

SLR camera control from your iPhone, iPod or iPad!

Available on the
App Store

Download ioShutter™ Lite
FREE on the App Store!



"Oh. WOW." WIRED
"Really, really COOL!" - Graeme Murray
"ioShutter™ is MASSIVE." - MEA Global
" heralds a NEW ERA in camera control." - enlight photo

ioShutter™ is the world's first fully functional upgradable shutter release system. The FREE app includes;

- ⌚ Timer
- ⌚ Bulb for long exposure
- ⌚ Timelapse
- 👏 ClapToSnap™
- 📷 ShakeToTake™

CLICK
ME

www.ioshutter.com

iPhone, iPod touch, iPad and App Store are trademarks of Apple Inc. Illustrations not to scale. © 2011

RICOH



Photographer:
Mitsuo Suzuki

Mitsuo Suzuki became an independent commercial photographer in 1995. From 2006 to 2010, he spent four-and-a-half years, living in Malaysia, working extensively as an advertising and editorial photographer in both Malaysia and Singapore. Now back in Japan, his work has been exhibited in many galleries around the world, including Tokyo, Washington D.C., New York, Berlin and Poland.

No. of Pixel (Camera): Approximately 10.00 million pixels

Image Sensor: 1/1.7-inch CCD (total pixels: approx. 10,40 million pixels)

Lens

Focal length: f=6.0 mm (equivalent to 28 mm for 35 mm film cameras)

F-aperture: F1.9 - F9 (exposure control with both aperture and ND filter when F8.0-F11 displays in auto shooting mode)

Shooting Distance (from the front of the lens): Approx. 30cm from lens tip to infinity

Approx. 1cm from lens tip to infinity (macro)

Lens Construction: 8 elements in 6 groups (aspheric lens: 2 elements and 2 surfaces)



STREET LIFE HAS NEVER LOOKED SO GOOD

The GR Digital IV camera is not only astonishingly bright in every quality, from its brilliant lens to its high-sensitivity optics—new Hybrid AF and enhanced vibration reduction also make the Ricoh GR pedigree faster at focusing on and responding to any situation clearly, even in extra-low light. Ricoh GR Digital IV. Capturing life in ways that you've never seen.

GR DIGITAL IV

Lacklands Ltd / 09 6300753 / www.lacklands.co.nz / info@lacklands.co.nz

Colleen TUNNICLIFF

First or last light

The Hop Sheds of Nelson

Colleen Tunnicliff first picked up a camera as a Girl Guide. She loved organising camping trips and always took her little Instamatic camera along for the ride. Then in her hippie phase in the late 70's, she travelled around the South Island in a house truck shooting whatever caught her interest on a twin lens camera. In that time, she discovered a town about to fall victim to progress:

"I spent a lot of time in Cromwell just before the old township was flooded in favour of a dam and a hydro-electric project, and was fascinated with the scale of the earthworks but also acutely aware of the impending loss of history."

Photography would soon cease to be a pastime and become her profession: ▶



© Colleen Tunnicliff

“I had a number of photography related jobs and finally embraced it as a career choice in my late 20’s completing a two year diploma with distinction at Wellington Polytechnic followed by a period spent assisting well known Wellington based photographer Nick Servian. From there I did a lot of editorial work shooting the likes of a young Helen Clark, who would go on to become Prime Minister of New Zealand, then Prime Minister David Lange at the wheel of a sports car and politician Winston Peters in full stripes for the cover of North and South Magazine.”

Today, as a busy and successful commercial photographer, Colleen divides her time between bases in Auckland and Nelson. Vice president of the AIPA for four years, and president for a further four, she is an ardent promoter of photographers issues, rights and responsibilities and has worked tirelessly for her colleagues in New Zealand, and to promote her profession. Colleen was also a commercial director of the NZIPP and a judge of the NZIPP Awards for ten years.

“Most of my work is seen within the corporate and industrial markets shooting recently for Fonterra, Goodmans Property, Pernod Ricard, Southern Cross and Marlborough Lines. The work is incredibly varied. I can find myself harnessed and barking directions high up from a cherry picker one day and then back in the studio the next, moving some delicate glassware a millimetre to the left.”

“Other peoples lives and workplaces, extremes and bringing life to an idea are some of what I love about being a photographer. Technology shift makes for a fast changing scene but the essence of seeing remains the same.”

The Hop Sheds of Nelson is a photographic project initiated by Colleen, a response to the place where she spent her childhood.

These simple agricultural buildings have been sought, found and sensitively illustrated by

Colleen over a period of years, and the body of work has grown to document part of a way of life, and the history of a beautiful part the South Island.

Colleen explains:

“I grew up in Nelson, we didn’t have a family car and heading out from our suburban Richmond home meant waiting on the grandparents to treat us to forays into the countryside. We spent a lot of time in hot dry places like Tapawera and Tadmore picking berries, exploring the Motueka, Riwaka and Lee Rivers, and for the occasional treat, a day to the golden sands of Kaiteriteri beach. From the back of my grandfather’s station wagon, I was always curious about these tall lightly built structures. I would imagine them to be like a Tardis, step inside and whoosh...you would be off to wherever.

In reality, the sheds’ function was a bit more agricultural than my flights of fantasy. Essentially they are a tall drying bay with a firehouse at the base and a venting row at the top, sometimes a lower sorting and packing shed was built off to the side. Hops have been grown in the region since the 1840’s, the crop favouring a particular longitude and latitude. As a result these sheds are completely unique to the Motueka, Riwaka, and Wakefield belt.

But as the process for growing and drying hops became consolidated and mechanised, the sheds have been quietly disappearing from the landscape. They slowly slump and collapse with disrepair, or take on a new identity as storage for unlikely objects.

As I regularly return to Nelson I decided to document these simple buildings that, to me, stand as reminders to the hard work of previous generations who toiled to create one of the core economic bases of the Nelson economy. I am now in the process of seeking sponsorship to assist with an exhibition and a book. ▶



© Colleen Tunnicliff

From a photographic point of view I have tried to find the character or disposition of each shed. I would look at the greater landscape it sat in, or the relationship it had to other objects or buildings, paddocks or trees. Time of day, angle of light and wanting to capture the glowing skies of Nelson were amongst my arsenal of technique. I shot 4x5 sheet film, it felt like a fitting salute, a large format to reveal every nuance and subtlety of small easily overlooked subjects. I shot on my Toyo View, film stock was Kodak 160 NC, Labtec and PCL did the processing and I scanned the colour negatives on an Imacon scanner.

Other motivating forces were behind this project. The Tunnicliff family are now six generations in the area. We have been saw millers, preachers, farmers, hop growers, soldiers, bus drivers, and cooks. Ross, my partner, and I have built a house on the Motueka River, and 4 of my 9 siblings along with my Mum 'Sunny', are there and it is quite simply 'home' in its truest sense.

In heading out for first or last light I often thought of those lives before mine. It was likely they travelled that road or cut through that paddock on their way to whatever propelled their day.

This project is very much an acknowledgement of my whakapapa* and I hope it inspires my four mokopuna** to return and explore the valleys, rivers and hills of their 'home' some day as well." ■

TS

www.tunni.net

* NZ Maori language: whakapapa – family or lineage

** NZ Maori language: mokopuna – grandchildren



© Colleen Tunnicliff



© Colleen Tunnicliff



© Colleen Tunnicliff



© Colleen Tunnicliff



© Colleen Tunnicliff



© Colleen Tunncliff



© Colleen Tunncliff



© Colleen Tunncliff



© Colleen Tunncliff



© Colleen Tunnicliff



© Colleen Tunnicliff



© Colleen Tunnicliff

Works of art



Epson Stylus® R3000 A3+



Epson Stylus® R2000 A3+



Epson Stylus® R1410 A3+

Epson Stylus® Photo Printer
leaving nothing to be desired



Advanced, simple media handling



Unsurpassed quality



© Colleen Tunnicliff

Mike BULL

Deliberate tourist

Mike Bull has had a number of business lives. He's been a professional photographer, a contributor to a major international photo library, an airline man with Pan American Airways for ten years, then Gulf Air in Bahrain, and finally, the managing director of a photographic import and distribution company in New Zealand. Now retired, he is based in the Wither Hills near Blenheim, deep in the wine country of Marlborough.

In a life that has propelled him around the globe countless times he has, whether travelling on business or pleasure, always placed himself in the role of a deliberate tourist – never, ever without a camera.

Whether grand sweeps of majestic landscape or minute detail held within, cities well explored or briefly glimpsed, his images are lasting impressions of an inveterate traveller's wanderings.

An enduring love of the East has developed, with Japan, Hong Kong and Indonesia firmly established as favourite destinations. ▶



Bryce Canyon, Utah, USA. Canon with Canon 70-200mm f2.8L on Fujichrome Velvia 50. © Mike Bull

Like many of us playing in the second half of our game on earth, he has a strong technical film photography background, has made the transition to digital and now lives easily in the world of zeroes and ones. An Apple aficionado, he surely owns, or has owned, at least one of everything the company has ever made, and has an iPhone on his person at all times. He scans his film images on an Imacon scanner and post processes his digital images in Aperture software.

A keen printer, and one of some ability, he now originates his images on a Canon 5D DSLR and prints on a Canon i9950 A3+ printer.

For larger images he relies on PCL in Auckland to print on Lyson Fine Art paper.

A great believer in the panoramic camera, he has owned and shot Linhof 6x17 – mainly exposing transparency film, but now prefers the Hasselblad X-Pan for portability.

Mike's passion for landscape and travel photography is matched by equal ability in the studio, where he shoots still life on a medium format Pentax 6x7 with macro lenses.

Mike unwittingly serves as one of the 'virtual board of directors' of this magazine as an industry adviser, and we're always grateful for his wisdom and expertise.

His images are also to be found amongst the small but valuable collection of photography on the walls of *f11* Magazine's palatial penthouse offices... ■

TS



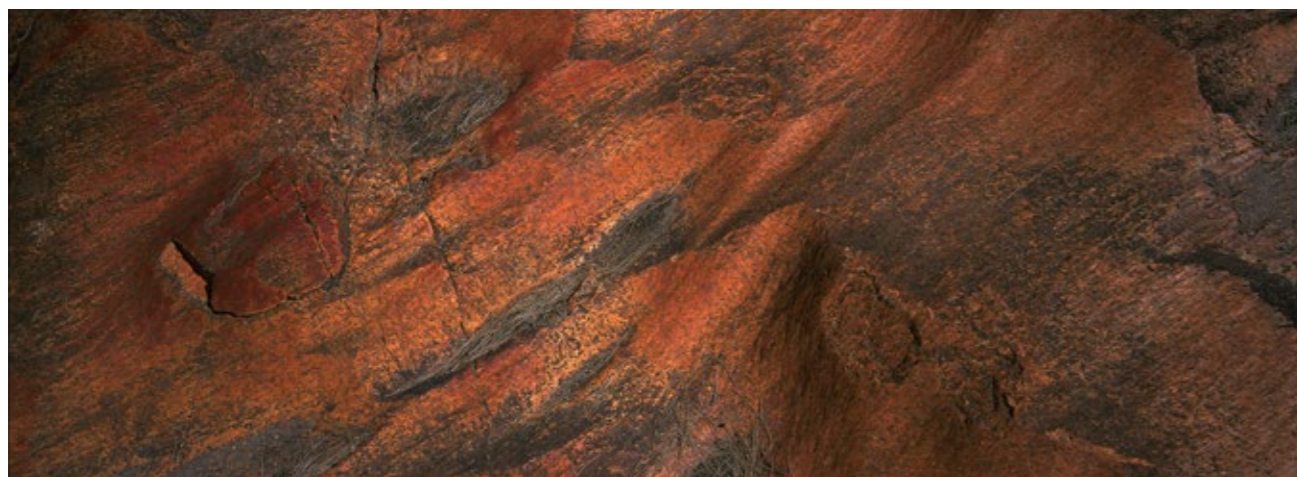
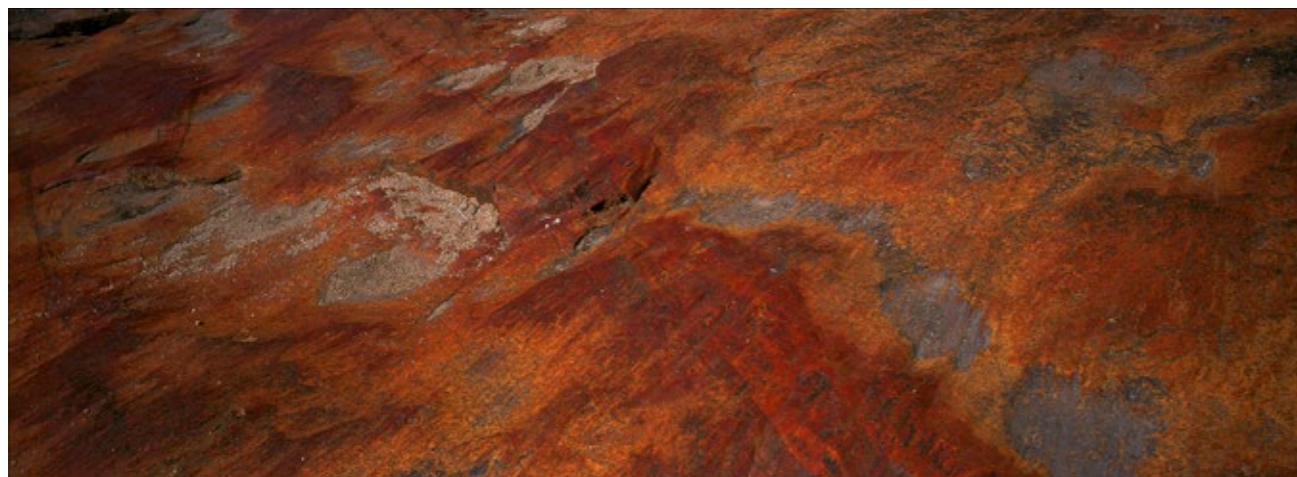
Poppies, Marlborough, NZ. Hasselblad X-Pan with 45mm f4 with centre filter on Fujichrome Velvia 50. © Mike Bull

Pinnacle Desert, Western Australia. Canon 1N - with 16-35mm f2.8L on Fujichrome Velvia 50. © Mike Bull ▶

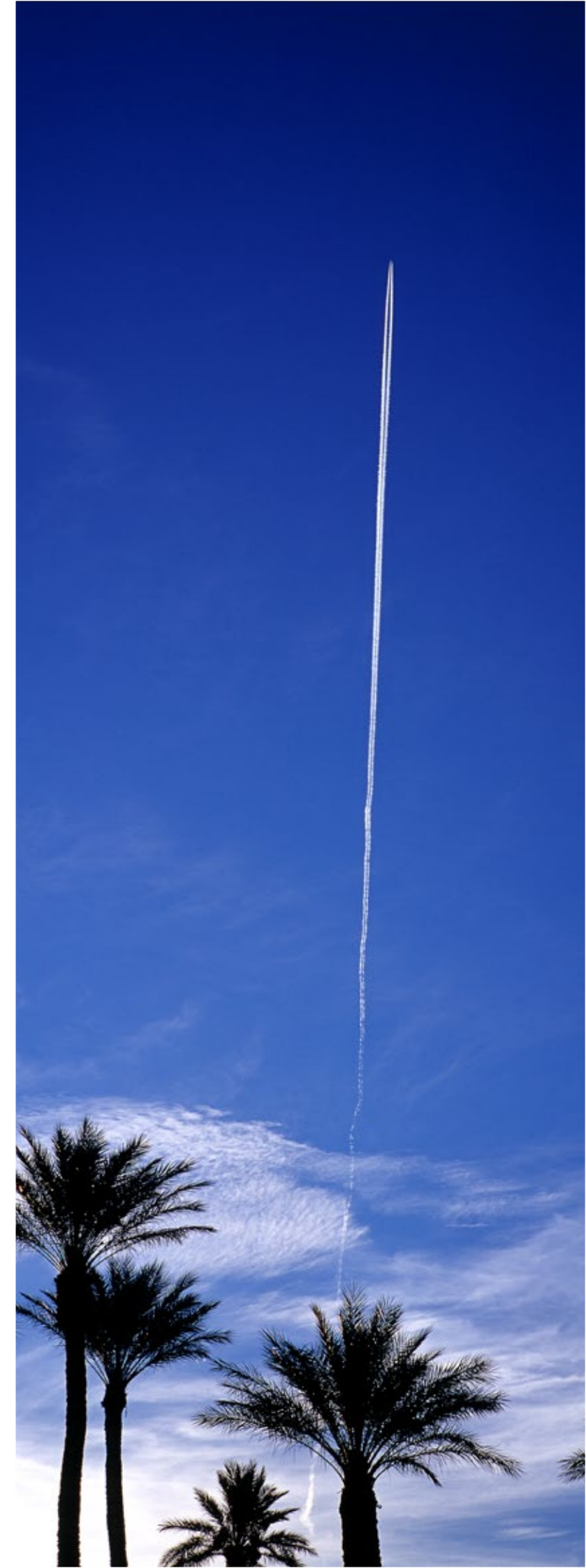




*Jet trails, Las Vegas, Nevada, USA
Hasselblad X-Pan with 45mm f4 with centre
filter on Fujichrome Velvia 50. © Mike Bull*



Tryptych, Outback, Australia. Hasselblad X-Pan with 45mm f4 with centre filter on Fujichrome Velvia 50. © Mike Bull



*Next spread: Arthurs Pass, NZ.
Canon 1N with Canon 17-35mm f2.8L
on Fujichrome Velvia 50.
© Mike Bull ▼*





Butterflies. Canon 1N with 28-70mm F2.8L on Fujichrome Velvia 50. © Mike Bull



Scorpions drying in the sun, Kuala Lumpur, Malaysia. Canon 1N with 28-70mm f2.8L on Fujichrome Velvia 50.
© Mike Bull



Dragon painting, Bangkok, Thailand. Canon 1N with 28-70mm f2.8L on Fujichrome Velvia 50. © Mike Bull



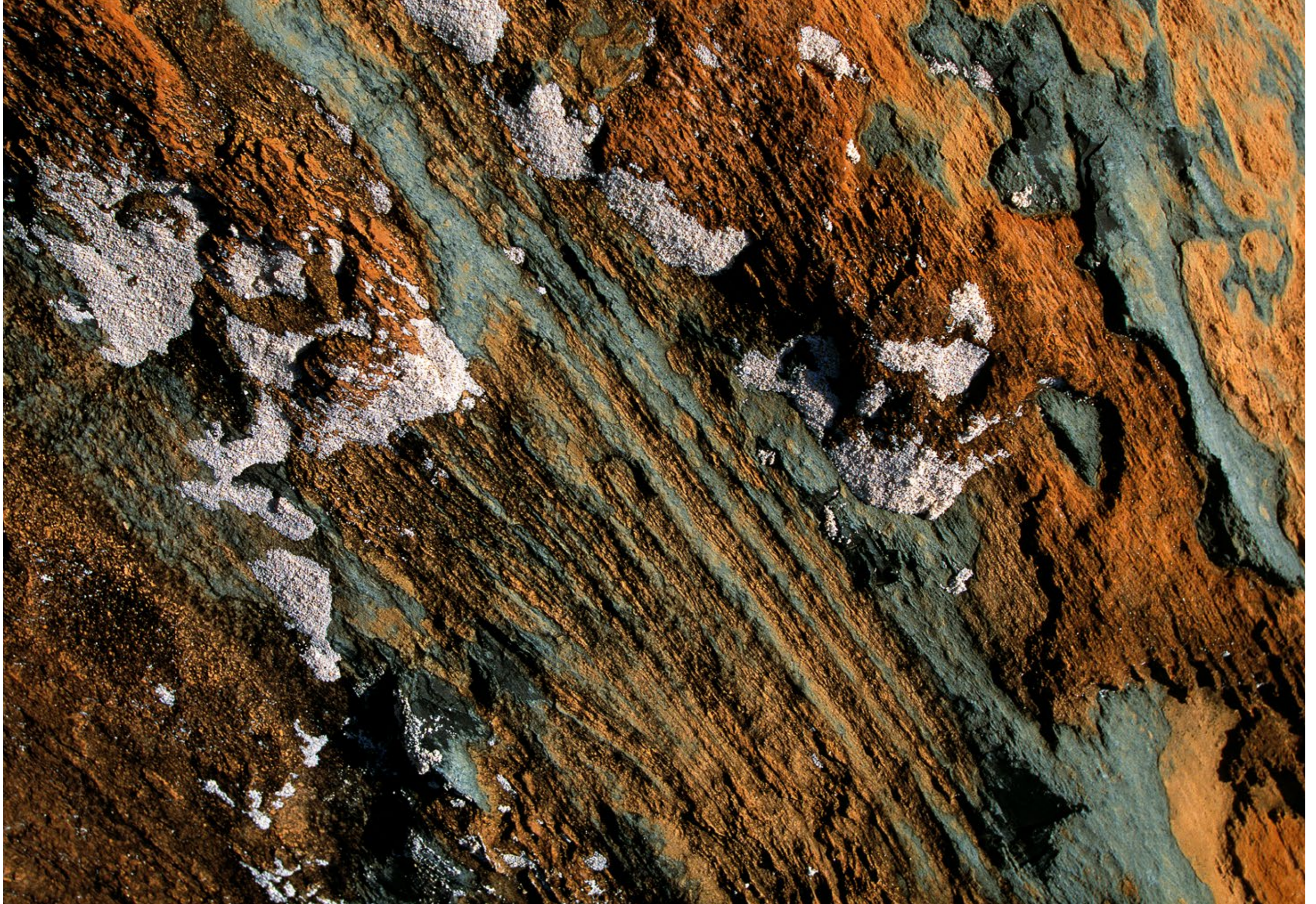
Lobby ceiling, Flamingo Casino, Las Vegas, Nevada, USA.
 Hasselblad X-Pan with 45mm f4 with centre filter on Fujichrome Velvia 50. © Mike Bull



Shinjuku, Tokyo, Japan.
 Hasselblad X-Pan with 45mm f4 with centre filter on Fujichrome Velvia 50. © Mike Bull



New York-New York Casino, Las Vegas, Nevada, USA.
 Hasselblad X-Pan with 45mm f4 with centre filter on Fujichrome Velvia 50. © Mike Bull



Rock Lichen, Rarotonga. Canon 1N with Canon 50mm Macro f2.5 on Fujichrome Velvia 50. © Mike Bull



*Clouds, Marlborough, NZ.
Canon 5D with 70-200mm F2.8L IS. © Mike Bull*



*Crow in the Painted Desert, Arizona, USA.
Olympus Camedia C5060. © Mike Bull*



*Joshua trees, Arizona, USA.
Hasselblad X-Pan with 45mm f4 with centre filter on Fujichrome Velvia 50. © Mike Bull*



*Grand Canyon, Nevada, USA.
Hasselblad X-Pan with 45mm f4 with centre filter on Fujichrome Velvia 100. © Mike Bull*

NZ Camera - showcasing excellence

Ask any photographer if they dream of having their work published and the answer would be a resounding 'yes'. But unless you are a professional making a living from photography, it's not always possible.

For members of The Photographic Society of New Zealand (PSNZ) it is possible, with the publication of its own coffee-table styled photography book, NZ Camera.

NZ Camera is the annual showcase of top images submitted by members regardless of their personal photographic experience.

The idea to produce a book was first floated in 1996 by the late Jack Sprosen FPSNZ, and in 1997 the first publication was printed. Then, about 130 members submitted up to two images and everyone got a photograph in the first soft-cover, 64 page book.

So well was it received a yearly publication began. Since then great progress has been made - not only in the way the images are submitted - from print to digital, from posting entries to online submissions, and from being printed locally to now printed in China.

It is now a hard cover, case bound coffee-table style book, highly sought after, and widely promoted to attract a wide variety of work, from photographers of all abilities.

Meg Errington LNPSNZ, LPSNZ, leads an editorial selection committee of five to produce the book. Work commences around June with the committee meeting on and off through to November when the selection,

editorial and layout is completed. The files are then sent overseas for printing.

"NZ Camera is not all about showing award winning or gold medal photographs. It's about trying to encourage new photographers to showcase their work, and having a variety of images that ultimately flow to present an outstanding publication," says Meg.

"PSNZ members can send up to two images each. We try to pick the images we feel best fit the style and theme we want for the book; an image might not necessarily be the best shot but if it complements the theme it may get selected. We see a great variety of work - from the sublime to the ridiculous, from abstract, nature, black and white, and artistic to heavily Photoshopped work. All the works are critiqued and selected on an anonymous basis, which we feel makes it transparent and fair."

The response for the 2012 publication is 'outstanding' with 723 images submitted from 372 PSNZ members, an increase over those submitted for the 2011 publication. In fact over one-third of PSNZ's membership submitted photographs this year and 176 images were selected for the book.

"This is a high class quality publication showcasing excellence, and brings a lot of enjoyment to many people," Meg said.

Fully subscribed members of PSNZ at 31 January 2012 will receive a complimentary copy. To learn more go to www.photography.org.nz

Moira Blincoe

PSNZ Councillor for Communications



I AM THE EXPERT COMPACT



I AM THE NEW NIKON COOLPIX P7100. I am different. With a large 10 megapixel CCD sensor for outstanding image quality, an EXPEED C2 image processing engine for more speed and a 3 inch tilt high resolution LCD monitor. I am an advanced compact. nikon.co.nz

At the heart of the image



The 2012 Overture

As we teeter, lurch or leap from the edge of the New Year it is worth getting some perspective on what lies ahead, and putting in perspective where we have been.

One hundred years ago we would have been looking ahead to 1912, the year that the world's greatest marine engineering feat became an utter tragedy - the voyage of the SS Titanic. Ahead were the Stockholm Olympics. It was only 8 years since the Wright brothers left the ground in a powered flight. Already various countries were evaluating military purpose aircraft and in 1911 Italy was using aircraft in their Turkey campaigns.

1911 was the year that Bell and Howell introduced a hand cranked motion picture camera using the 35mm 4 perf standard only agreed internationally in 1909. The B&H Standard Cinematograph Type 2709 was to set a new standard of construction and features - including first all metal build with first registration pins. That camera remained in production until 1957!

It was a period of rapid experimentation, new discoveries, whole new businesses, the enthusiasm to leap into new technology and to use new materials.

It was the period that followed on from that most famous and often misquoted 1899 note of Charles H. Duell, Commissioner, US Patent Office:

"Everything that can be invented has been invented"

We know now, that he never said such a thing, and in fact said in 1902: "In my opinion, all previous advances in the various lines of invention will appear totally insignificant when compared with those which the present century will witness. I almost wish that I might live my life over again to see the wonders which are at the threshold".

Another often quoted prediction was the supposed estimate in 1943 by the head of IBM, Thomas Watson Snr:

"I think there is a world market for maybe five computers".

Again no foundation, at best a myth based on circumstances ... it wasn't even in the nature of the man to limit his future, for him not to see infinite possibility for computing.

Don't you love it when you go to seminars, listen to politicians or read reviews that still echo those and other long ago debunked myths. Sadly, they keep repeating them.

But where I am getting to is to refocus on 2012, the year when a lot more good stuff will come to market as even the recent myths - such as "CMOS chips do not have a future", are continuously disproved.

Early in 2012 we'll see Canon EOS 1Dx and

C300 cameras actually arrive, Nikon seems to be close with new models. Sony, Panasonic et al likewise will be delivering blistering new specification and performance.

In September 2012 Photokina will take place, another stage for new product, launches, demonstration of content that brings ideas together.

The pace of new capture devices will be equalled by faster memory, better transmission, more computing power. Just imagine the full rollout of devices using Thunderbolt connectors, what that alone will achieve.

This new century, our century, will be as progressive as the last. We are definitely 'not there yet' -we cannot limit what we can expect. As much as individual devices are called game changers and revolutionary, it is really the utility value, how we apply them, which is the game change. That is what photographers do.

The 2012 overture is not just a prelude, we are already there.

MS

malcolm@f11magazine.com



WALTER MURCH INTERVIEWED

Mid 2011 Apple was thumped a lot when Final Cut Pro X was released - often by people with firm and critical opinions based on a limited actual experience knee jerk.

Take a look at the interview with the 'doyen' of FCP editors, feature film editor Walter Murch, to get a better perspective. Walter has won three Academy Awards: best sound for *Apocalypse Now* (1979) and a double Oscar, best sound and best picture editing, for the *English Patient* (1996). He has been nominated for Academy Awards on six other occasions.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.

Fujifilm GX617 Panoramic System Camera



6x17cm panoramic cameras were, some would say still are, the ultimate way to capture sweeping vistas of remarkable quality.

Using medium format 120 roll film, these cameras could produce 4 images on a roll, or 8 images if 220 roll film was used.

Fujifilm initially produced fixed lens 6x17 cameras to offer an alternative to the popular but more expensive Linhof equivalent. With the introduction of the GX617, interchangeable lenses were offered in three focal lengths, all with matching shoe-fit optical viewfinders. The lenses featured external roll bars for self-protection. An optional ground glass focusing screen could be placed inside the camera on the film plane for 'cloth over the head' view

camera style inspection of precise focus and framing before loading the film and making the exposure. Few users took this route.

The leaf shutter needed to be manually cocked before every exposure, and focus was either by guesswork, or preferably by using the hyperfocal distance theory and the lens scale provided. Most users exposed at small apertures and depth of field was plentiful on all three lenses.

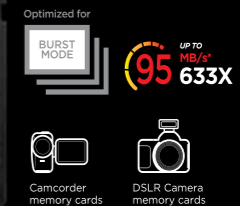
Now discontinued, pristine examples continue to command strong prices on the pre-loved equipment market. Mint examples are future collectables as many units have had a rough and tumble life in and out of landscape photographers backpacks!

SanDisk Extreme® Pro™ speed. Catch your perfect shot.



The perfect shot is in the burst.

Great pictures happen in a flash. And now there's a SanDisk® memory card optimized for maximum high-speed burst mode shooting, even when capturing RAW+JPEG. With write speeds of up to 90MB/s (600x)*, SanDisk Extreme® Pro™ SDHC™/SDXC™ UHS-I cards deliver the performance you need to get even more pictures to choose from.



SanDisk Extreme® Pro™ SDXC™ UHS-I memory card

www.sandisk.au

* Based on SanDisk internal testing. Performance may be lower depending on host device. 1 megabyte (MB) = 1 million bytes; x = 150 KB/sec. ** ImageMate All-in-One USB 3.0 Reader/Writer sold separately. Not all devices support SDXC. Contact device manufacturer for more details. SanDisk, the SanDisk logo, SanDisk Extreme and ImageMate are trademarks of SanDisk Corporation, registered in the U.S. and other countries. SanDisk Extreme Pro is a trademark of SanDisk Corporation. The SDHC and SDXC marks and logos are trademarks of SD-3C, LLC. Other brand names mentioned herein are for identification purposes only and may be trademarks of their respective holder(s). © 2011 SanDisk Corporation. All rights reserved.



ACMP Student Photographer of the Year Awards

The ACMP Student Photographer of the Year Awards aims to provide Emerging Photographers with the opportunity to gain career-building exposure within the photographic industry and wider creative community, with A\$8500 in prizes for a modest entry fee of just \$30.

With over 500 images to judge in six categories, the standard was astounding. Some of the thirteen judges commented that they found it difficult to believe that they were looking at student's work, in part due to the fact that the closing date was timed to coincide with completion of end of year portfolios. Only seven points separated the top 22 students!

The 2011 ACMP Student Photographer of the Year is the Fashion category (sponsored by Crumpler) winner Gerwyn Davies, Queensland College of Art, Griffith University. See Gerwyn's winning images on page 99 of this magazine.

Her quirky and original images were awarded an average of 90 points. She wins \$1000 worth of Lowepro gear, \$500 worth of Crumpler gear a Nikon Coolpix AW100 camera, a full set of 10 ACMP Collection Books and a Better Business Bible (total value A\$2700)

The other category winners are:

Commercial, sponsored by CPL Digital:
Kimberley Munro, 89 points, Photographic Studies College, Melbourne

Documentary, sponsored by Memento Pro:
Raphaella Rosella, 87 points, Queensland College of Art

Portraiture, sponsored by Protog:
Mardiana Sani, 86 points, RMIT University

Advertising, sponsored by Borge's Imaging:
Liane Hurvitz, 85 points, Photographic Studies College, Melbourne

Architecture, sponsored by Pixel Perfect:
Nick Stephenson, 84 points, RMIT TAFE

Educational Institution of the Year:
Photographic Studies College, Melbourne, 424 points scored by their top 5 students, narrowly from Queensland College of Art and RMIT University.

Many thanks to our generous sponsors:

Lowepro, Honlphoto, Borge's Imaging, CPL Digital, Crumpler, Memento Pro, Nikon Australia, Pixel Perfect

Many thanks to the judges:

Michael Amendolia, Rob Burnett, Michael Corridore, Peter Coulson, Glen Gibson, Jacqui Henshaw, Rob Imhoff, William Long, Jeff Moorfoot, Graham Munro, Ian Poole, Lisa Saad and Alexis Sinclair.

We look forward to students from all States participating in 2012 with an increased pool of prizes.

Visit www.acmp.com.au for a gallery of this years winners and information on up and coming competitions.

Rob Anderson ACMP Vice President
www.acmp.com.au

PHOTOFLEX
TritonFlash A Battery Powered Lithium Strobe Kit



Why the TritonFlash™?

The TritonFlash™ Lithium Ion Battery powered strobe kit is designed for the professional demands of events, sports, portraiture, architecture, editorial and other applications where photographers require powerful output in locations without AC power.

The TritonFlash™ is superior to other battery powered strobes for several reasons: The all metal swivel mount with twist lock handle enables photographers to use large soft boxes such as the 7 foot OctoDome® and other modifiers. We don't use plastic load bearing parts, and neither should you.

Rated at 300 watt seconds and up to 750 full power flashes on a single charge, the TritonFlash™ operates in the power range of studio strobes, enabling photographers to shoot large setups in bright sun without the need for AC power. Fast recycle mode allows bursts of up to 7 shots per second.

The advanced power management circuitry enables a single power module to drive two TritonFlash™ heads ON FULL POWER simultaneously, instead of settling for 50% output for each head. Our lightweight lithium ion battery pack (22 ounces / 623 grams) is extremely efficient and environmentally safe, representing a significant upgrade from heavier Nickel Metal Hydride (NiMH) systems.



FOR MORE INFORMATION CONTACT THE OFFICIAL NEW ZEALAND DISTRIBUTOR:



TEL +64 9 303 1479
EMAIL SALES@HEPERRY.CO.NZ
HTTP://WWW.HEPERRY.CO.NZ

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

aipp

The 2011 Nikon AIPP event – A summary

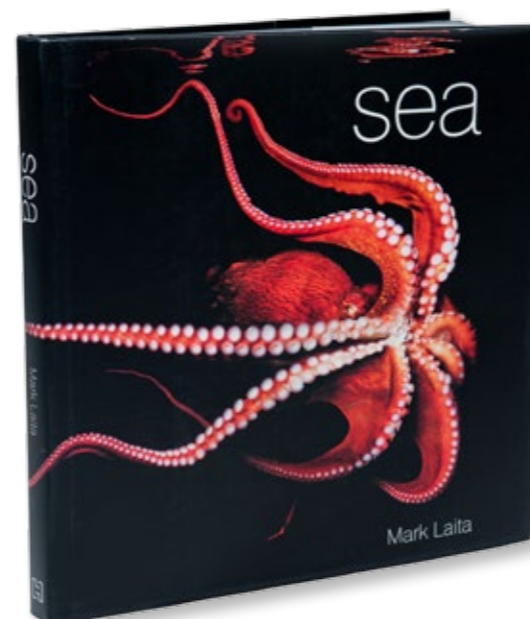
With three and a half days, 23 speakers, 4 parties and over 430 attendees, The Nikon AIPP Event is simply getting bigger and better each year.

Aimed to showcase the best in Australian and international speakers, this year we saw David Burnett from New York literally leave the audience speechless as he presented a lifetime’s work. To quote David afterwards, “I think that as a speaker, I took more away from the week’s interaction than I left behind”.

The passion of Jesh de Rox from Canada moved 250 people to tears and Andris Apse from New Zealand inspired everyone to rediscover their roots in photography. As for the other 20 speakers - well you simply had to be there.

Acclaimed as the best event for photographers ever seen in Australia, The Nikon AIPP Event continues to establish its reputation as the ‘don’t miss event’...and with numbers increasing each year it is expected that the 2012 Event will sell out early.

SO SAVE THESE DATES!



Sea
MARK LAITA
Hachette Australia/PQ Publishers
ISBN: 978-0-73362-824-5
NZ \$70.00

US photographer Mark Laita has taken the unusual step of photographing marine life in the studio. Using a mixture of custom built tanks, and public marine aquariums, he has overcome the technical issues, of reduced colour spectrum and introduced colour casts, faced when shooting creatures in their natural environment.

The result is to see this sea life in a way that would not ordinarily be possible. The resulting images are beautiful but, on reflection, ultimately clinical.

Colour, form and movement are perfectly captured by 8x10 view cameras, and medium format digital cameras, combined with absolute control over the lighting for every image.

This will be anathema to dive photographers accustomed to capturing their visual prey in situ, with all of the technical challenges and difficulties - but all important atmosphere – that this brings.

Berlin born, Helmut Newton rose to fame shooting for French Vogue in the 1970’s. A legend in his own lifetime, often producing controversial work, he is now unquestionably recognised as an influential figure in modern photography.

Lucky for us, Helmut Newton had the presence of mind to save his Polaroids. Once a critical part of the creative process for professionals, the Polaroid test print provided lighting and exposure checks before film was utilised for the final exposures. Digital photography all but rendered this part of the process obsolete, with previews always a quick chimp away.

This collection is a lingering peep behind the scenes of a glamorous world, from the late 1960’s to the early 2000’s, the likes of which will never be seen again. Of course, it’s also a nostalgia-fest for lovers of Dr Land’s Polaroid picture process. A beautiful book.



Polaroids
HELMUT NEWTON
Taschen
ISBN: 978-3-8365-2886-3
NZ \$110.00

Mucho Camera



Canon EOS C300 <http://bit.ly/uKvyyf>

Unless you've been totally cut off from the recent buzz in the filmmaking and digital photography worlds, you probably missed the slew of announcements, which are still causing envious salivation amongst gear heads and measured excitement in professional circles. Those with a foot in each camp will already have their names on waiting lists while mentally fondling these new products.

If the opening of a major Hollywood office is anything to go by, Canon clearly wants to become a major digital cinema player and go head to head with the likes of Arri, Red, Silicon Imaging and Sony.

The Japanese giant entered the motion picture industry with a svelte-bodied camera: the EOS C300 and an impressive preliminary range of cinema lenses. <http://bit.ly/uKvyyf>

Announced a few weeks ago at Hollywood's Paramount Theatre, in front of a bevy of journalists and film makers, Canon's new digital motion picture camera is touted by its maker as "the evolution of cinematography". If all you have ever used for the production of moving



Red <http://bit.ly/trPVYq>

images is a DSLR, the C300 is indeed a pretty big evolution for it offers all the bells and whistles one would ever need to start producing stories with great technical and visual quality. If you are a seasoned visual storyteller for whom professional image quality and workflow are key, the C300's Super 35 size sensor comes with a massive ISO range (320 to 25000) and a reported ability to generate imagery with very little noise at very high sensitivities. <http://bit.ly/sBhXjQ>

This evolution will certainly feel like a revolution if the reports are correct. But on the same day as Canon's plush launch came a tit for tat from the smaller American giant: Red. Its highly anticipated Scarlet-X digital cinema camera was officially launched and fuelled an ongoing this-camera-is-better-than-that-camera electronic chit chat. Two professional cameras in one day, vying for your sense of storytelling, geekiness and dollars.

One thing is certain; Canon's first steps in cinematography are exactly that. The C300 will do everything the popular 5D MkII and its subsequent video-enabled siblings do, but with a feature set and image quality well



Silicon Imaging <http://bit.ly/vxiP63>

above that of consumer DSLRs. It doesn't take a crystal ball to realise cinematic tools more potent than the already impressive C300 will come along and compete with Arri's beautiful Alexa camera, Sony's CineAlta range and Silicon Imaging's offerings. These competing digital cinema cameras have traditionally been in a more rarefied atmosphere where six figures for a fully operational kit is the norm. However, competition is heating up fast. The official price of the C300 (\$20,000 USD) was apparently already slashed to \$13,000 USD and a Scarlet-X with a number of necessary accessories is available for about \$14,000. In an economic climate where expenses are taking a back seat, one may wonder if high end motion picture cameras will see a rapid deployment either via lower acquisition costs or the launch of camera models with more limited feature sets but still based on slightly varied versions of the original technologies; a process known as cannibalisation. <http://econ.st/uhwavr>

For those still wondering what the big fuss is about digital cinema cameras and why they differ from what a \$1000 DSLR can



Sony <http://bit.ly/t3PQ89>

do, I invite you to check out Drive a film by Danish director Nicolas Winding Refn, featuring Ryan Gosling and Carey Mulligan. <http://bit.ly/syp8hS>

I won't elaborate on the film's truly gripping story, but I am confident you will find Drive to be an incredibly, beautifully shot film by cinematographer Newton Thomas Sigel. <http://bit.ly/rtFcKV>

Sigel shot Drive digitally on Arri Alexa. He states: "What's extraordinary about the Alexa is that even if I pushed the sensor to 1,600 (ISO) there was very little noise, and I could actually underexpose quite a bit without introducing noise in the blacks. The dynamic range was mind-boggling." <http://bit.ly/rtFcKV>

Wish you all a cinematic festive season. Until next year...

Karim Sahai

karim@f11magazine.com
www.karimsahai.com
blog.karimsahai.com

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

AIPA

What's the first thing you do when you sit in a car? I'd say for the vast majority the first thing you do is put on your safety belt. That's what I do – without even thinking about it. But why do we do this? Well, at a guess, I'd say that it's because we all know that if we're ever in a big car accident wearing a seatbelt could save our life. But here's the thing; when I jump in a car the chances of that journey ending in a horrific life threatening accident are – thankfully – very, very slim. I might go my entire life and never be in a situation where a seatbelt would save my life. So why bother with the safety belt at all? Why not just risk it? I think it's because we realise that the potential benefit of wearing a safety belt far outweighs the small inconvenience of taking two seconds to secure the seatbelt in place.

OK, by now you're probably wondering why I'm talking about seatbelts in a photography magazine. I'll get to the point...

What's the first thing you do when you're asked to shoot a photography assignment? Hopefully, before doing anything else, you put on your photography business safety belt – i.e. you send the client a copy of the AIPA Standard Photographic Terms & Conditions of Engagement along with your cost estimate and usage licence. That's what I do – every single time, without even thinking about it. But why should you do this? Well, it's because if you ever end up in a sticky business situation (such as a dispute with a client) then using industry standard terms and conditions could potentially save your photography business!

Now, if you're exceptionally lucky you might go

your entire career without ever encountering any 'difficult' clients or unexpected legal problems – dreams are free. But why take the risk? Once you have a system in place it only takes a few extra seconds to attach the AIPA Terms & Conditions to your cost estimate/licence and email them both to the client. Obviously the potential benefits of doing this far outweigh any inconvenience you might associate with the task.

Please also be aware that, just like wearing a seatbelt, using the AIPA Terms & Conditions is only effective if you act in advance. You wouldn't hop into a car, drive to your destination, and then put on your safety belt – that would clearly be pointless and stupid. Likewise, you shouldn't shoot a photography assignment and then send in the AIPA Terms & Conditions – because by that stage it's already too late. The contract must be presented to the client before the job takes place in order for it to have any legal standing.

Using industry standard terms and conditions with all of your clients, including friends and family, is an integral part of any professional business operation – so if you're not doing this, then you're not a professional photographer.

And on that note I'd like to wish *f11* readers a very Merry Christmas and a Happy New Year – and if you're traveling anywhere in the car over summer always remember to wear your safety belt!

Aaron K
AIPA Executive Director

www.aipa.org.nz

Flash Ideas

White Balancing



Photography is an endless road of discovery. However much you learn and practise and use your new skills to improve, there's always more to learn.

My five part "Flash Basics" series was a primer to get you using your speedlight flashes creatively. From now on I'm going to explore more esoteric techniques. This article is all about tricking your white balance settings to get some interesting creative results.

The concept of white balance hinges around the fact that what we think of as 'white' light, for example daylight or the light hanging from your ceiling, will likely be a range of different frequencies on the colour spectrum. It can be different colours even though it looks the same colour.

It's weird. If you hold up a piece of white paper indoors, it looks white. Take it outside, it still looks white, even though the light outside is a very different frequency – a different colour – than the light inside.

Our own image processing chips, our brains, are exceptionally good at calibrating our built-in auto white balance to compensate for changing lighting so we barely notice the colour of light. Cameras can't even begin to compete.

Have you ever opened photos on your computer and discovered they look orange or green or blue? If you leave your camera on Auto White Balance the differences can be subtle, but I'm sure you know what I mean. ▶



Here's what I mean with a setup shot: Check out the eerie blue cast to the entire scene, except the model lit by a single flash gelled with a CTO and an orbis® used to soften the light. A cool effect that works particularly well for environmental portraits.

The first thing to remember, to ensure you get the best from any lighting, is to either shoot in RAW or set the white balance manually. Shooting in RAW means your camera will record all the information hitting the sensor, so you can fine-tune the white balance when you open the photo in Photoshop, Aperture or any other reasonable program.

If you're not shooting in RAW and want to avoid strange colour casts, dive into your manual and work out how to set your white balance for different conditions like sunshine, shade, fluorescent lights, flash, etc. It'll pay dividends.

So what's this got to do with lighting? There's a great trick you can play on your white balance to get a really interesting effect.

It involves setting your white balance on the 'wrong' setting and then gelling your flash to counteract it. If you're shooting outdoors and you set your white balance to tungsten and snap a test shot you'll see that everything looks incredibly blue. Tungsten is a very orange light source so setting your camera's white balance to tungsten makes your camera register the other end of the light spectrum more, the blue end. It looks horrible if you're shooting outdoors. Under tungsten light the orange light and blue-dominant camera setting cancel each other out.

So gel your flash with an orange gel to mimic a tungsten light (like a light bulb). Experiment to get just the right gel, but start with a gel called a 'CTO'. Now everything lit with your



Here's the resulting portrait: Have a play around with various gels and WB settings and see what happens, then add this technique to your armoury!

flash should be the same colour as a tungsten light source and thanks to your WB setting will look like it's lit with white light. Everything not lit with the flash will be a cool, eerie blue.

Try replicating my results first before experimenting. Just remember that you want to gel your flash with a gel that's a similar colour temperature (a measure of white balance) to your camera WB setting. Enjoy! ■

James Madelin

Links:

Gels:

<https://www.rosco.com/us/video/strobist.cfm>

<http://www.lumiquest.com/store/products/LumiQuest-FXtra.html>

Lightstand:

http://www.manfrotto.com/product/8373.16112.76935.0.0/5001B/_/NANO_BLACK_STAND

orbis®:

www.orbisflash.com

Bag:

<http://www.thinktankphoto.com/products/airport-international-v2-roller-camera-bag.aspx>

Model:

<http://www.starnow.co.uk/gonzomartins>

FIT YOUR IMAGINATION

LINO Collection - Apparel

With LINO Apparel Manfrotto is blazing a new trail in the photographic world with the introduction of the first ever full apparel line dedicated to professional photographers.



The Pro Field Jacket is the ultimate garment to complement your shooting experience.
Shown: MA LFJ050M-LBB (available in 5 sizes)



The Pro Photo Vest is the definitive photographic working tool.
Shown: MA LPV050M-LBB (available in 5 sizes)



The Pro Soft Shell Jacket is the essential active shooting garment.
Shown: MA LSS050M-LBB (available in 5 sizes)



Manfrotto
Imagine More

manfrotto.com

DEALER ENQUIRES WELCOME:

Australia: www.adeal.com.au

New Zealand: www.focal.co.nz

Available for purchase in New Zealand at PROGEAR
www.progear.co.nz | +64 9 529 5055 | 0800 4 PROGEAR

SLR camera control from your iPhone, iPod or iPad!

Available on the App Store
Download ioShutter™ Lite FREE on the App Store

"Oh. WOW." - WIRED
"Really, really COOL!" - Graeme Murray
"ioShutter™ is MASSIVE." - MEA Global
"Herakls a NEW ERA in camera control." - enright photo

ioShutter™ is the world's first fully functional upgradable shutter release system. The FREE app includes;

- ⌚ Timer
- ⌚ Bulb for long exposure
- ⌚ Timelapse
- 👏 ClapToSnap™
- 📷 ShakeToTake™

CLICK ME

www.ioshutter.com

Photos, iPod touch, iPad and App Store are trademarks of Apple LLC. Illustrations not to scale. © Manfrotto 2011

CONNECT YOUR IMAGINATION

MANFROTTO 055 PHOTO-MOVIE HEAD

The innovative Manfrotto Photo Movie Head is the ideal solution for the new HD DSLRs with embedded video functions. A single head that gives you the advantage of an extraordinary Photo Head and a fully featured Video Head.

Experience the best of photo and video shooting in one, with one single head!



One single head for both professional photo and movie applications.



Instant on/off switch to pass from photo to movie mode.

For details, visit manfrotto.com
For stockists in New Zealand phone MACALISTER on 09 573 1650
or email: sales@macalister.co.nz, www.macalister.co.nz



Manfrotto
Imagine More

manfrotto.com

Manfrotto™
A Vitec Group brand



Membership benefits...

As much as we'd love professional photography to be all about travel to exotic locations, shooting fast cars and beautiful women, the reality is that the vast majority of any photographer's time is spent doing far less glamorous tasks.

It can be a very lonely profession, as most photographers do the behind the scenes work without the camaraderie or support of a team. On the surface, it's a great life, with a handsome income. The reality is that the majority of professional photographers earn well under the average income.

In the past, the path that many who entered the industry followed was to start working for a senior photographer or studio. Often doing "dogsbody" tasks, and over time developing skills and techniques that resulted in them becoming photographers in their own right. Today, these opportunities are few and far between as not many large studios exist and most photographers are owner/operator, one man, or one woman, bands. Most people entering the industry today do so in a far less structured or planned way. It is not uncommon for a person who simply enjoys photography to start charging friends and associates for the odd shoot here and there, from which a business starts to grow.

Many people entering the industry in circumstances like this often exhibit plenty of creative ability, but fail to turn this into commercial success as there are many potential hurdles they encounter along the way. At the outset, the intention and

motivation is often based on a desire to be creative. Photography provides an outlet for this, unfortunately being creative is only one cornerstone of being successful and there are other equally important considerations, which are frequently overlooked. Other key ingredients are those surrounding the running of a business, including pricing at a level that is viable in the long term.

Creativity is something that evolves, many other aspects that result in successful photography businesses can be taught. The issue is where and how? One of the best ways to learn and grow as a photographer is by belonging to a professional organisation. This provides opportunities to be inspired by, meet and socialise with, other like-minded photographers. It also gives access to education and professional development opportunities. Membership can provide reassurance to your clients that you are a professional through a peer reviewed qualification process, and an independent disputes resolution service can mediate if the client/photographer relationship falters.

Frequently photographers say they can't afford to join the NZIPP.

I ask, can you afford not to be a member?

Richard Linton
NZIPP Commercial Director

www.nzipp.org.nz



SUBSCRIBE DURING DECEMBER AND JANUARY TO WIN A COPY OF ADOBE PHOTOSHOP LIGHTROOM 3

For the months of December and January only, all subscribers, new and existing go into a draw to win a copy of Lightroom 3 from our friends at Adobe.

Learn more here:

<http://www.adobe.com/au/products/photoshoplightroom/>



OUR NOVEMBER SUBSCRIBER PRIZE DRAW WINNER!

The winner of the Lowepro Flipside 400 AW Backpack kindly supplied by Macalister Ltd was Marama Shearer from New Zealand. We have notified Marama and her backpack will be on it's way soon!

Congratulations and well done!



The 2011 ACMP Student Photographer of the Year is the Fashion category winner Gerwyn Davies, Queensland College of Art, Griffith University. These are Gerwyn's winning images. Read more about her success on page 86. Congratulations Gerwyn, from the team at f11 Magazine!

© Gerwyn Davies



The Essentials

Workflow. Let's not make this any more unpleasant than it needs to be.

I don't know about you, but I got into this business because of a love of photography.

I loved everything about it, the act of capturing something my way, from my own unique perspective, for my own pleasure or to share with others was an outlet for me from the time I was about 6 years old and inherited my older brothers Kodak Instamatic. I religiously saved my meagre allowance to buy film and processing and an obsession was born.

I decided - against much well meant advice - to turn that obsession into a career when I became bored with the repetitive but seriously well paid process of turning other peoples photography into all kinds of printed material as a photolithographer.

Back when I first traded photographs for money it was very simple. Film was the order of the day, cameras were expensive but lasted many, many years if they were looked after and most of all it was a time when not everybody on the planet was a photographer! I never really thought about what we now know as workflow. We shot, processed, delivered prints, proofs or trannies to the client and got paid. We even made money on the little things - couriers, lab work, film, and mileage - and it was a whole lot easier to run a profitable business.

Sadly, those days are over and we are forced to struggle with clients expanding expectations and shrinking budgets on a daily basis. Unfortunately the move from film to digital was not managed well by photographers in general (of course there are exceptions to this rule and you know who you are) and as a result we are often becoming way too involved in projects that we are only being paid to shoot.

I build a certain amount of post production into my rates these days if only to avoid the situation where a client looks at the file handling/processing/archiving component of a quote and says "just give us the RAW's mate, we've got people that can handle the rest". I can proudly say I have only given in to this approach once. I was finishing up a job within an hour of having to be at an airport and the art director (who I'd worked with for a long time and trusted) said "chuck them on my laptop and I'll take care of them". The client was happy with the result but I was NOT. Since that day I've been non-negotiable on this point and much happier for it.

Since workflow is something we can't ignore, it's vitally important that we devise systems that cause the least stress while allowing us to quickly produce top notch digital files that are delivered in a client friendly package.



© Gary Baidon

The software or systems you use are not as important as your comfort level in using them. Speed is everything here as you are very rarely going to be paid well enough to spend a lot of time in front of your computer. Time flies too. I'm constantly amazed - and not in a good way - at how long things take. You need to look at every single step in the process and ask yourself if there is a better or quicker way to do it. It could be the difference in being profitable or not. Seriously, as a photographer your time is best spent behind the camera right?

This brings me to my final point - "don't bite off more than you can chew". I have a strict limit to how much work I will do digitally before passing it over to my digital guy. It's a simple formula, if a dedicated Mac jockey can do it

quicker than you, then give it to that jockey and get back behind the camera, or in front of prospective clients, where you belong!

Have a great Christmas and New Year.

GB

gary@f11magazine.com

Ever had a flash fall off your lightstand?



With a frio™, your shoot will never fall apart!

frio™

ConnectCombineCreate.com

FLASH DOG Studios
10 Oxford Tce, Wellington. flashdogstudios.com

Equipment Hire

Studio Hire

P: 021328431



DRUM SCANNING & FINE ART PRINTING
FOR ARTISTS & PHOTOGRAPHERS

BEST FILM SCANNING IN NZ

WIDE DYNAMIC RANGE SCANS

ALL FILM FORMATS WELCOME

RESOLUTION UP TO 12000 DPI

PHOTO, ART, METALLIC & BARYTA PAPER

FAST DELIVERY

print@karimsahai.com

witchdoctor.co.nz
new zealand's technology authority

- ▶ Hi-Fi and Home Theatre
- ▶ Photography
- ▶ Computers and Gadgets
- ▶ Music and Movies

The premium local tech site for reviews, news, opinions and controversy from a team dedicated to bringing you only the most relevant and interesting content.

ONLY THE GOOD STUFF



MINNIE STREET STUDIO

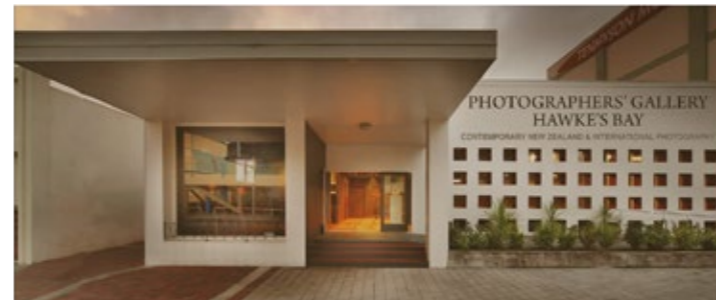
NEW FEATURE: SIX FREE-STANDING AUTEX SOUND BAFFLES
(2400mm x 1200mm x 50mm)

FIND US ON FACEBOOK

CALL +64 9 302 3043 +64 21 956 231

EMAIL studio@minniestreet.co.nz

WEBSITE www.minniestreet.co.nz



PHOTOGRAPHERS' GALLERY
HAWKE'S BAY

CONTEMPORARY NEW ZEALAND & INTERNATIONAL PHOTOGRAPHY

CURRENTLY LOOKING FOR EXHIBITORS FOR 2012

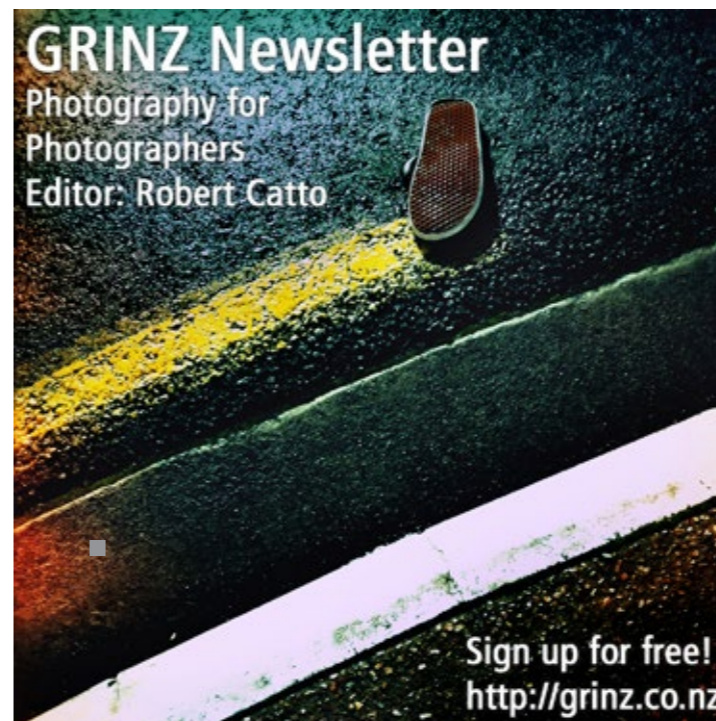
138 Tennyson Street, Napier

06 835 8142

www.pghb.co.nz

GRINZ Newsletter

Photography for Photographers
Editor: Robert Catto



Sign up for free!
<http://grinz.co.nz>

Photo Safari with EOS Masters

Mike Langford or Jackie Ranken

www.photosafari.co.nz

+64 34090272



Join award winning photographers:

Mike Langford or Jackie Ranken

Five hours of inspirational Photographic tuition

Queenstown-New Zealand \$320pp

Enquires -info@photosafari.co.nz

BRIDGE

Tony Bridge

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR.

www.thistonybridge.com

WinterLight Masterclasses in Central Otago, June 2012

Innerlight Exhibition Workshop, August 2012

Mentoring programme in 2012 now open



"The teacher who is indeed wise does not bid you to enter the house of his wisdom but rather leads you to the threshold of your mind"

- Khalil Gibran

PCL

IMAGING

www.pcl.co.nz



The most complete range of services available in New Zealand

including..

ROES ONLINE ORDERING

Advertise your product or service...

HERE

sales@f11magazine.com

Be pleasantly surprised how little it costs to be

HERE

sales@f11magazine.com

Imitation – sincere flattery or creative cop-out?

We've gone to a great deal of effort to create the product that is *f11* Magazine.

Time, thought, care and attention has gone in to every aspect, every element – even the tiniest of details have been considered and weighed to create the right impression, environment and effect. This extends across every pixel of the magazine itself, our sales collateral such as business cards and media kit, and of course our website where readers gather, subscribe and either read or download each issue.

Much to our surprise, we discovered recently that our website had created such a good impression that the entire bottom half of our web page layout - design, format, typography and even the words we use to describe the magazine's proposition had been 'adopted' by another electronic publication for its own website. The internet being such a small place, we discovered this on the very day the site went live – now how spooky is that?

The other electronic publication is not aimed specifically at photographers, but our reactions were still mixed. They ran the gamut from mild amusement to outrage, eventually taking a more mature approach and deciding that this must be a case of a parallel universe.

Now we all know the old adage about imitation and the reference to flattery and this was a big part of the internal debate for us. Our flatterers could have been from anywhere in the world, they could have been butchers or bakers or candlestick makers, and that would have been fine and dandy with us.

However, and as you may have guessed, our flatterers were not from some far-flung

exotic destination, and they were certainly not producers of things meaty, wheaty or waxy. They were a few miles cross town in our own fair city, and the publishers of this new electronic magazine turned out to be a company offering creative services around marketing, branding and design – including, wait for it, website design. Isn't that ironic?

I'm sure that I'm not the only one to see the irony here, so indulge me if I expand slightly on the theme. Surely a company offering services such as those would be an absolute creative hothouse of superb ideas, concepts and treatments? Would it also be safe to assume that they would prize originality, seek differentiation and endeavour to deliver this not only to paying clients, but perhaps even more so in the presentation of their own vitally important brand identity?

Well, we thought so, and some of our readers did as well! Thanks to you designers, photographers and advertising industry people who took the time over the last couple of weeks to point out this 'incredible similarity' to us, especially those who took umbrage on our behalf. Your eagle eyes and astute powers of observation are duly noted, so go to the top of the class and keep up the good work!

Your creative suggestions regarding the avenues available for us to use were all duly noted and one by one, dismissed. We're simply going on the record here and that's enough for us. We're choosing to be flattered, but we're still surprised at the naivety involved. No liberation of ideas ever goes unnoticed in cyberspace does it?

Creative communities are tight knit, visually sophisticated and ever vigilant. That's pretty comforting to know, so let's continue to watch over each other.

TS

senso

stimulate your senses



- Studio power at a compact price
- Control range 6.5 f-stops (13 to 1200 J, 26 to 2400 J)
- Symmetrical and free asymmetrical power distribution for 3 lamps
- Short flash duration and charging time
- Constant colour temperature, radio remote triggering, etc.
- Made in Switzerland

f11 Magazine for mobile users!

While we think the best way to consume *f11* is by browsing the page flip version on our website – on a lovely large screen – many are choosing to use mobile devices for ease, portability and convenience.

That's why we make a PDF version of each issue of *f11* available on our website.



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com



For the best iPad experience, we recommend that you download this PDF and open it in iBooks – a free application available from Apple.

In this way, you can store, and then read *f11* on an aeroplane, at the beach, or anywhere you like—even when you're away from an internet connection.

Of course, if you're online it's an even richer experience as all of our links to advertisers websites and video content work at the tap of a finger.

You can even collect every issue of *f11* and store these in your iBooks Library for access anywhere and any time.

All of this is also possible on your iPod Touch or iPhone, as these devices offer the same functionality.

For users of other tablets and Android devices, simply access the PDF file from your Acrobat Reader or PDF compatible reader software.