

ISSUE 07 | FEBRUARY 2012



*for* PHOTOGRAPHERS  
AND AFICIONADOS

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**ESTHER BUNNING**  
Children of the Wairarapa

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**PETER HARPER**  
Student of nature

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**MICHAEL NG**  
On the catwalk

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# D4



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## Welcome to *f11* Magazine

Welcome to issue 7 of *f11* Magazine, our February 2012 edition. It's great to be back after our wee break in the antipodean summer...

We're still hunting down new readers and growing our community and you folk, our subscribers, are our trusty accomplices.

Growth is our mandate for 2012, we need new subscribers to sign up and we need your help. If you're enjoying *f11*, and want us to succeed, then please help us grow our readership numbers. So keep on spreading the word, we love you for it.

We're now on the home stretch to find subscriber number 5000 and once we've done that we'll draw the Olympus winner from our virtual hat. Yes, you're all in the draw, so good luck people.

*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. We are united by what we share, and what we share at least partly defines us.

You can choose to read the magazine in page flip format on our website or take advantage of our popular PDF download. The PDF is perfect for iPad, or other tablet style device, users and also allows you to archive your copy for future reading.

If you're a regular reader but have not yet subscribed – please do!

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

Plus during February only, every new and existing subscriber goes into a separate draw to win one of two Sandisk vaults, courtesy of our friends at Sandisk's NZ agents, Lacklands Limited.

Hope you enjoy this issue of *f11*.

**Tim**  
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# The *f11* team

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



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



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



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



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



**TIM STEELE** is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and always for the terminally unappreciative. A brilliant escape from the last of these gulags left a tunnel for other prisoners and led him to consultancy in strategy, advertising and marketing. Always impressed by the Bohemian lifestyles, devil-may-care attitudes, cruel wit and raw talent of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, great images to share with readers of this magazine.



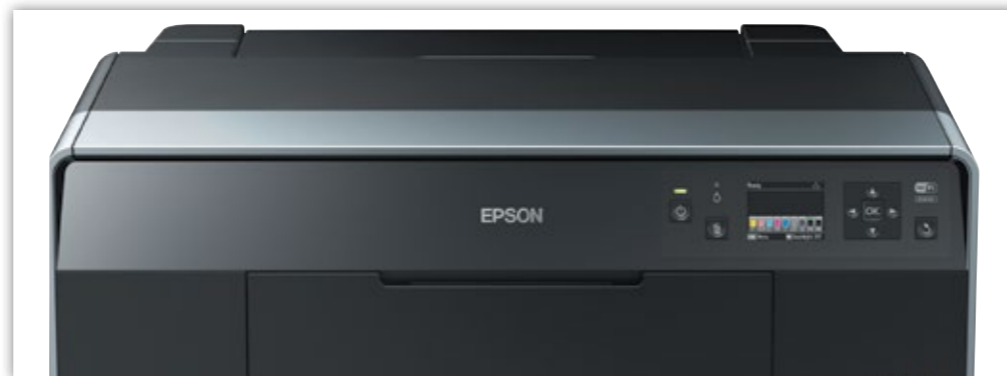


## Product REVIEWS

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## Esther BUNNING

Children of the Wairarapa

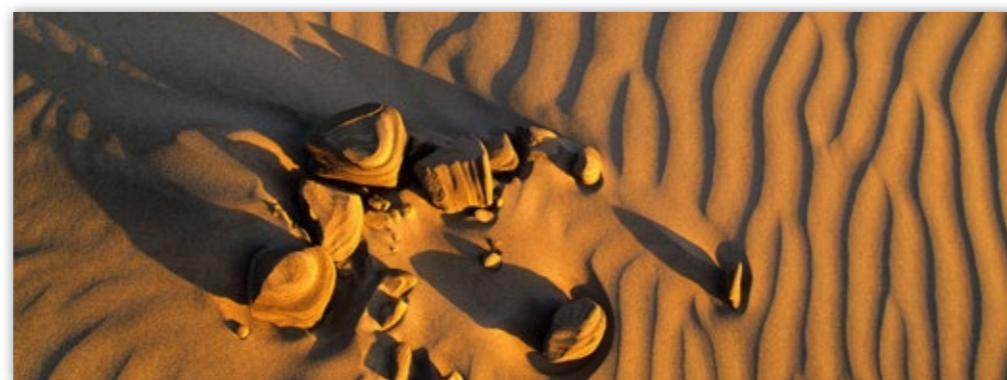
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## Peter HARPER

Student of nature

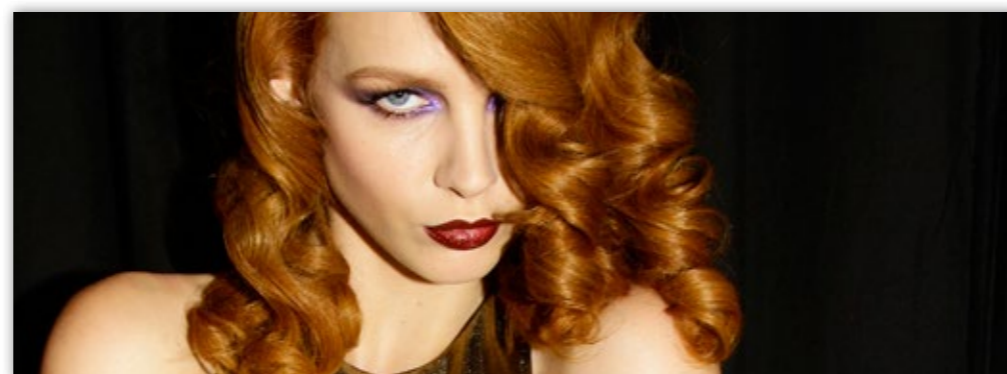
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## Michael NG

On the catwalk

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COVER IMAGE © Esther Bunning  
Felix age 9, cricket player. Nikon D3. Lensbaby.  
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WAY BACK HOME – FROM EDINBURGH TO SKYE

Danny MacAskill is a Scottish trials cyclist, from Dunvegan on the Isle of Skye. In this video directed and shot by David Sowerby, with help from cameraman Mark Huskisson, we trace Danny's journey from Edinburgh to Skye.



CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



AROUND THE WORLD IN 5 MINUTES

Speed around the world in under 5 minutes in this time lapse by Kien Lam with original music by William Lam. 17 Countries. 343 Days. 6237 Photographs. One incredible journey. Follow the adventure.

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ARTIST DAVID HOCKNEY EMBRACES IPAD

A preview of David Hockney's latest exhibition in London where the artist has used an iPad to create some of the paintings on display. Wall Street Journal's Art Correspondent Paul Levy takes a tour with the show's curator, Edith Devaney of the Royal Academy.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.

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# Works of art



Epson Stylus® R3000 A3+



Epson Stylus® R2000 A3+



Epson Stylus® R1410 A3+

## Epson Stylus® Photo Printer leaving nothing to be desired



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## One to one, or one to many?

In the early days of radio communication, you were either transmitting or receiving – but never both at the same time. Older readers may remember two-way radio protocol which necessitated saying the word ‘over’ at the end of your transmission, indicating that it was the other party’s turn to communicate,

their turn to speak and transmit those words to a listener.

This process made for stilted, but great communication, as the discipline required led to clear and concise messaging forcing each participant to think about what they were about to say, and take turns at being either speaker or listener, never both at the same time.

Later, full duplex telephony created a situation that ended this order, suddenly both parties were free to speak simultaneously and all hell broke loose. Pandora was out of the box. Now we could talk right over the top of each other, with all the confusion this brings. Enhanced clarity produced reduced comprehension, people were repeating themselves a lot, the message having been missed the first time around because both parties were transmitting.

In a digital world, a good portion of our internet communication falls into the ‘one to many’ category. We’re all constantly available, transmitting and receiving, wherever we are, because of the devices we now carry and the widespread availability of radio spectrum, a.k.a. network bandwidth. Sure, we can telephone or email relatively discretely, today’s

‘one to one’ media, but often when we’re in ‘transmit’ mode it’s to a much wider audience. We’re blogging, or we’re on Facebook, or another social network, so we’re ‘one to many’ in our communication. This is also the case for those working in an essentially broadcast medium, such as a magazine like *f11*.

So does that influence the communication itself? Is it more considered, more thoughtful, more insightful because it’s destined to be consumed by a wider audience? Or is it less revealing, less honest, less spontaneous? I think the answer depends, partly at least, on the generation communicating, and perhaps the familiarity of the user with the environment. My generation wants to get it right, to think before we speak, to craft the communication, hone it – then let it fly. We live in fear of a mistake of error or omission.

For the generations that follow us, the medium is by essence one of spontaneity, incisiveness, immediacy and reflex. It’s as natural as conversation, as unselfconscious as a stream of consciousness and if that stream is either profound or profane, so be it.

On the internet, everyone’s a potential broadcaster, and anyone can create a channel. It allows anyone to be heard, to build a community, or a brand, to reveal an injustice or to praise where praise is due. That awesome ability deserves due reflection and thoughtfulness, a momentary pause on the transmit button, the crafting of the message and it’s meaning, and finally, a fleeting thought for how it might be both received and perceived.

Over, and out.

TS

# BEYOND THE CATEGORIES



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LEICA S2



# Fujifilm X10



Fujifilm's X10 is impossible to review outside of the context of its predecessor, the X100. Both share manufacturer, inspiration, design and build quality. My guess is that they address overlapping target markets – professionals seeking an off-duty carry, and affluent enthusiasts hankering after something that looks retro – specifically a retro-rangefinder. Retro-rangefinders have cachet, they are one part camera and one part fashion accessory. They're the sort of camera that says, I know what I'm doing so don't even ask....

There's a lot to like about the X10. It's tiny, light, easy-carry, beautiful in appearance and beautifully built, and bears more than a passing resemblance to that sibling, and the rangefinder cameras which were the design inspiration for both cameras.

A magnesium alloy body, the stuff of high-end DSLR cameras, is adorned with metal dials with lovely fit, finish and feel. It has a built in flash, can shoot full 1080p HD movie, and has Film Simulation Modes, a Fujifilm party trick. It also has a grab bag of features, which would not be out of place on an SLR.

A handy zoom range of 28-112mm (35mm equivalent) addresses one of the concerns expressed by some wannabe X100 owners, and the 12 megapixel EXR sensor offers plenty

of resolution, albeit from a physically smaller sensor. The lens is fast, f2-2.8 depending on focal length and this allows genuine shallow depth of field photography, an ability missing from some competitors.

At around 2/3 of the price of an X100, and offered only in Henry Ford's favourite colour, I'm picking that the X10 is finding a home with folk seeking a quality camera with distinctively different appearance - but are they discerning image makers or simply visual aesthetes?

Yes, the X10 produces a good-looking image, and has excellent close focusing capabilities. I wonder about the wisdom of the master ON/OFF switch being twist-on, twist off with the lens barrel but guess only time will tell if that's a durable proposition over the long term. I'd have more faith in a conventional top deck mounted rocker or slider. That's not the deal breaker for me though, here it comes.

Perhaps it's my frame of reference, but as a regular DSLR user, and a former coupled rangefinder user, I struggle with the optical viewfinder on the X10. It's about as useful as the proverbial mammaries on a bull as it provides no focus or exposure information whatsoever, forcing a quick chimp back to the LCD every time – both before and after exposure. A snapshotter will think it's fine the

way it is, as they'll go for the LCD every time, but an *f11* reader may agree with my thinking on the subject. Essentially, why provide an optical finder but blind it by not providing any information within? That's my greatest reservation about an otherwise likeable camera in a great looking package. Hell, even the leather case is a statement in style, and the whole package is pretty damned groovy.

It's *raison d'être*, reason to be, that's what I struggle with about the X10. Cut down X100? You'd find the cash difference for the X100's superior hybrid electronic/optical viewfinder. Leica alternative? No ship jumpers here, even at a fraction of the price. Canon G12 alternative? Unlikely, as the brand's nameplate is also on their users DSLR cameras.

On the other hand, maybe you're a fashionista with a fetish for retro and no desire to use the rather limited optical viewfinder?

Now we're talking, as that's some seriously fashionable neckwear bling...

Ka-ching, wrap that baby up!

**TS**

[www.fujifilm.co.nz](http://www.fujifilm.co.nz)

*Genuine selective depth of field is possible thanks to the X10's fast zoom lens. © Tim Steele ▶*



*Photograph of John Edgar artwork demonstrating the X10's macro capabilities. © Tim Steele*



# Epson Stylus Photo R3000



I've been an Epson user for a long time, and yes, I've tested more of their product than I've owned. Owned three, tested around a dozen over the years, and found something to like in all of them, especially the big ones...

Positively aged now, Stylus Photo R800 (A4) and R2400 (A3) models perform my glossy and matte printing work respectively and they continue to justify their combined use of desktop real estate because they're great performers and they're reliable. I own both of these because I hated the thought of being an ink waster when changing out the black cartridges from Matte Black to Photo Black, which was necessary at the time, hence my dedicating a printer for each.

After that aside, purely for context, back to the rather nice R3000. A3+ paper handling, roll paper handling, CD/DVD media printing, Ultrachrome K3 inks for real print longevity, and high capacity ink cartridges for both economy and labour saving. Epson keeps on shrinking those ink droplets too, with the R3000 they're down as low as 2 picolitres in one mode – that's way less ink than required for the full stop coming up...here.

Now both black cartridges are fitted at the same time, so very little precious, and let's face it, hardly inexpensive, ink is wasted in the on-board printer switch over between the two. That's the way Epson has moved with the R3000's bigger brothers as well. I'd still recommend you print in batches, as chopping and changing blacks will use some ink in the changeover process. Stay with Epson inks and papers for assured longevity from your finished prints. Learn more here: [www.wilhelm-research.com](http://www.wilhelm-research.com)

A 2.5 inch LCD keeps watch on the status of the printer, showing declining ink balances, which black is selected, and delivering instructions to the user, including maintenance protocols. The R3000 is also Wi-Fi capable, but I tested on the trusty USB cable. Limited need for A3+ iPad printing at my place, but very cool functionality all the same!

In use, the R3000 is fast, only averagely noisy and in my testing, robustly reliable in its paper handling – even 330gsm A3+ sheets were handled smoothly from the main feeder with no paper load errors. Some earlier models would have balked at this and demanded to

be fed via the straight paper path alternative method. Overall, it's a gentle step up from the R2880 which I can remember testing and being impressed by. More evidence of Epson evolution in progress.

Thanks to Aarque Graphics, Epson's NZ distributor for their large format printers, I had a fine selection of new heavyweight 330gsm paper to test with. I'm pretty familiar with most of their media range but had not yet tested the Epson Hot Press and Epson Cold Press papers both of which are acid and lignin free and matte in texture, and come in two varieties, Bright and Natural. These papers are a great addition to the range, and complement products such as the Velvet Fine Art paper which has long been a favourite. Space does not allow me to go into detail, so read more here, and while I disagree with the author's conclusions, there is good information on the products. [www.luminous-landscape.com/reviews/printers/epson-papers-09.shtml](http://www.luminous-landscape.com/reviews/printers/epson-papers-09.shtml)

There is no substitute for trial and testing and the process is pretty subjective so don't rely on the opinions of others, look, touch and

feel instead. Also, do remember to download the printer specific Epson ICC profiles for each paper stock you use, these will deliver a far better result when printing through Photoshop.

Colour prints are stunning, as they should be from the recognised and proven Ultrachrome K3 inkset. The best black and white prints produced look scarily hand-printed-dark-room-produced-like. Combine this printer with some solid experimentation to find the paper stocks that match your vision for output and you'll never look back, only forward perhaps to wonder how they can ever top this for A3+ professional quality printing at sensible money.

## TS

[www.epson.co.nz/products/inkjet/stylusphotor3000.asp](http://www.epson.co.nz/products/inkjet/stylusphotor3000.asp)

[www.dpreview.com/printrreviews/epsonr3000/page6.asp](http://www.dpreview.com/printrreviews/epsonr3000/page6.asp)



## Exploring the Back Catalogue

### Discerning your own narrative.

Most of us, when we take up photography, roam through the genres, photographing this and that. We may spend time with portraiture, photojournalism or landscape photography. We may discover joy in still life or macro photography.

Or all of the above.

However, if we are fortunate we will eventually discover one of these threads is truly 'us' and begin to focus our attention more and more on this. It may be photographing the Grand Landscape or it may be photographing children. The 'what', is really only of importance to us. We are now beginning to develop our own photographic narrative.

Over the next few issues of *f11* I would like to talk about what this means, how to recognise it and, more importantly, how to develop your own narrative, the precursor to making work which is truly distinctive and unique.

As you photograph more and more, patterns in your photography will begin to develop. Without necessarily recognising it, photographic habits will begin to form, ways of doing things and, more importantly, methods of seeing. There are all sorts of ways in which this can manifest. It may be that you prefer to



shoot handheld and avoid a tripod altogether; you may find you naturally gravitate towards ultra-wide angle lenses or that heaven for you is a focal length of 300mm. You may find that you prefer certain times of day or a special kind of light or style of lighting. Or you may find that your compositions follow a particular style, and that subject placement repeats itself again and again.

It is worth taking stock from time to time, looking for patterns and trends, and it does not matter how advanced you are. We can all do this, and by studying them, get a better sense of the road we have travelled and therefore more easily find sign posts for the way ahead.

Using Adobe PhotoShop Lightroom is a great way of doing this. You can use it to create a virtual Lightbox which, unlike the ones we once used with slides and film, can be stored and referred to again and again. It can also be changed and added to, as these themes in your work develop. As you begin to suspect you do certain things repeatedly, create a collection in your Library and label it appropriately.



Both images © Tony Bridge

You might, for example create one labelled portraits, or another labelled composition, or even one termed perspective. Add to it when you find examples of this type of approach.

Then, as and when the opportunity presents itself, sit with these collections and study them. Look for trends and directions in your work. Then, as these become clear to you, write these down in your artist's journal and ask yourself how they fit with your vision of your photography. If dissatisfaction sets in, ask yourself how you can move on from here or if there are different ways of developing them.

I realise that I have been exploring the illusion of perspective in a photograph (essentially a 2D object) for quite some years, ever since I studied Cubism, and looked at the work of such luminaries as Braques, Picasso and Hockney. The realisation of how I may be a Cubist at heart came to me late one afternoon in the beautiful town of Rasnov, in Transylvania. I was walking along, looking for flat planes and pointedly avoiding any photographs which would contain the street-as-perspective-lines-

leading-to-a-vanishing-point cliché, when I saw the door to this bakery. I began studying it through my viewfinder, exploring the rectangular interrelationships and seeking a potential framing. As I stood, studying the intricate interlocking rectangles the picture contained, a man pulled up, parked his car, then went inside. This simple human action provided the counterpoint the photograph needed.

Then I remembered a photograph made three years ago in the Bo Kaap area of Cape Town, of a woman entering a house. When I compared the two, the thread was obvious.

Plus ça change, plus c'est la meme chose.

(The more things change, the more things stay the same - Ed)

**TB**

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www.centreofthecompass.com



# Esther BUNNING

## Children of the Wairarapa

Esther Bunning is a multiple award-winning photographer based in the tiny town of Featherston, in the beautiful rural region of the North Island of New Zealand known as the Wairarapa. The country's capital, Wellington, home to many of her clients, is only a short drive away.

Over her career she has won the NZIPP's Wedding, Advertising, Illustrative and Commercial Photographer of the year categories, and gained associate, master and fellow status in three consecutive years. Esther is married to fellow photographer Terry Wreford Hann. Together, they are a creative powerhouse, in fact Terry's work will feature in a future issue of *f11*.

Wedding photography has been at the core of Esther's professional life, and this is still an important component of her business. She also creates illustrative photographic works which incorporate different mediums. We'd need to devote an entire issue to show the breadth of her imagery but instead we've chosen to concentrate on her portrait photography. ▶





The images in this feature were all shot for her book, *Children of the Wairarapa* (2011), a labour of love where her sitting fees were donated to the Make-A-Wish foundation. Make-A-Wish grants the wishes of children with life-threatening medical conditions to enrich the human experience with hope, strength and joy.

**f11:** Welcome to *f11* Esther, tell us about your portrait work, and some background on the book which showcased some of the images we're featuring?

EB: Portrait work had tended to be a by-product of my wedding work, and not something I actively looked for, mainly because although I had a signature style with weddings, I couldn't see how it could translate to portraiture. This began to change about 4 years ago when we put in a separate small daylight studio at our home. Since then I've grown very comfortable shooting in that environment, but I knew working on the book would mean shooting on location around the region with the idea of capturing the region also...and the thought terrified me!

Eventually, I photographed 69 children - each child features on a page in the book, either as a single image or a sequence of images telling a story that most reflected their passions and interests or environments. The children ranged in age from very young babies through to 16 years. Most of the older children were photographed on location throughout the Wairarapa.

**f11:** What led you into photography in the first place?

EB: I fell into photography, quite by accident... During my last year at Inglewood High School in the mid-eighties, I applied and was accepted for both Visual Communication and Textile Design at Wellington Polytechnic's Design School. I made an overnight decision and decided to do Textile Design, and embarked ▶



*Lucy age 8. Gladstone farm. Nikon D3. 24-120mm lens. © Esther Bunning*

*Following spread, page 21: Lilli-Rose age 6, dancer. Studio. Lensbaby. © Esther Bunning ▶*

*"I'm profoundly irritated by one-eyed purists in the photography world."*



on a 3 year Diploma. I realised early on that it wasn't the direction I wanted to follow, but was fortunate to have fabulous tutors such as Kate Coolahan, John Drawbridge, and Kate Wells and the emphasis was very much on the creative process and photography was one of my classes during that time. After graduating and a couple of years thinking I'd rather do graphic design, I 'fell' into photography as my partner at the time Stephen A'Court was embarking on his career as a photographer and we started shooting work together.

**f11:** Which photographers influenced your work, and why??

EB: In the early nineties I shared a studio with Mel Phillips - a fantastic mentor who was very generous with time and knowledge. I was hugely influenced by prominent New Zealand wedding photographers of that time...in particular Russell Hamlet, Terry Winn and Lester de Vere. I also idolised Australian photographers Robert Piccoli and David Oliver.

**f11:** Tell us about your photography prior to digital capture, what film stocks did you favour and what influence did these choices have on your photography - then and now?

EB: I have always sought out alternative processes and experimenting with negative film through E6, and vice versa, for the colour shifts and random results. I particularly enjoyed a Konica C41 print film which I processed through E6 resulting in creamy skintones and a blue magenta cast...gorgeous! I also revelled in grain, shooting Ilford Delta 3200 pushed to 6400...

**f11:** Let's talk about your transition to digital. How was that?

EB: I've never been a purist so the digital age didn't bother me, in fact I tend to be a reluctant change maker when I'm happy and comfortable with the results I'm achieving...so

I really was pushed into digital by Terry who was very much at the forefront of the change, so adapted pretty quickly. Even then, I'd still take my Holgas and other small plastic cameras on location for weddings.

**f11:** What equipment do you carry now when venturing out on a portrait shoot?

EB: A small bag really, and pretty basic stuff. Generally only one camera body for portraits if I'm working in close proximity, my favourite lenses, and my Lensbaby pouch. I love the random nature of the Lensbaby, something that to a large extent digital has taken away and I do miss. Also, a reflector, ladder and a few props in the car...and occasionally a tripod - which paradoxically I mostly use for images with blur and movement! I prefer to work with available light, but occasionally use flash.

**f11:** How much planning went into the book and how much direction was necessary from you?

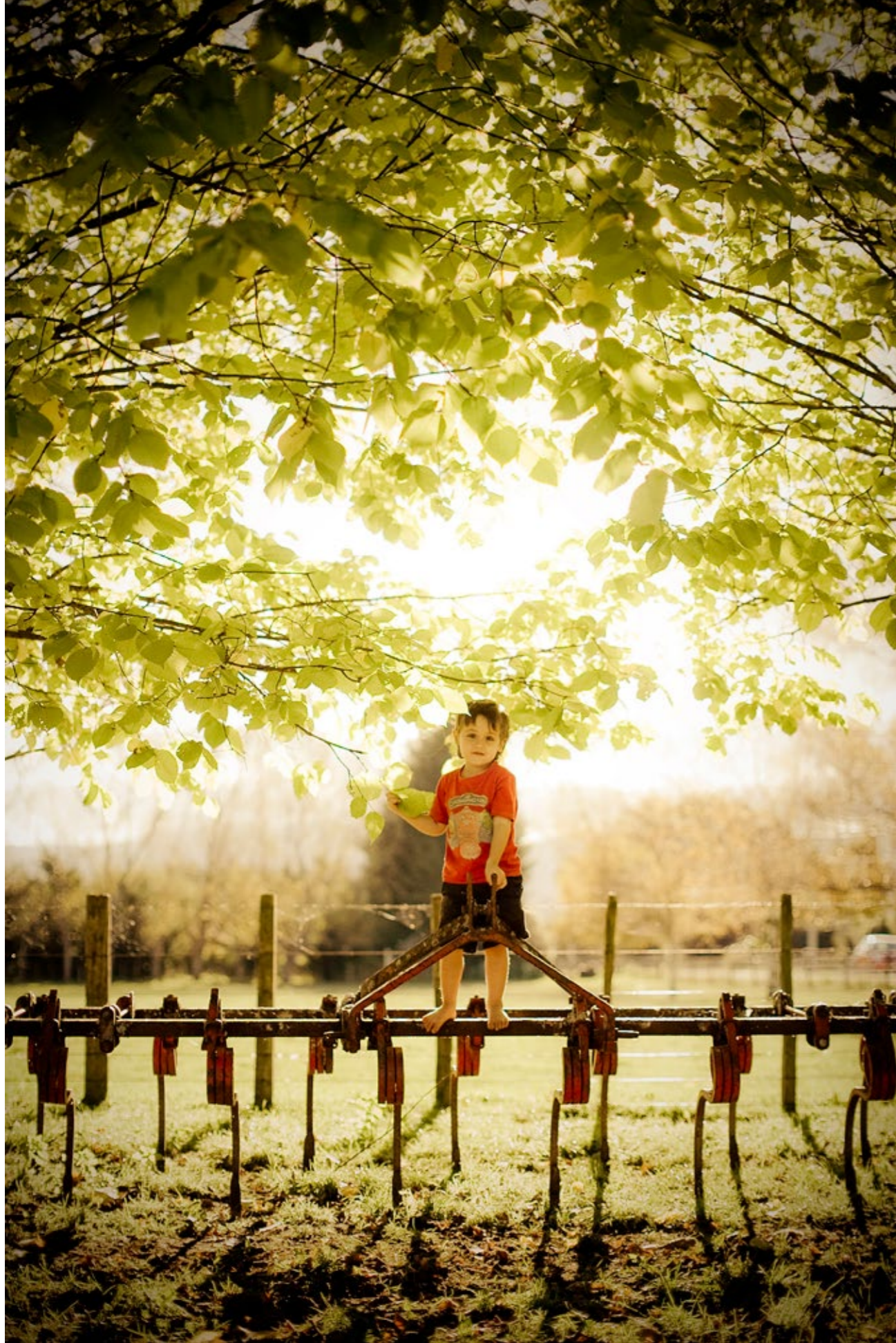
EB: With the book project the thing I particularly enjoyed was the thematic approach to each shoot. I brainstormed with the parents to create concepts for each child. My planning became the framework, and while I do direct, it tends to be quite loose during the shoot and it really is over to the individual to a large extent. Often I just follow the action...with children of course absolutely anything can happen. Interestingly, the final book is less about the region, and more about the individual children.

**f11:** What is your approach when photographing children, and working with occasionally uncooperative subjects?

EB: Teens are probably the hardest to work with in lots of ways, I've had teenagers turn up with their parents for a shoot and refuse to get out of the car but with a little cajoling and one on one dialogue (definitely without the parents present!) I can pretty much say we ▶







*Jet age 3, at his grandfathers antique farm equipment collection. Carterton. Nikon D3. 80-200mm lens.  
© Esther Bunning*



*Josiah age 11. Featherston. Nikon D3. 80-200mm lens.  
© Esther Bunning*



always have fun and they surprise themselves. I stress that they don't even have to necessarily look at the camera and that I'm not about doing 'formal' lineups. Often I'll show them some of the edgier stuff I've done to help get them onside.

**f11:** Your husband Terry is also a professional photographer. What are the best and worst aspects of you both being in the same profession?

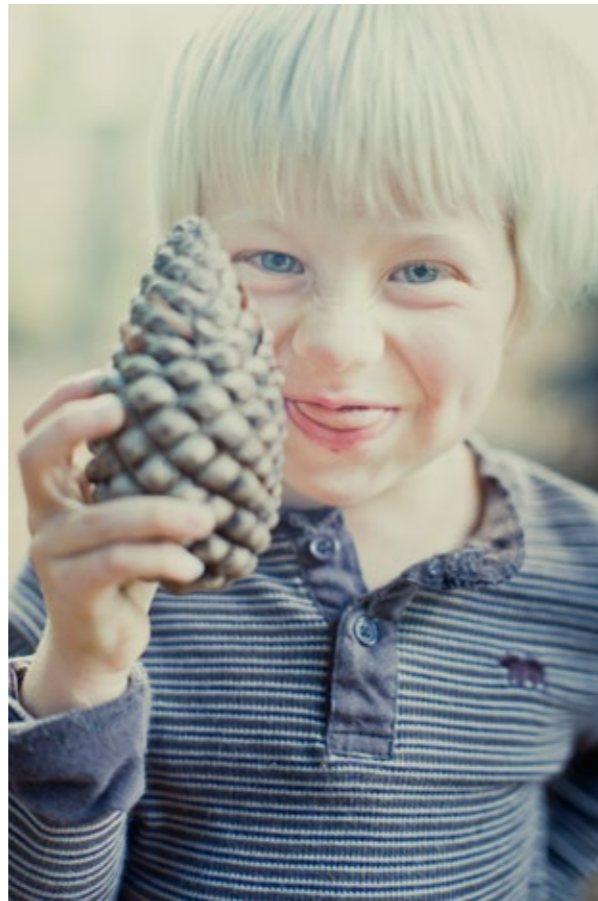
EB: The funny thing is, I've been with photographers since I began working as a photographer, so I can't imagine what it would be like not to have a photographer as a partner! We're a team, that's pretty awesome. The difficulty is separating business from personal, and being with someone 24/7... I simply can't imagine ever going out for dinner, or for a break away, and not discussing photography or business...everything tends to come back to those two things.

**f11:** How much work do you do in terms of post-processing your digital images?

EB: I enjoy the post production process as that's where an image comes alive. In saying that though, I confess that I know only about 5% of Photoshop and I'm a late comer to Lightroom but this has changed my world...for the better in terms of production time! The computer has definitely changed the process, but the principles are still the same. It's about 'making' an image. Knowing when it has been achieved - knowing when to stop. Often, as soon as I've seen an image in download, I know exactly how I want it to look and where I'm about to take it as a finished product.

**f11:** Do you print your own final images for clients?

EB: All client printing is done externally. I busted my boiler in the darkroom all those years ago, but now it's great being able to send prints off to the lab and get back ▶



Billy age 4. Admirals Road. Nikon D3. 55mm lens.  
© Esther Bunning ▲

Felix age 9, cricket player. Queen Elizabeth Park, Masterton. Nikon D3. 55mm lens and lensbaby.  
© Esther Bunning ▶

*"Everyone has a pretty good camera these days and can get a fantastic photograph once in a while. A professional should be offering a point of difference and something that they can't possibly achieve. Why use a professional otherwise?"*





exactly what I see on my screen, all done and dusted. I find it difficult to imagine going down the path of printing again for client work and all the nuances involved. I would be more interested in printing my personal work, although all of my award prints this year were printed through the lab on standard photographic paper.

**f11:** Which photographers are on your radar, who do you keep an eye on today for inspiration or influence?

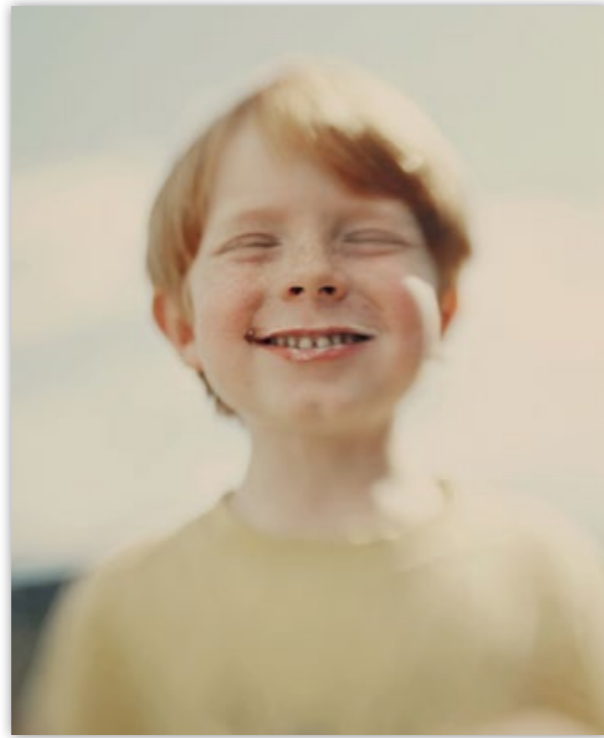
EB: I'm hugely inspired by Sue Bryce, Elizabeth Messina, and Clayton Austin. However I'm just as inspired by magazines, artists and fashion. A source of inspiration recently has been the Pinterest pinboards website - [www.pinterest.com](http://www.pinterest.com) - I just love this site, inspiration overload... the first few times I used this it made my head spin...brilliant!

**f11:** You're an active member of the NZIPP, what do you enjoy about membership of a professional association?

EB: Photography is a lonely profession. Nothing beats the comradeship of getting together with other photographers. The 2011 conference was amazing and the speakers were second to none...probably the best I've attended. I got so much out of it. I also enjoy seeing the younger, or newer, photographers coming through and helping them with aspects of their work or businesses. I've learnt so much from others in the industry and it's nice to be able give something back now. ▶

*"I fell into photography, quite by accident..."*

*Sophie age 2, farm helper. Martinborough Dairy Farm. Nikon D3. 80-200mm lens. © Esther Bunning ▶*



*Theo age 5, ice cream treat. Featherston. Nikon D3. 55mm lens. © Esther Bunning ▲*

*Siena age 5. Greytown park. Nikon D3. 80-200mm lens. © Esther Bunning ▶*





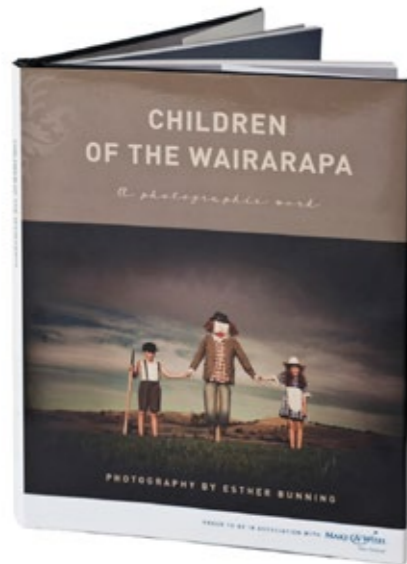
**f11:** So where to from here for Esther Bunning?

EB: I admit to being at a crossroad in my career. While I've several projects in my head, including one that has been floating around for the last five years or so - exhibition based, and another more in the direction of this book but on a larger scale and with wider appeal, I could just as easily walk away and explore other mediums. I've always had a love of texture and surface pattern design and I can feel myself being pulled intrinsically in this direction also. I've a zillion creative ideas running around in my head that I don't have time for...

**f11:** Thanks Esther, we'll be watching. ■

TS

[www.estherbunning.com](http://www.estherbunning.com)



Jamie age 7, swimmer. Martinborough lake. Nikon D3. 24-120mm lens. © Esther Bunning

*“Memories become even more precious as time passes.  
That's why I do what I do.”*





Briana age 9, hula hooper. Nikon D3. Mostly Lensbaby. © Esther Bunning



Sam age 7, rugby player. Queen Elizabeth park, Masterton. Nikon D3. 55mm lens © Esther Bunning

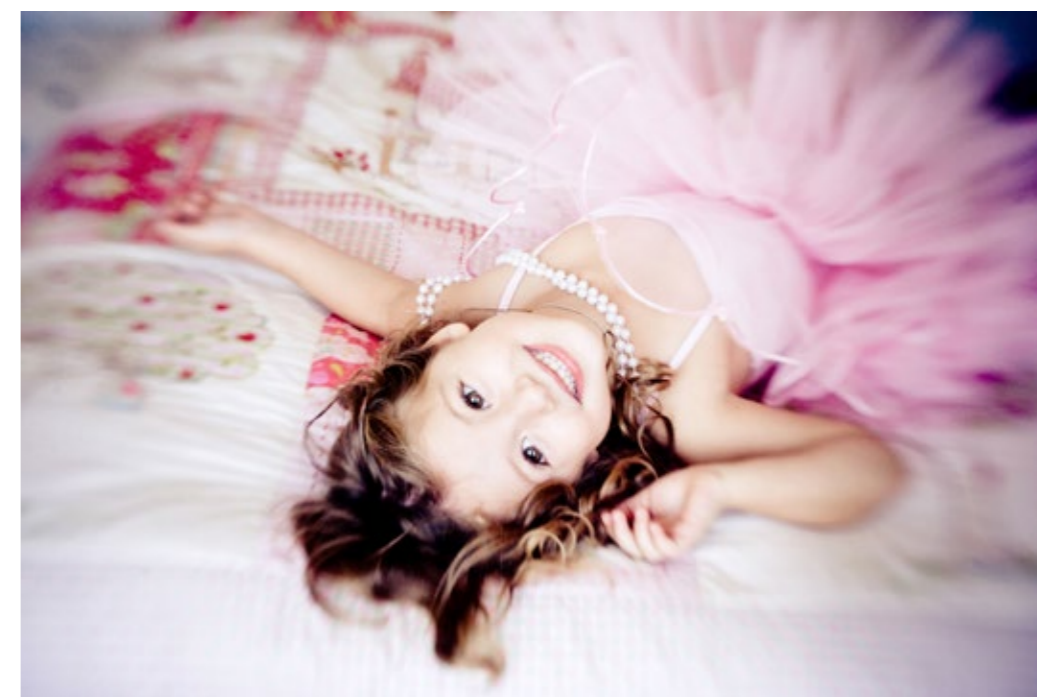




Billy age 4, and his shadow. Admirals Road. (Illustrative) Nikon D3. 55mm lens. © Esther Bunning



Louis age 16, train watcher. Woodside Station, Greytown. Nikon D3. 80-200mm lens.  
© Esther Bunning



Miela age 4, on her bed. Lensbaby. © Esther Bunning





Billie Rose age 2.5. Nikon D3. 24-120mm lens. © Esther Bunning ▲

Gabriel age 5, Army enthusiast. Featherston farm. Nikon D3. 55mm lens. © Esther Bunning ▶





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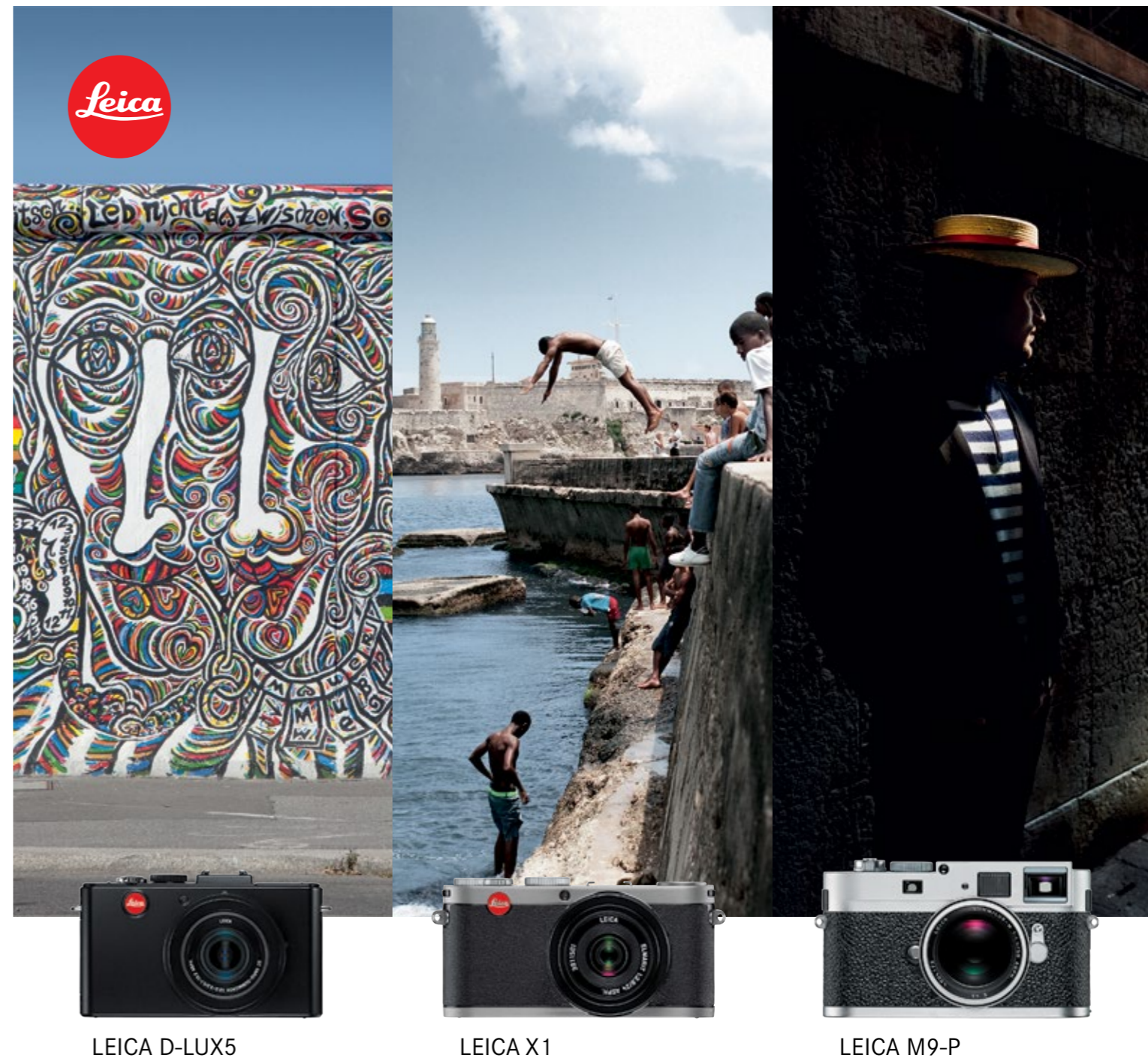
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# Peter HARPER

## Student of nature

Dr Peter Harper taught photography at the University of Canterbury in Christchurch, New Zealand from 1982 to 2009. Over 20,000 students passed through the programme, all exposed to his infectious enthusiasm and deeply held love of photography. His Summer School in Photography was to prove most popular, featuring guest luminaries such as Freeman Patterson and Joan Wakelin. One student, Lynda, would become virtual top of the entire class and marry him. Peter describes her, tongue firmly in cheek, as his most expensive student!

Peter's academic career began with the study of Antarctic birds in 1965. Further study in the USA from 1969-71 included seabird research period at the Smithsonian Institution, Washington, DC. He returned home to complete a PhD at Victoria University on oceanic birds, specifically the albatross and the petrel. ▶

*'A natural painting created by land and sea'. Karamea.  
Canon EOS 5D with 70-200mm f4L lens and tripod.  
© Peter Harper*





He is the author of two books on photography, 'Photographing Nature' (1987) was followed by 'A Concise Guide to Nature Photography' (1994). Sadly both are now out of print, happily both reside in pride of place in the author's collection, and in the homes of many of his students. Peter is also a Fellow of the Photographic Society of New Zealand (FPSNZ), the result of what he now recalls as constant hounding by his friend Matheson Beaumont, another outstanding New Zealand landscape photographer. He returned the compliment by in turn hounding Matheson to work on his book, 'Chasing the Southern Light'.

Today, Peter and Lynda are keen travellers, recently completing four photographic journeys with friends to Nepal, the Greek Islands and Turkey. The couple also shoot a few weddings, as Peter says, mostly for the fun of it. They named their website Arykanda.com after a beautiful 600BC Greek city nestled in the now Turkish hills that rise to the Anatolian Plateau overlooking the Mediterranean Sea. He was founding President of the Nature Photography Society and patron until he retired from the position a year ago.

**f11:** Welcome to *f11* Peter, tell us about the NPS you helped to establish?

PH: It's a society based on enthusing and inspiring its members with comradeship, rather than creating mindless competitions for them to compete against each other. In today's world, who needs more of that? I am immensely honoured to be part of the NPS and the wonderful people who give our Society its life and laughter. ▶



'The beach party'. Karamea. Canon EOS 3 with 17-35mm Sigma wide-angle lens. Fuji Velvia 50 film & tripod.  
© Peter Harper



**f11:** As a photographic educator, influence and mentor for many, how did you approach this process and what were some of the rewards of sharing your knowledge?

PH: Passion – above all else - and having fun. I assumed that people knew nothing about photography when they first arrived in my Introduction to Photography classes, an invariably correct assumption. Watering the seeds of people’s creativity using photography was what I was aiming for. Meeting so many interesting and beautiful people was another gift for me. Also watching unwell people recover in our photo classes was an unexpected and wonderful blessing. Setting up the Nature Photography Society with all these people, which now rocks on without me remains a tangible outcome from our UC classes.

**f11:** What’s the best advice you ever offered to your many students?

PH: Have fun with your photography - and yes, I still believe that photography is a wonderfully creative way to discover who we really are, and how we interact with this beautiful planet we all call home.

**f11:** Let’s talk gear briefly, where did you start and where are you now?

PH: I have used many different types of camera. My first was a Kodak Brownie Model E in 1955. Nikon and Canon are my favourite camera brands, and Fujichrome Velvia my preferred film stock. In fact, I was joined at the hip to Velvia 50 for many years. I loved its slow, sharp, beautiful landscapes and close-ups. ▶



*'Capadocia tuff landscape at sunset' Turkey.  
Canon EOS 3 with 16-35mm F2.8L Canon lens Fuji Velvia 50 film & tripod. © Peter Harper ▲*

*Following spread, pages 44-45: 'Standing firm in the river of life'. Fiordland.  
Canon EOS 3 with 70-200mm f4L lens and tripod. Fujichrome Velvia 50 film. © Peter Harper ▶*



My first Canonflex had a removable light meter which a Weka ran off with on Chetwode Island when I inadvertently put the light meter down. I can still hear the laughter of the insurance man when I attempted to explain my claim – and yes, they paid up. Current cameras are a Canon EOS 5D MkII, which I love for just about everything, and a Canon EOS 7D which I find great for weddings.

**f11:** When did you last expose a roll of film?

PH: About 2005. A roll of Velvia film lay in my Canon EOS 3 for a year. I gently rewound it and said goodbye.

**f11:** What equipment would you normally carry when venturing out into the landscape?

PH: In the eighties I carried everything – including things that I thought I might use but never did. Sometimes I looked and felt like an astronaut. Finally I got sensible - back pain pointed the way. Nowadays I carry my Canon EOS 5D MkII with my trusty 24-105 f4L lens attached; a very sharp Sigma 70mm f2.8 macro lens, and a new Canon 70-300 USM F4-5.6L which weighs a ton and reminds me of the bad old days. This all fits in my Lowepro Flipside 400AW. My Slik carbon fibre tripod with pistol grip head attached lies forlorn, awaiting more macro work. And, of course, spare batteries and a couple of 16GB SanDisk memory cards.

**f11:** After capture, how much work do you do in terms of post-processing your digital images?

PH: I actually prefer to do it in the viewfinder. Clunk and it's done. Afterwards, either in Apple's Aperture or Adobe's Photoshop 5 I might crop, do a bit of sharpening, lightening the shadows perhaps. That's it. I photograph what's out there. I don't create landscapes ▶





that do not exist. That's absolute fantasy – comic book stuff.

**f11:** We get the picture, you're not a huge fan of digital image manipulation, right?

PH: No I'm not, I am from the old school, and while I know that we all tinker with the light and compose our pictures in the landscape, I am appalled by the way some photographers digitally alter what they actually saw in the viewfinder. In attempting to create that quintessential image - perfect in every respect - they all too frequently create monstrosities. I'm not into that at all. I suppose its now called 'photographic art' but I have various other names for it. I sip from Adobe's 'Photoshop' cup very, very carefully, rather than getting profoundly drunk on it.

**f11:** Your great loves are nature and landscape photography, what keeps you so passionate about shooting these subjects?

PH: My images of the natural world are simple and have given me a great deal of joy. I have not been interested in selling any of my images. I make them gently - just for me, and anyone else who might like them. Every image is on probation until I can get a better one.

**f11:** What is your approach to the landscape?

PH: It's a love affair. Landscapes aren't easy, but patience, respect for your subject, and a sense of humour helps. And landscapes for me come in all shapes and sizes – tiny 'landscapes' are great fun.

**f11:** Which photographers influenced your work, and why?

PH: John Shaw, because in his books I rejoiced that we were both thinking in much the same way about nature photography. ▶



*'Rock nudes' West Coast - in the rain. Canon EOS 3 with 28-70mm f2.8L lens. Fujichrome Velvia 50 film. © Peter Harper*

*"Are you having fun?"*

*"The difference between 'making' and 'taking' images is intergalactic."*



And the previously mentioned Matheson Beaumont, because he came along to our UC summer school in photography and delivered his wonderful missives about being passionate and wise with our photography. And he said, “That’s terrific” to just about everyone – inspiring us all.

**f11:** Would you consider publishing another book, perhaps a retrospective of your work?

PH: After careful consideration, no thanks. Thousands of people have seen my images over 29 years of teaching photography. They are my legacy. My two previous books were a pleasure and great fun at the time, so also part of that legacy.

**f11:** Do you have any idea how many images are in your collection, and are you digitising your film images for future use?

PH: Nearly all of my teaching slides have faded with constant use and have gone to film heaven. About 100 special ones have been scanned with my Nikon Coolscan 5000 and remain with me. About 400 slides are left, simply because I lack the courage to throw them away.

**f11:** Thanks Peter, for sharing with our readers and for being one of my influences over many years of friendship. ■

TS

[www.arykanda.com](http://www.arykanda.com)



*Aeolian sand castles farewell the sun.’ Farewell Spit, Golden Bay. Canon EOS 5D with 24-105mm f4L lens and tripod.  
© Peter Harper*





*'Ross Mitchell's field of sunflowers'. Weston, Oamaru. Canon EOS 3 with 16-35mm f2.8L lens and tripod.  
Fujichrome Velvia 50 film. © Peter Harper*





*'The beauty of sand patterns'. Cape Foulwind. EOS 5D with Canon 100mm macro lens, tripod. © Peter Harper*



*'Sea of sand at sunset'. Golden Bay. Canon EOS 5D with 17-35mm Sigma lens, tripod. © Peter Harper*

*"Observe others, but never compete with them.  
Rejoice in your own creativity not someone else's."*





*'My favourite picture' A West Coast painting by Mother Nature, using orange flax pollen.  
Canon EOS 5D with 24-105mm f4L lens and tripod. © Peter Harper*



*'Parking a large truck' An observation from West Coast.  
Canon EOS 5D with 24-105mm f4L lens and tripod. © Peter Harper*

*"Worst photographic experience: Snapping an SD card neatly in half after having filled it up with images from a friend's 80th birthday reunion. We both survived."*





'Onawe rock landscape, after rain.' Canon EOS 5D with 100mm macro lens, tripod. © Peter Harper



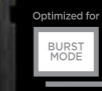
'River textures'. Waimakiriri River. Aerial. Panasonic Lumix FZ50. © Peter Harper

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# Michael NG

## On the catwalk

Michael Ng is a photographer who has specialised in shooting fashion shows for the past decade. Michael works in New Zealand and in many of the major fashion capitals including New York, London, Milan, Paris, Sydney, Melbourne and Berlin.

He has worked on the official photography team at Mercedes Australian Fashion Week, L’Oreal Melbourne Fashion Festival, Melbourne Spring Fashion Week as well as being the Official Photographer for New Zealand Fashion Week during the past eight seasons. He has also been one of the judges at the L’Oreal Colour Trophy Awards.

Michael’s photographs have been published in numerous magazines including; Vogue Japan, The New York Post Magazine, Women’s Wear Daily, Marie Claire Germany, Hello-UK and the National Portrait Gallery Melbourne.

Some of his clients include, Tag Heuer-LVMH, Henri Lloyd UK, Louis Vuitton, L’OREAL Paris, Vogue Australia, Air New Zealand, Epson, New Zealand Fashion Week, Goldwell KPPS, Hepburn Spa Group, United Education Group, Tourism New Zealand, Te Papa Museum of New Zealand, MSN New Zealand, WORLD and Napoleon Cosmetics.

Michael currently lives in Auckland, New Zealand and regularly travels for his work. A qualified architect, he has a passion for structures and for photographing the ‘built’ environment, and a love of landscape photography. He captures images in both of these genres on a high resolution 80 megapixel Leaf Aptus back on Alpa and Hasselblad cameras. He wrote about his experience with the Leaf in his Real Life Review of the back in issue number 5 of *f11* Magazine.

We chatted with him in preparation for this article.

**f11:** Hey Michael, welcome back to *f11*. Which photographers influenced your work early on, and why?

MN: Paolo Roversi, Ellen Von Unworth, Mario Testino, Nick Knight, Melvin Sokolsky. Their style of photography could tell a narrative and I liked the quality of lighting they used in their photographs. ▶

*Paris Haute Couture Fashion Week, for Stardust Fashion, July 2009. Canon 1D MkIII, 300mm f2.8 lens 1/400 @f5.6 © Michael Ng*





**f11:** Which photographers are on your radar now, who do you follow today for inspiration or influence?

MN: Camilla Akrans, Miguel Reveriego, Greg Lotus, Frank Ockenfield, Mert and Marcus are some of the photographers I keep an eye on.

**f11:** Tell us about your photography prior to digital capture, what film stocks did you favour and what influence did these choices have on your photography - then and now?

MN: Shooting fashion shows is what I seem to be known for, but I learned my photography with film when I lived in London. My camera went everywhere with me and each weekend I'd go exploring. I favoured E6 transparency film, Fujichrome Velvia RVP 50 and Provia RTP 64 and FujiColor 800 color negative. The Canon 200mm f1.8 lens was my favourite piece of glass at the time.

When I started shooting shows I had just switched over to the Canon EOS camera system. Their 80-200mm lens focused a lot faster than the other brands so that was why I use the Canon cameras. With digital today, you just change the ISO on the camera so you don't have to carry different film emulsions or worry about x-rays fogging your precious exposed film. I then progressed to a two camera and two lens setup, so while one camera was rewinding a roll I was shooting on the second camera. Then I had to change and reload a film before the next model came down the catwalk.

**f11:** Your move to digital, was this effortless, traumatic, or something in between? Tell us about the process.

MN: I had one traumatic client who had been told by a printing company that my photographs were too dark and that there was no detail in the shadows. As I had no problems in capture, I worked with them to discover the real issue, which was the printer's lack of

experience of handling digital camera files. There were so many misconceptions about the quality of digital when it first arrived, but that's disappeared now. For me, the switch over to digital is still a learning curve. I used to bring a back-up camera and extra film but never had to resort to them. Today, I still carry a back up DSLR camera. Another issue I have encountered is that some clients wanted RAW files. I still get the odd request to hand over the RAW files but I'll ask why and unless the retoucher is someone I know, or have worked with, I never release these to the client.

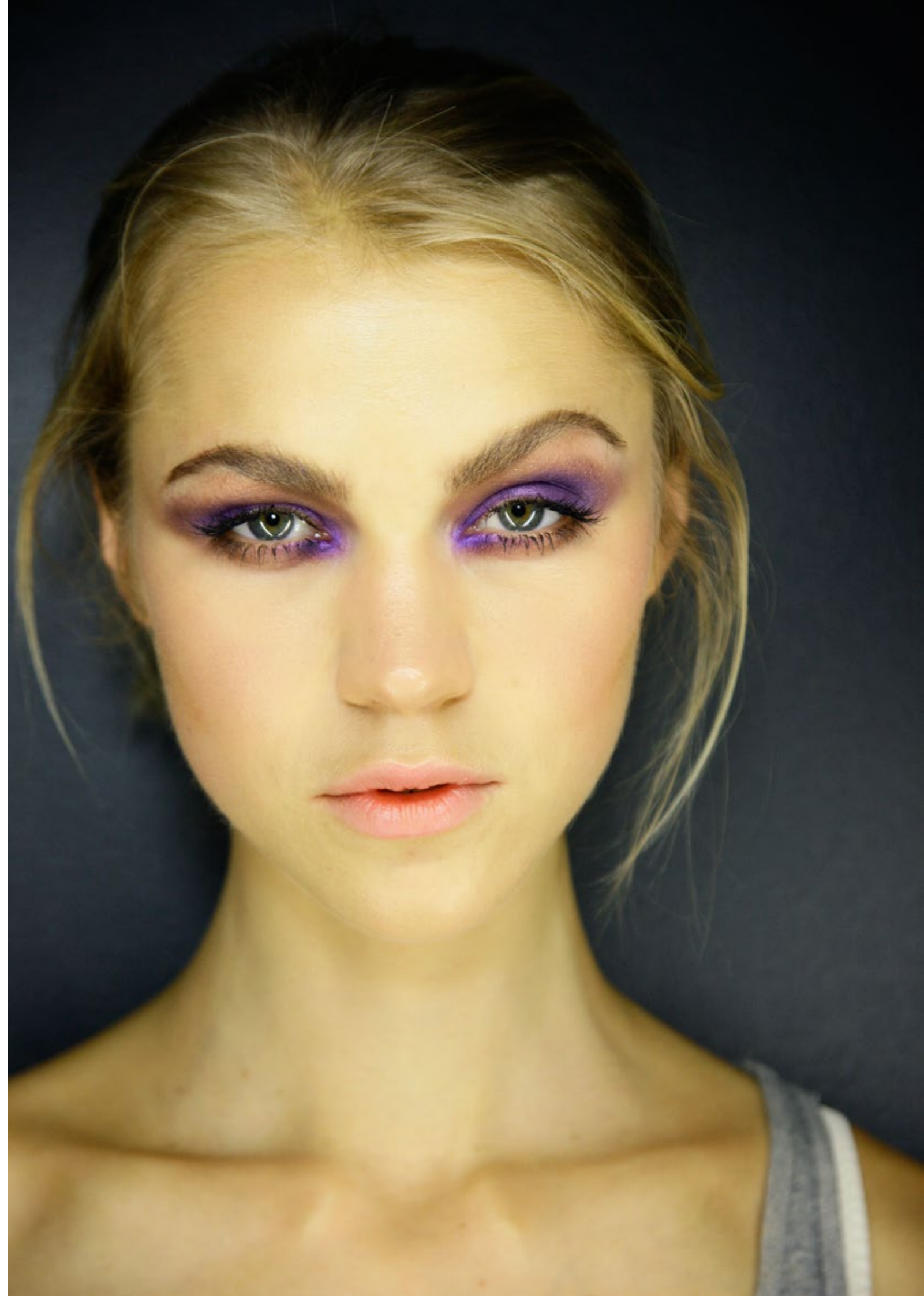
**f11:** Tell us about shooting fashion – a glamorous gig or drudgery?

MN: I feel privileged to have seen so many glamorous shows first hand but the logistics of air travel, accommodation and the lack of sleep does knock you around a bit. Seeing the big designer shows like a Dior, Marc Jacobs or a Dolce & Gabbana show in real time still gives me a buzz so this is what keeps me coming back for more each year.

**f11:** You shoot an awful lot of events, here and overseas, what does your calendar look like right now at the start of 2012? Much travel involved?

MN: I'm waiting for a couple of clients to confirm some details and I'm planning travel dates for Europe later this year. Whenever I travel overseas I try to squeeze a few extra days in to visit some galleries and exhibitions. My schedule can get pretty hectic so this is not always possible. ▶

*L'Oréal Melbourne Fashion Festival, for organiser, March 2011. Canon 1Ds MkIII, 24-70mm f2.8 lens 1/00 @f5.6 © Michael Ng*





**f11:** What equipment do you normally carry as your standard fashion kit?

MN: My camera bag contains two Canon EOS 1 bodies, three L series zooms – the 70-200mm, 28-70mm, and 16-35mm – plus a flash and my MacBook Pro. Oh, and a 300mm f2.8 lens.

**f11:** Do you work exclusively in available light at fashion events, or supplement this with lighting equipment?

MN: I would say 90 percent of my fashion runway photos are shot available light. If I'm shooting back stage then yes, either flash or constant lighting. If there is no light you have to use flash and I'll use some sort of modifier to give me the quality of the light I'm looking for.

**f11:** You often work with a larger team when covering major events, tell us about that, how does this work and what role do you play?

MN: On the big events there could be five or more photographers and I work out who is going to shoot the different parts of the brief. If I want a break from shooting the shows, I might go back stage or shoot with a long lens and concentrate on details like the shoes, hair styles or hats and jewellery. I usually end up shooting and then also have to co-ordinate how to get to the next show and how to get the CF cards back to base to be processed. Often this is not possible and I have to shoot and edit while getting to the next show. I have covered up to 8 or 9 shows in one day but that is exhausting over a month with packing up and moving to a new city every week or so.

**f11:** What are the best and worst aspects of photography as a profession in 2012?

MN: The best is how good the digital cameras are today compared to a few years ago and using the web to get your work out there. The worst is the number of people who call themselves professional photographers but

are lacking in business sense, and this actually does a lot of damage to our industry.

**f11:** After capture, how much work do you do in terms of post-processing your digital images?

MN: I try to get it right in camera. Maybe some contrast and colour correction so minimal work is done.

**f11:** Would you ever let anyone else do the post production on your images?

MN: I have my team work on them, or the other photographers I work with know by now exactly how I want the images to be shot.

**f11:** Are your clients publications, designers, event organisers or fashion manufacturers?

MN: The main clients are either the designers themselves or fashion magazines.

**f11:** Do you supply everything you've shot to the client, or an edited selection?

MN: It depends on what the client requires. Sometimes they only need one photo of each look. Like most photographers I work to a brief on each occasion.

**f11:** Thanks for sharing these images with us, very hard to choose given the amount of great work on your hard drives! ■

**TS**

[www.ngfoto.com](http://www.ngfoto.com)

*Melbourne Spring Fashion Week, for City of Melbourne, September 2011. Canon 1D MkIV, 400mm f2.8 lens 1/800 @f2.8 © Michael Ng*







L'Oréal Melbourne Fashion Festival, for organiser, March 2011. Canon 1D MkIV, 24-70mm f2.8 lens 1/60 @f6.3  
© Michael Ng



Melbourne Spring Fashion Week, for City of Melbourne, September 2011. Canon 1D MkIV, 400mm f2.8 lens 1/800  
@f3.2 © Michael Ng f2.8 © Michael Ng



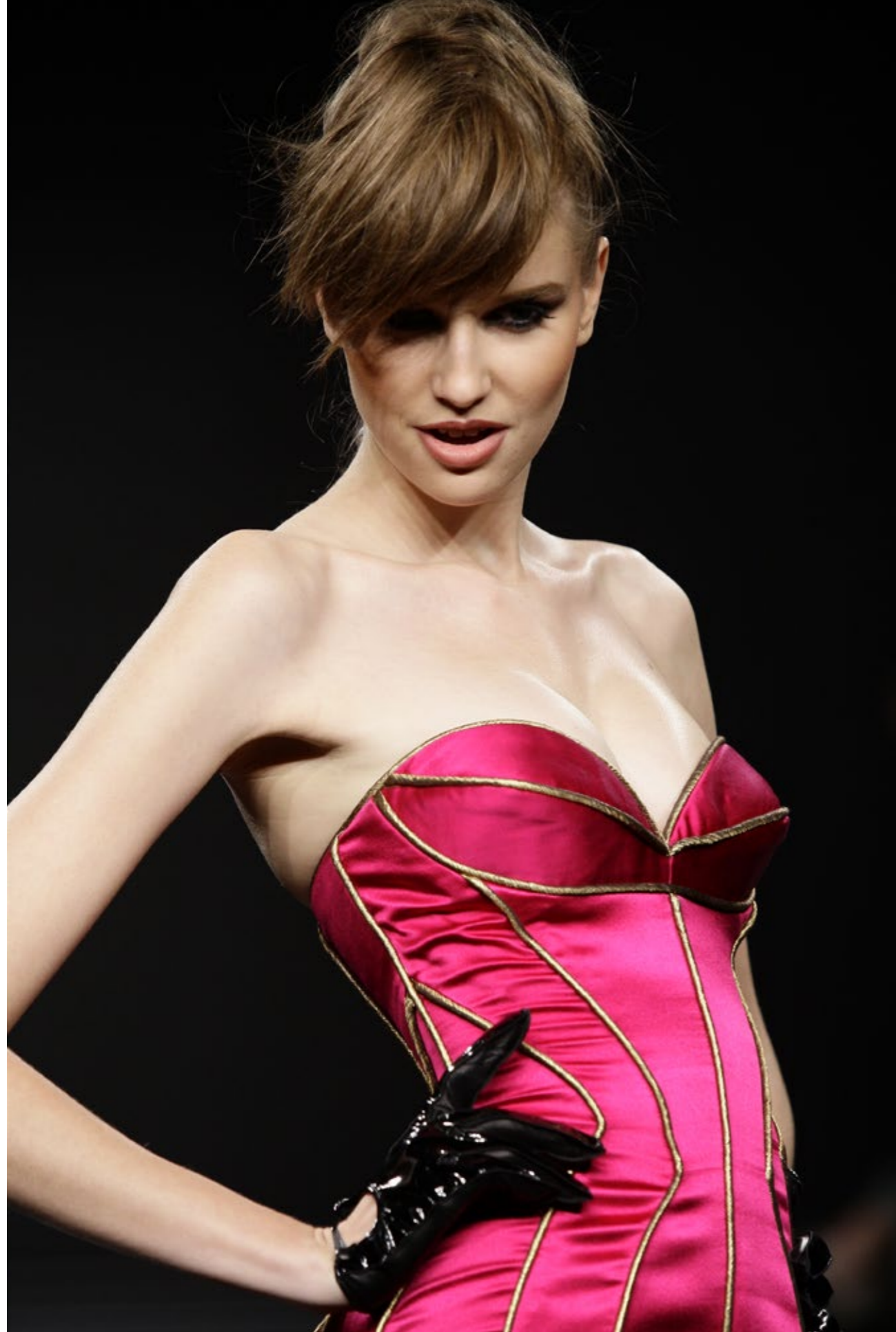


Paris Fashion Week, for Stardust Fashion, October 2005. Canon 1D MkIIIN, 28-70mm f2.8 lens 1/125 @f8 © Michael Ng



Melbourne Spring Fashion Week, for City of Melbourne, September 2011.  
Canon 1D MkIV, 70-200mm f2.8 lens 1/800 @f4 © Michael Ng





Paris Haute Couture Fashion Week, for Stardust Fashion, July 2009. Canon 1D MkIII, 70-200mm f2.8 lens 1/400 @f4  
© Michael Ng

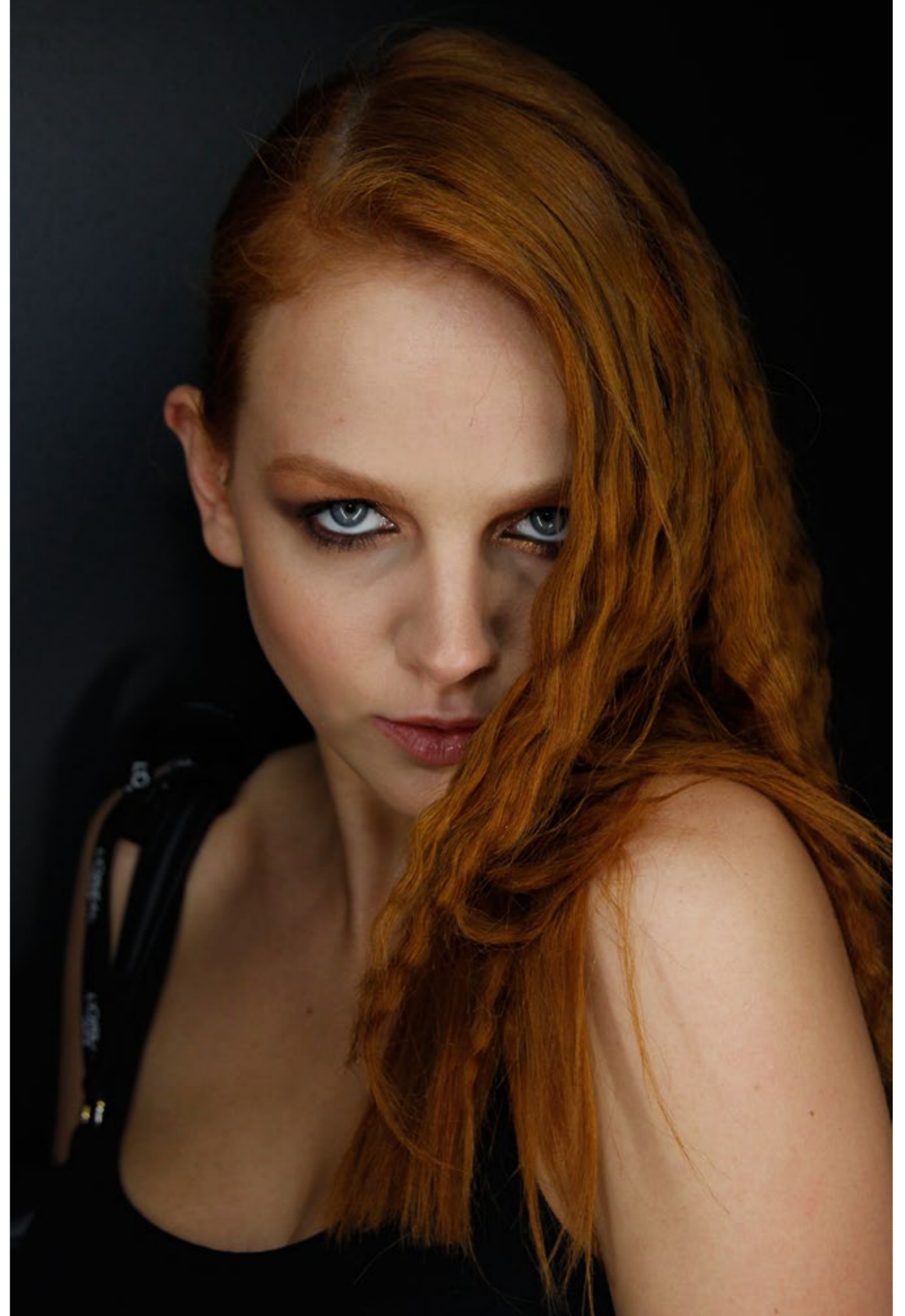


L'Oréal Melbourne Fashion Festival, for organiser, March 2011. Canon 1Ds MkIII, 24-70mm f2.8 lens 1/250 @f7.1  
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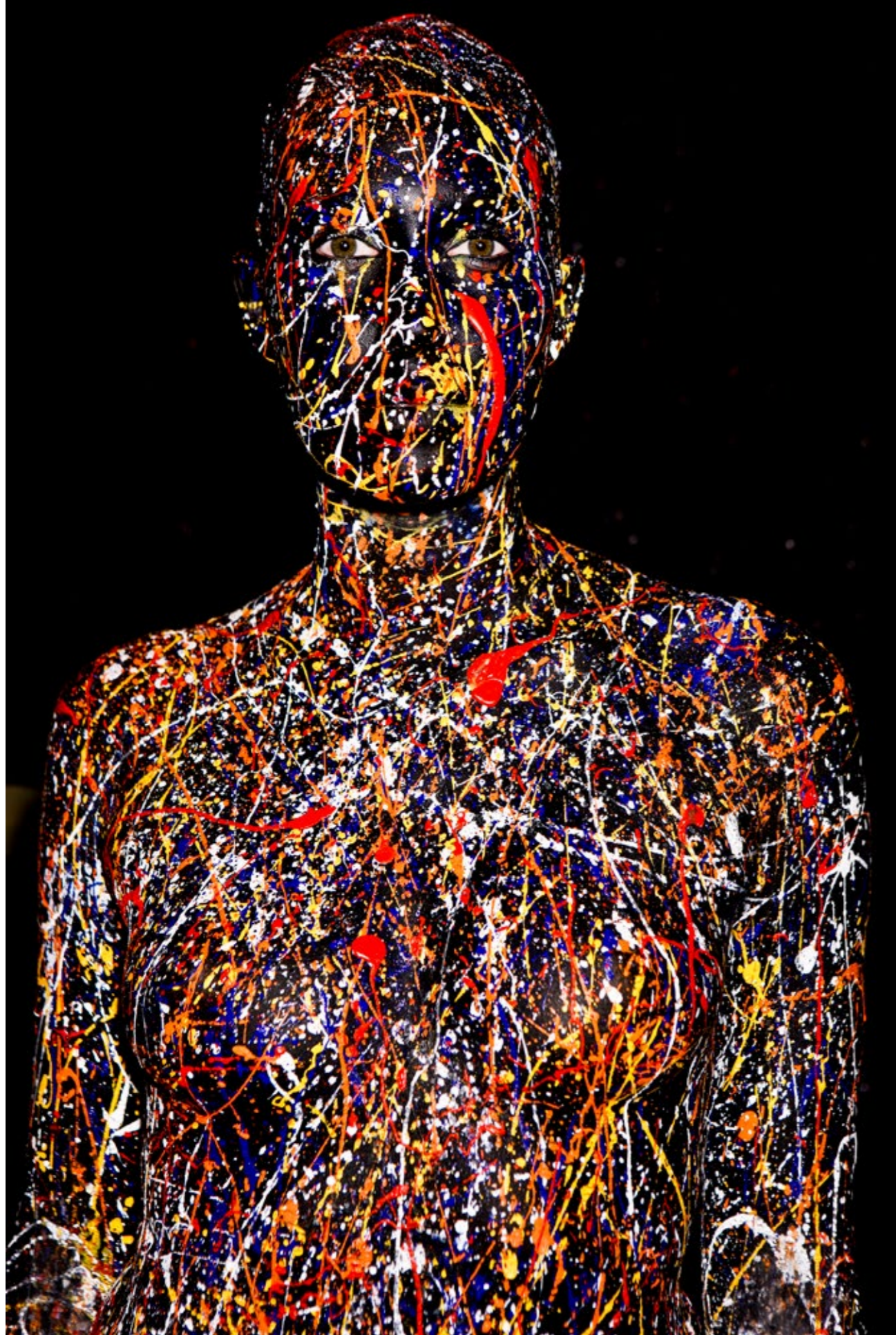


Paris Haute Couture Fashion Week, for Stardust Fashion, July 2009. Canon 1D MkIII, 70-200mm f2.8 lens 1/500 @f4  
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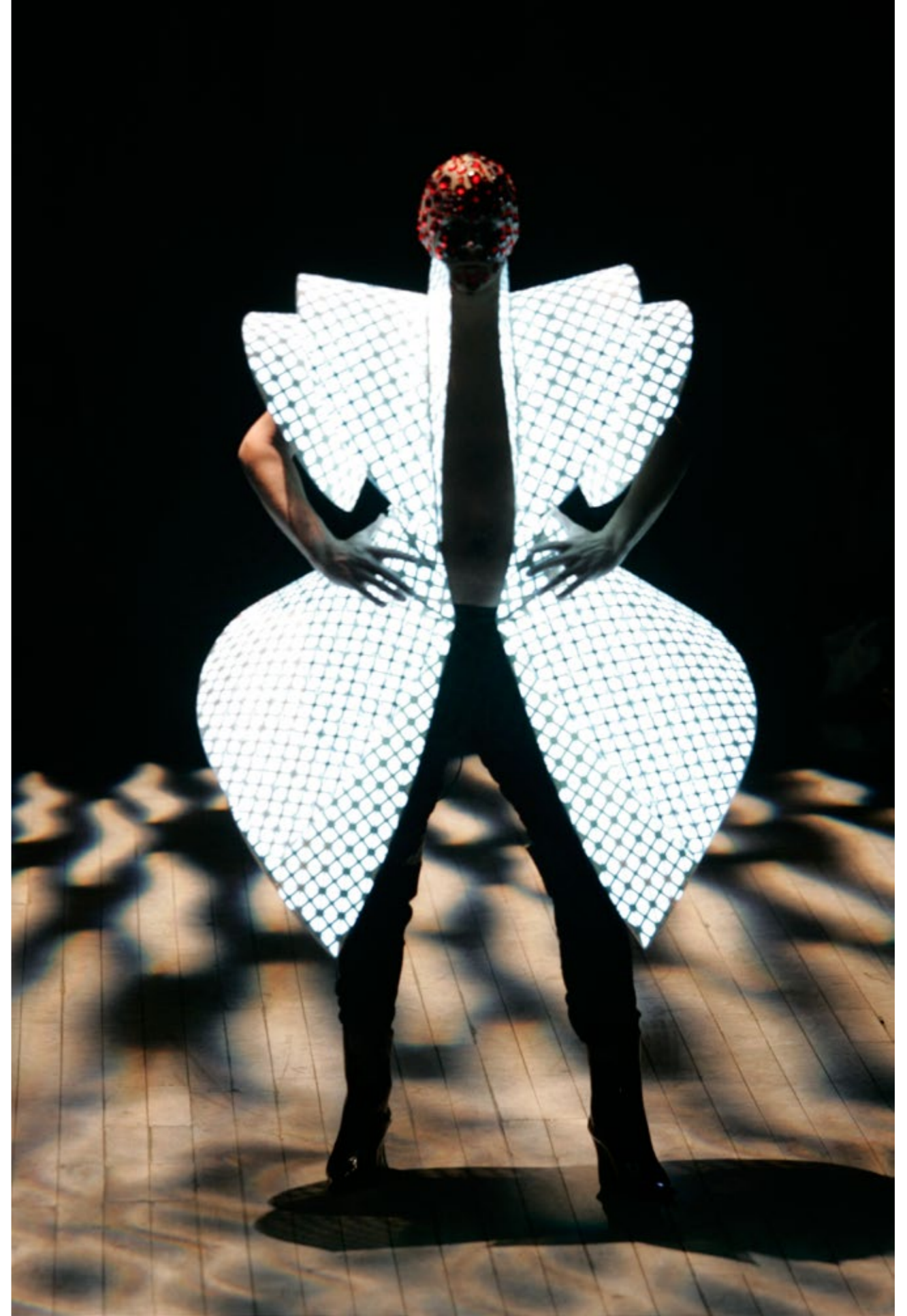


L'Oréal Melbourne Fashion Festival, for organiser, March 2011. Canon 1D MkIV, 24-70mm f2.8 lens 1/250 @f5.6  
© Michael Ng





*New Zealand Fashion Week, for NZFW, August 2011. Canon 1Ds MkIII, 24-70mm f2.8 lens 1/250 @f5.6 © Michael Ng*



*London Fashion Week, for Stardust Fashion, September 2005. Canon 1D MkII, 70-200mm f2.8 lens 1/25 @f2.8 © Michael Ng*





**Top 10 reasons to attend a PSNZ convention this year:**

It's about this time of year that everyone sets their New Year's goals and resolutions and if one of your goals is to increase your photographic skills, then attending a convention is an excellent step in the right direction.

PSNZ hosts four conventions every year, not just for members – anyone interested in photography can attend. There is the National Convention held in April every year then there are regional conventions – Central, Southern and Northern, staggered throughout the year and organized and hosted by local camera clubs.

Southern Focus, the key PSNZ National convention will this year be held in Invercargill from 25–29 April. The Southern regional convention will be held 12–14 October, organized by the Ashburton Camera Club; the Central regional convention will be held 2–4 November, organized by the Manawatu Camera Club. Regrettably there will be no Northern regional convention this year.

Attending a convention is a great way to inject a new energy into your life, whether for business or personal reasons. Anyone who has attended a PSNZ convention will tell you they are well worth the investment. Here are the 10 top reasons why you should to attend a PSNZ convention this year:

- #1 Great value – a chance to gain new skills and knowledge and enhance your own techniques.
- #2 Networking – meet and develop a network of passionate people.
- #3 Trade exhibitions – you'll have access

to the latest equipment and products from leading suppliers.

- #4 Continuing education – you're never too old to learn.
- #5 Location, location, location – offers you a variety of scenery to practice your techniques.
- #6 Social aspect – make new friends because you are already compatible in at least one major area of your life.
- #7 Employment opportunities – you never know what doors will open.
- #8 Learn from the best – listen to the experts as they share their personal experiences and techniques with you .
- #9 Meet other people – PSNZ conventions are renowned for being well organized, friendly and entertaining.
- #10 Tutorials, workshops, field trips – keeping abreast of changing techniques and styles takes a lot of work. Immerse yourself in as much of the programme as you can.

According to PSNZ President Ron Parry, a lot of interest has already been shown for the National Convention and he advises people to register as soon as possible, particularly to avoid disappointment at not getting into their preferred workshop or tutorial session.

If you're serious about photography a PSNZ convention should be part of your path. You'll get a lot out of attending. Full registration details for Southern Focus can be found on the PSNZ website at [www.photography.org.nz](http://www.photography.org.nz) or [www.sps.southernfocus.co.nz](http://www.sps.southernfocus.co.nz)

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# Collateral Damage

'The 2012 Overture' was not just a prelude, we are already there.

Already we've seen significant new camera and system announcements, price revisions prior to supply, and Kodak filing for bankruptcy protection to stave off imminent collapse – plus plenty of speculation!

In each case digital wasn't the question but it was part of the answer.

Important though, is to realise that digital is no longer just the reason or the excuse. It is how things work... be it camera, your TV, washing machine, or car. It is what we celebrate as advantage not hindrance. It even helps to reveal evil, bringing down dictatorships, changing regimes, exposing corruption, debunking myths and revealing fools for the fools they are.

We now move from the old arguments of technical competency – "...is it as good as film yet?" – to questions around how to reap the benefits of new and staggering creative advantages.

The impact, or collateral damage, is that as photographers we are now capturing gigantic files. They are so good and so easy to attain, that we shoot more of them, and because we can, we add video too. So we need faster

and bigger cards such as the brand new XQD cards going into the Nikon D4, the first camera to support the new format. Sony is the first manufacturer of XQD, with early product offering read/write speeds of 1 GBps and 125 MBps respectively, and the format is touted to offer in time storage capabilities beyond 2 Terabytes.

Downstream from capture, we then need new card readers, bigger screens, faster computers and, wait for it, a lot more storage. Perhaps we'll also need better software that manages what we store. In many countries, even developed ones, we certainly need faster telecommunications, essential for moving all of that data through to the middle men and the ultimate end users.

A colleague has just had to do all of that, purchasing a new Phase One camera, digital back, and three lenses then working through all the rest of system upgrades. At the end of the process, the hope was for an outcome measured in creative horsepower rather than simply technical horsepower.

Decisions for moving ahead are often skewed by legacy issues, not being able to disengage from what has always worked well, or made some loot, or achieved much acclaimed results. Perhaps Kodak's story of recent times

is also one of not being able to disengage fast enough from what had historically driven success and not being able to enter non-traditional marketplaces in an appropriate non-traditional way.

This year, some of the decisions we will be asked to make regarding equipment will be as fundamental as needing to know what creative genre we now define ourselves as working within.

As DSLR's refine their own video capability with more specialist ranges (such as Canon's Cinema series, and Nikon's new models with full HD 1080p capability) those who have redefined themselves as video creators also face the temptation to cross over to more dedicated, traditional style video cameras from Sony, Panasonic, Red Camera and now the new 4K from JVC - yet another 'barrier breaker'.

At the same time, the wider market place changes. Imagine a highly read, specialist magazine in global distribution, with high production values, that includes movies!

All of the dynamics are in constant flux, product, price, distribution, lead times, demographics.

That 'new society' of consumers and of businesses has moved on from exclaiming



"wow digital" to critically assessing content, hungering for even more interesting and stimulating ways of seeing and hearing things.

"Now digital" sits alongside the former term, but unless it's intended purely as another banal comparative superlative the actual content had better deliver something new, refreshing and arresting.

As Bowie sang, "Ch, ch, ch, changes."

**MS**

malcolm@f11magazine.com



### Hasselblad 553 ELX



With its origins in the early manual 500 series Hasselblad, the 553 ELX was for many, the ultimate motor driven medium format film based system camera.

Favoured by commercial and fashion photographers, even a few brave sports shooters, the 553 ELX could be fitted with a range of viewfinders and film backs including 120, 220, Polaroid and even 70mm long roll. A range of digital backs from several manufacturers can also be fitted to this Swedish supermodel.

Excellent interchangeable Carl Zeiss optics

allowed the camera to shoot from 40mm wide through to 500mm long and the 553 ELX relied on five AA batteries instead of the problematic dedicated Nicad of the earlier ELM motorised model. Nobody missed the Nicad.

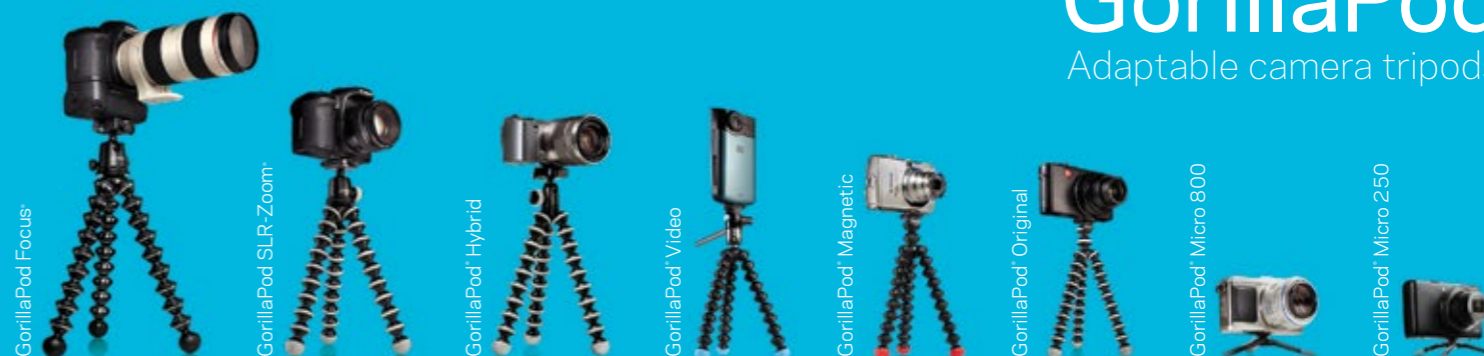
Finally eclipsed, by the H series Hasselblad cameras, well-used and well-loved examples are now surprisingly affordable on the pre-loved equipment market. Interestingly, they may lift in value as earlier generation digital backs join them on the used classic market, bringing medium format digital capabilities to a new group of users.

## Explore Create Inspire



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**Welcome to 2012!**

In Chinese tradition it is the "Year of the Dragon" a year marked by excitement, unpredictability, exhilaration and intensity. We at the ACMP are certainly looking forward to this year and all the new changes and challenges that it will bring.

The ACMP will be involved in some exciting events in the first half of 2012. We have been invited to partner with a workshop event on 9 March at the Sofitel in Melbourne. The workshop is an "Exclusive Backstage Pass to Fashion Photography" showing the skills of three leading photographers in the fashion/advertising fields. Each photographer will demonstrate a different area of fashion photography from beauty, full length fashion and shooting fashion accessories it will be a not to be missed event. Make sure you check out the ACMP events page at [www.acmp.com.au/events](http://www.acmp.com.au/events)

Call for entries are on the ACMP website for the Head On Festival. Our theme this year is "Inspired" and we are looking for images of what inspires you as an artist whether it be a person, an object or even an idea. The Head On Festival is a great way to show off your work to the masses and runs from the 4 May to 3 June. Our exhibition will be held in Centennial Park and as per previous years it has proven to be great exposure for all participating members of the ACMP.

The ACMP website has also gone through some changes. With a new "Find an Assistant" section that will be an especially welcomed resource for all working photographers in Australia. So if you are an assistant and would like to get some exposure to some of Australia's top photographers go to the ACMP website and sign up.

**Sacha Walters**

ACMP Administrator  
[admin@acmp.com.au](mailto:admin@acmp.com.au)  
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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.



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### AIPP - Hair of the Dog 2012

Metropolitan South Institute of TAFE (MSIT) will be abuzz with creativity and photographic inspiration during the annual Hair of the Dog international photography conference hosted at the Mt Gravatt campus' Creative Industries Precinct from 4–6 February.

For the third year running, Australian Institute of Professional Photography (AIPP) has partnered with the MSIT to hold the three-day professional development, trade show and networking event which delivers an unparalleled line-up of international and national industry speakers.

Institute Director Kaylene Harth said the convention, attended by photographers throughout Australia, will also be attended and supported by MSIT students and staff who will gain invaluable insight into the photography sector.

“Events such as Hair of the Dog allow emerging and student photographers to learn from the best in the business, in Australia and from around the world,” Ms Harth said.

“MSIT student participants will have the opportunity to expand their knowledge of photography, meet new contacts and receive professional and career advice from other successful photographers.”

Speakers include:

Brisbane photographer Jonas Peterson is one of the talented industry speakers who will share his insights into capturing those truly special moments.

Ranked as one of the top ten wedding photographers in the world by American Photo Magazine, Peterson wrapped up a successful ten-year career in advertising and turned his skills to photography after previous job roles as an actor, army sniper, cruise director, ski instructor and copywriter.

“I always loved photography but I didn't start working in this field until 2002. I realised I could tell the stories I had in me, but I also understood I knew how to capture the stories around me, the small things that happen every day. After years of making things up for the advertising world, it was liberating capturing real life,” Peterson said.

Two-time Pulitzer Prize winner and photo journalist Greg Gibson will also share his knowledge about wedding photography after a successful career documenting his hometown of Washington, USA. Gibson was also recently recognised by American Photo Magazine as one of the world's top ten wedding photographers.

Other keynote speakers to present at the conference include Yervant, Wayne Radford, Kristen Cook, Vicki Bell, Christine Pobke, Mark Galer, Murray Fredericks, Glen Krohn, William Long, Shane Monopoli and Matt Adams.

More information is available at  
[www.hotd.aippblog.com](http://www.hotd.aippblog.com)

Check the website for relevant dates.  
[www.aipp.com.au](http://www.aipp.com.au)

## 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.

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# Understanding Linear and Logarithmic Images

Over the years, countless discussions have taken place around the idiosyncrasies between film and digital image acquisition. For some, film's 'organic' response to light is the key to a more pleasing and more natural rendition of life's colour palette. For others – the swelling numbers of modern visual creators – the perceived and quantifiable advantages of digital capture outweigh all other considerations.

Whichever camp you find yourself in, the reality is that a vast majority – if not all – of imaging sensors' inclination is to discard shadow and highlight information, or to be very poor at recording their full range. <http://bit.ly/ywgn8l>

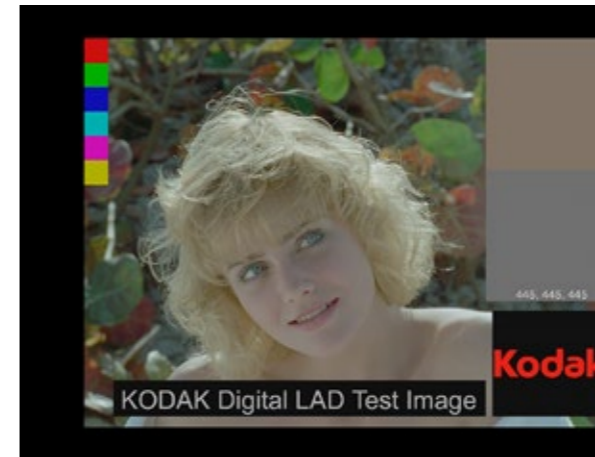
When compared with human visual perception, this electronic shortcoming creates enough of a discrepancy to make some people say: "film looks so much better than digital" or "digital hasn't caught up yet"...

Even though I'm a child of the digital age, I've grown to appreciate the numerous advantages of film over its digital descendant. The research and relatively recent advances in film are nothing short of astounding – resolution, incredible sensitivity range, very low noise, and the ability to archive.

However, digital acquisition's intrinsic weakness can be overcome by distributing the captured tonal range in the same way the human eye and film do it: logarithmically. But beyond the simpler wish for better dynamic range, the desire to retain control over the final look of a recorded image, a posteriori, is of great value to filmmakers. Logarithmically (log) encoded images provide the solution.

In the capture approach used by most digital cameras, the goal is to produce a ready-to-use image; one which can be displayed anywhere and where its colours will look "normal". For the sake of simplicity, we will call these images "linear". Linear images coming from a digital video camera will in fact be in Rec709 monitoring standard. <http://bit.ly/xkpVPJ>

Images recorded this way are pretty much "what you see is what you get". The problem with "linear" images lies in their relatively limited dynamic range in low and high values. Also, more often than not, "linear" images will be encoded in 8 bit per component; which represents only 255 distinct values for Red, Green and Blue. For this reason "linear" images can very often exhibit clipping (a reduced range of values) in the shadows and highlights.



If the need arises to moderately, or greatly, modify linear images, the low and high ranges will offer a limited range and will lead to poor results. The majority of electronic consumer video and/or still cameras will produce "linear" images.

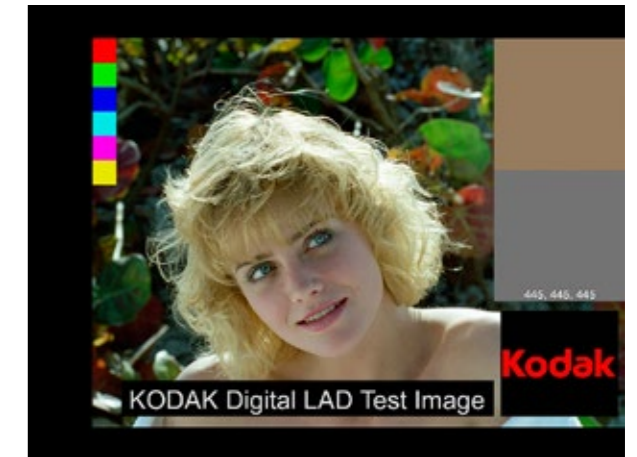
As a palliative, some digital cinema manufacturers offer cameras which mimic the non-linear way original camera negatives record light.

<http://bit.ly/A9EvjD>

This is closer to the human eye's logarithmic response to light than that capable of a digital imaging chip.

<http://bit.ly/ABVSir>

Logarithmically encoded images (log) will store a much greater range of values than "linear" images – especially when the encoding occurs at a higher bit depth (more than 8). The transition from shadows to midtones and highlights occur gracefully, just like film, due to the extended tonal range. One point worth mentioning is that, log images will tend to look very flat, low contrast and generally not very pleasing "out of the box". And this is intended. A typical log workflow includes the application of viewing LUTs – Look Up Tables - which are



essentially contrast curves whose sole purpose is to transform a log image into a perceptually correct image, for the human eye.

With a lower contrast, subsequent colour corrections can be made while preventing shadows and highlights from being lost. A log workflow is the preferred method for serious digital cinematography work. Digital cinema cameras such as the ones from Red, Arri, Canon, Sony, Panasonic and many others will have one or more log modes. To illustrate the advantages of shooting in log, check out this video clip from Jesse Rosen <http://bit.ly/AeBVKs>

If you do not own a high end digital cinema camera, you can still benefit from a log workflow by using Technicolor's colour curves, for your Canon 5D Mark II.

<http://bit.ly/AfUEz5>

Until next time.

**Karim Sahai**

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[blog.karimsahai.com](http://blog.karimsahai.com)

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



# AIPA

Happy New Year *f11* readers! I hope everyone managed to have a bit of a break from work last month. It really is important to take time out for a decent holiday every year in order to keep the creative juices flowing and avoid burning out – so if this didn't happen in January make sure you schedule some time away from work later in 2012.

During my Christmas excursion south this year I discovered the joys of Instagram – a free iPhone application that's sort of like Twitter (in that you 'follow' people), but instead of 'tweeting' text you post photos. Obviously, for a photographer this application is incredibly addictive (particularly when you're stuck in the middle of nowhere with nothing much to do). It encourages you to document your life through the lens of your iPhone, so in essence this app gives you a reason to shoot anything and everything. And that's exactly what millions of Instagram users now do.

As you might expect, most of the photos uploaded to Instagram are of rather dubious quality. However, amongst the dross you can also find some truly exceptional images. Upon closer inspection I quickly discovered that a lot of the better quality work is being produced by professional photographers. This got me thinking... why not create a blog that showcases imagery created by New Zealand's leading commercial photographers (i.e. AIPA members) using only their iPhones?

The Enohpi Project was born.

Starting this month a new photo will be uploaded every day to [www.enohpi.co.nz](http://www.enohpi.co.nz). All of the images displayed will have been shot

by an AIPA member using their iPhone or other similar mobile communication device. The overriding aim of this project is simply to demonstrate that a talented professional photographer can produce an outstanding image even with the most basic camera and lens. Of course, it's also about having a bit of fun with the medium and gaining some additional exposure as well.

To encourage participation in this latest AIPA initiative we'll be offering some cool prizes. Every month one lucky contributor will win an awesome ioShutter courtesy of Enlight Photo (the ioShutter is the world's first fully functional SLR shutter release cable for iPhones and iPads). And at the end of the year every contributing photographer will be entered into a draw to win a brand new iPad!

So far the response to this project from members has been brilliant. We already have dozens of great photos lined up for the Enohpi blog, and I expect the variety and quality of imagery will just keep getting better and better as time progresses. In fact, we may even look at holding an exhibition for The Enohpi Project at some stage in the not too distant future.

If you'd like to get involved then please feel free to send your latest and greatest iPhone creations through to [enohpi@aipa.org.nz](mailto:enohpi@aipa.org.nz) – but remember, you must be a current AIPA member.

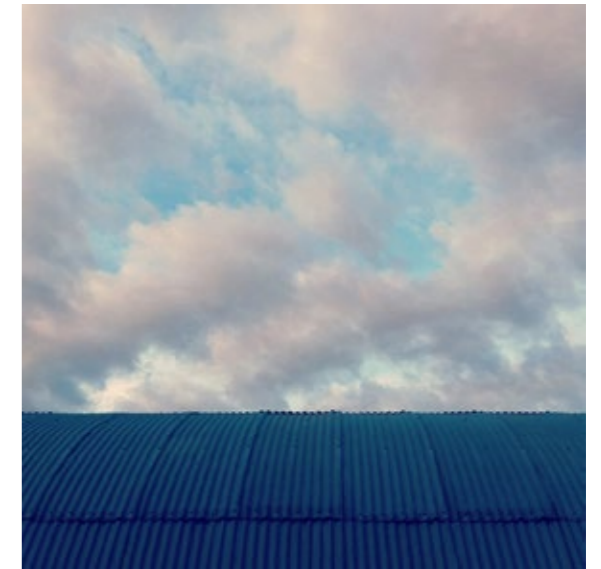
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AIPA Executive Director

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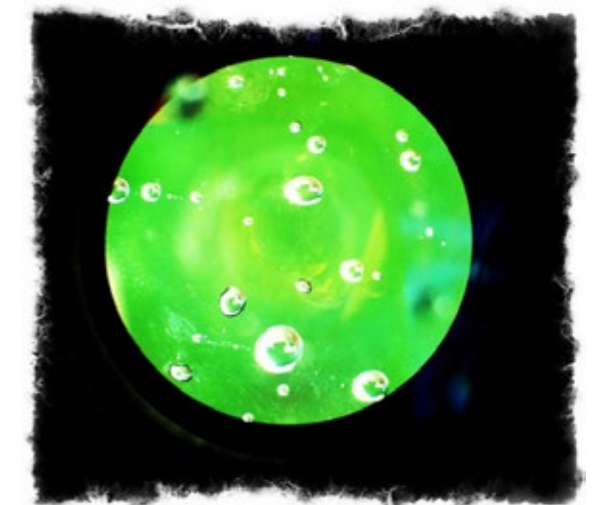
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# Flash Ideas

## Multiply your flash!

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. Now I'm exploring more esoteric techniques. This article is all about using a single flash to shoot photos that look like you're using a 10-light (or more) setup.

The job was on. I'd been commissioned by a new magazine, a really big one, to shoot a Porsche 997 (what most people call a "911") for their first local issue. In editorial's usual style, I had a couple of hours to shoot and no time to recce a suitable location. No budget for assistants or major lighting gear either.

So what to do? Use my speedlight, of course. That's right. Just one. Here is the result:

How did I do it? Using a technique that's purely digital and involves some post-processing. I'm a big fan of getting it right 'in-camera', that's to say shooting your photos so that they require minimal post processing. I preach this for several reasons, but mainly because it's a huge time-saver when you've got hundreds of photos to process.

This particular technique is impossible 'in-camera' with minimal gear, but well worth the extra effort.

Things you'll need:

- A safe place to set up and take the photo. You're going to have equipment over a fairly wide area so it needs to be secure.
- Your camera and a flash. Optionally a small softbox.
- A shutter release cable like ioShutter™, a standard cord or a radio slave system like Pocket Wizards.
- Some way of firing your flash off camera at a distance. I recommend Pocket Wizards, Radio Poppers, other radio slaves or Nikon's CLS.
- A good tripod.
- A car, preferably a really costly one.

Frame your photo first using your good tripod. Once framed, your tripod absolutely should not move at all. It'll make everything else much easier. This doesn't just mean making sure no one knocks it, but also ensure your adjustment handles on your tripod head are tightly locked down.

Set up your flash to fire off camera. If you've got someone to press your camera shutter button for you then that's all you need to do. I was working solo, so I set up my Pocket Wizard system to both allow me to fire my camera wirelessly and then a second PW to fire the flash I was holding.



*A Porsche 997, the final image © James Madelin*

Set your camera up to slightly underexpose the ambient light (see part 1 of my Flash Basics series for more on this).

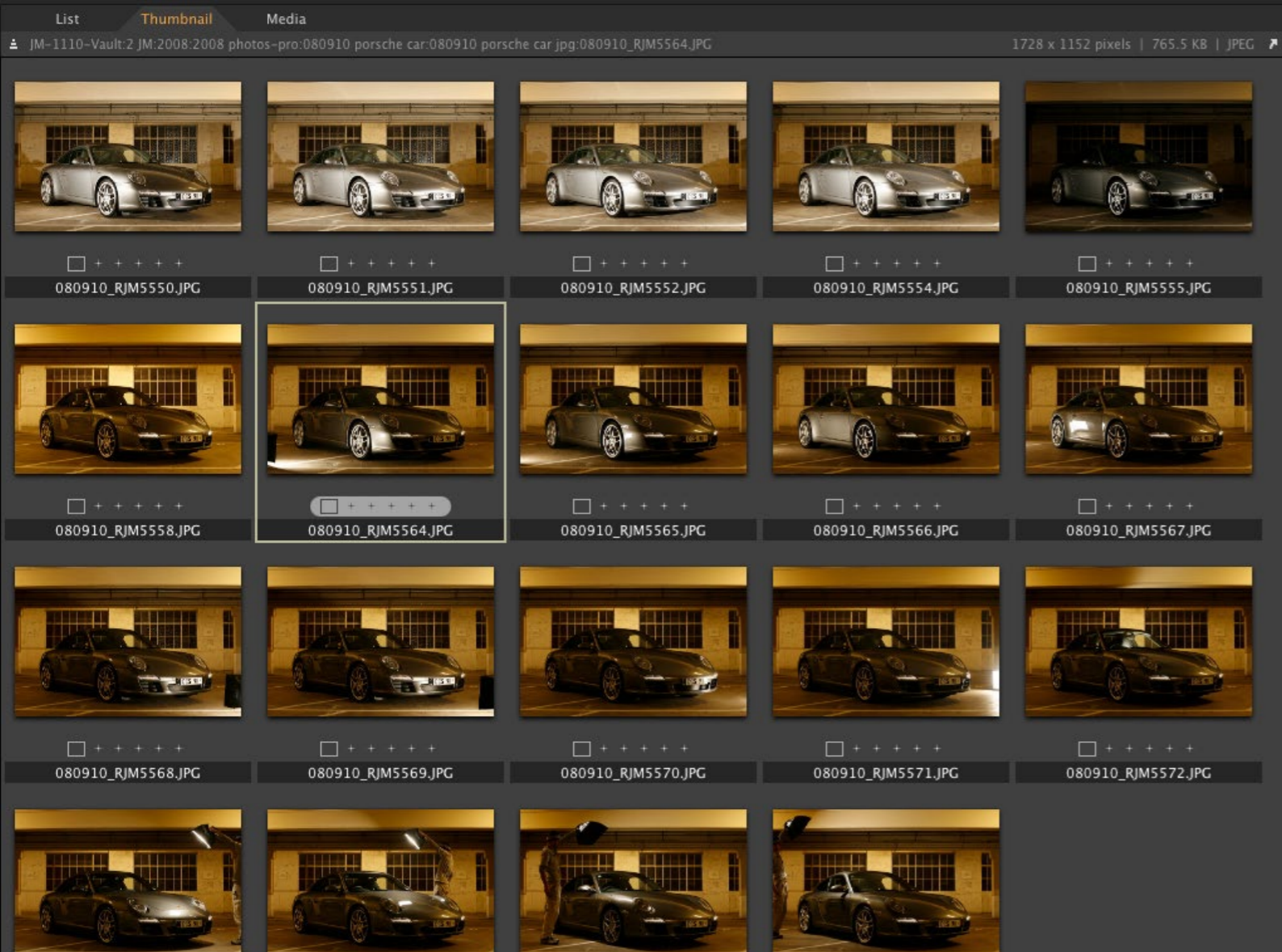
Then it's a matter of walking around your car (or any other subject for your single-yet-multi light wizardry) firing your camera and flash at it from every direction. For a car, this means 6-8 flash pops down each side from low down, 6-8 up high at arm's length. 4-5 along the front and a few random flash pops on the roof, maybe underneath and focusing on each wheel. Maybe even one or two inside the vehicle.

The result is a load of photographs that each have a small, well-lit and well exposed area. Turn over to page 90 to see some of my take.

Open them all up in Photoshop and lay all the photos on top of one another as a multi-layered image. Now for the smart part. Select all your layers and in the 'blending modes' dropdown box in your Layers palette just above where you see the layers listed, change the blending mode from "Normal" to "Lighten". You should see an incredibly well lit photo appear as if by magic.

There will probably be some finessing required by swapping the order of some layers and using the "Erase" tool here and there. You might want to concentrate on the lighting on the car first, then once that's done copy over the background from another image, but you shouldn't have to do this. ▶





The complete take © James Madelin

The magazine people loved the photo and were stunned with the end result. Unfortunately for me, and the editor who hired me, the local owner of the magazine turned out to be a shady character who'd lied about his funding, so the editor and I found ourselves out of a job a couple of months later. But I'll save that sorry tale for the Business column I'm planning.

See you next time!

**James Madelin**

**Links:**

See this technique scaled up on a truck shoot!  
[www.youtube.com/watch?v=aQlYnJd0sH8](http://www.youtube.com/watch?v=aQlYnJd0sH8)

Slaves:  
[www.pocketwizard.com](http://www.pocketwizard.com) and  
[www.radiopopper.com](http://www.radiopopper.com)

Softbox:  
 Chimera Mini Silver  
[www.chimeralighting.com](http://www.chimeralighting.com) #1710

Tripod:  
[www.3leggedthing.com](http://www.3leggedthing.com)

ioShutter™ Release System:  
[www.ioshutter.com](http://www.ioshutter.com)





When I was getting established in the early 1990s, I had the pleasure of befriending, and getting to know quite well, one of New Zealand's leading commercial photographers, Lloyd Park. Like myself, Lloyd was also based in Christchurch. He was a very capable photographer and a true craftsman with a camera. He worked from an old church that had been converted into a studio. I remember that he had an incredible range of equipment, and this probably started me on the path to being a gear head.

Lloyd was from an era of photographers who were true gentlemen. While these photographers were often competitors they would also socialise with one another and enjoyed each other's company as colleagues. At his funeral there was a real sense of community with many photographers taking the time to attend. The atmosphere was more like a family gathering than a bunch of competitors, and I think this shows for us, that photography is more than just a job, it's our life.

In those days photographers had frequent opportunities to meet and talk to one another. The most common place to bump into one another was at the photo lab. But in these digital times, photography can be a lonely profession without the photo lab. Nowadays there are significant amounts of time spent not on shooting, but doing post-production on your computer all alone.

One of the best ways to learn and grow as a photographer, is to get to know and learn from others who have been there before you. You could buy books, surf the web, read blogs,

follow Twitter or Facebook pages, and attend seminars. All are good ideas, but I think the single best way to learn is to talk with other photographers and talk to those already in the industry. You want to meet both those at a similar level of experience to you, both creatively and business expertise. But you also want to tap into those with more experience than yourself.

Without as many opportunities as the past (such as the pro-lab) to meet other photographers how do you start these relationships today? One of the easiest ways to get to meet other photographers is to attend a meeting or seminar run by the NZIPP. The Institute has seven regions throughout the country, with most regions holding regular meeting and events.

To contact the person responsible for meetings in each NZIPP region visit the Regional Contact page on the NZIPP website.

Guests are always welcome to attend regional meetings and seminars. It can seem quite daunting to attend your first meeting, but don't be afraid, as everyone at these meetings has been in the same position as you at some point in their careers. Once you get involved you will find that most other photographers are actually very welcoming to new people and willing to help.

**Richard Linton**  
NZIPP Commercial Director

[www.nzipp.org.nz](http://www.nzipp.org.nz)



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## The Essentials

Storing is BORING -  
But you've got to keep all  
those pixels somewhere.

I often wonder how many pixels I've wasted over the years. I don't wonder this very often though because mathematics and I were never the best of friends, in fact I distinctly remember a secondary school math teacher tactfully suggesting I might be more suited to art school than business school...

The New Year has just dawned and the annual cleaning out of the digital archives has been done. All completed work from the year past is moved into the digital basement – bare drives that are kept in the, er basement, freeing up space on the fast drives for the 2012 onslaught of brand new files.

When I say fast drives the Firewire 800 drives were thought of as fast last year but now with Thunderbolt and USB3 on the scene they're starting to look a little more pedestrian. The limited offering and high cost of entry to this new technology means that the trusty FW 800's will stay in the game for a few more months until things settle down – read get a lot cheaper.

The recent addition of a D3X to the fleet has put a bit of pressure on the storage infrastructure due to somewhat porkier raw files and has forced a rethink of everything from the CF cards to the raid drives. Thanks to Mr Murphy,

now is a particularly bad time to be buying bare drives as they are in very short supply thanks to various natural disasters and the prices are significantly higher than this time last year.

The sad thing is that despite economic conditions the need for storage has our arms up our collective backs. There are things in the business that I kind of enjoy spending money on. I've previously admitted to being a gear freak, as most of you are whether you admit it or not, like new cameras, lighting, exotic lenses and indispensable little accessories. Then there are the "un-exciting" spends on things like consumables, petrol, taxes and more bloody hard drives.

There is a degree of excitement on the horizon in this sector though in the form of the solid state drives. As someone whose entire business and personal life resides on a MacBook Pro, I can't wait to have a 1GB super fast and durable SSD main drive with another SSD in the Expresscard 34 slot as a Photoshop scratch disk.

Right now though, the high cost and limited maximum size of these things is spoiling the party. Let's hope the wait for SSD and Thunderbolt products to come down to earth doesn't take too long. We may see the day when there is a little excitement in buying storage – for a short while at least...

Meanwhile you don't have to enjoy it, but whatever you do please don't skimp on storage. An abundance of CF cards, and dozens of hard drives humming away – plus the offsite duplicates at the studio and the mother-in-law's place – these allow me to sleep better at night.

**GB**

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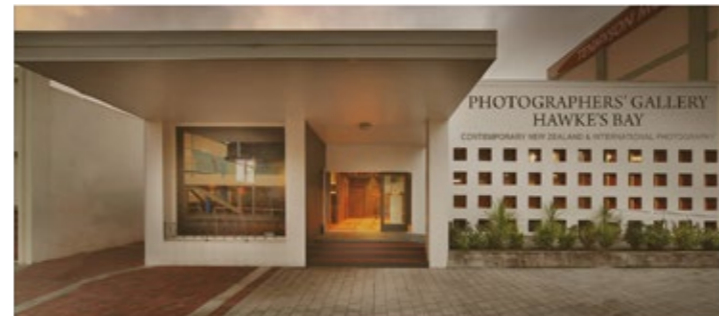
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## at·ti·tude (noun)

More words have been written about attitude than you and I can shake the proverbial stick at. Homilies abound, I'm sure you'll know many of them, like having a winning attitude, or possessing a positive mental attitude, or the one about attitude determining altitude?

My personal long-term anthropological study of photographers, would lend some validity to the whole 'attitude is everything' argument. This study has taken place across three decades so covers good and bad economic times.

In the absence of other advantages, the right attitude is a key differentiator, separating the wearer from the herd like a spotlight.

In conjunction with a few natural advantages, it's a force multiplier, adding fuel to a career fire already well ablaze.

Take relative measures of success for example. The most successful photographers I've encountered have had positive mental attitude – in spades. In a few extreme cases this has been an individual's only natural advantage, yet enough to not only balance, but outweigh severe difficulties. I've seen a few underwhelming photographers with a great attitude rise to prominence and quite a few overwhelmingly good ones fail for the lack of it. Of course, this phenomenon is demonstrable in many professions, in business, and in life in general.

In terms of relationship management, critical to success in any business, attitude determines outcomes, time and again. It secures business, helps to maintain and grow it, and can retain it even under pressure.

Right now, I'm watching photographers deal with what we all hope is the tail end of the GFC. Many are facing the same challenges - cautious clients, shrinking marketing budgets and photography projects either back-burnered or shelved, waiting for more promising times.

Photographers can't control this process, and they can't change the dynamics of the situation. What they really must not do, is become willing victims of it by constantly accentuating the negative. They can modify their attitude, and manifest this in everything they do and say, every day. Positive people are fun to be around and quick to see value propositions and take advantage of these.

As business people, we all need to recognise that the only way forward is to regain some confidence, push through doubts and find new ways to engage with clients, make their projects possible and build equity in our relationships. Next time a client falters, find a way to breathe life back into that back-burnered initiative, or dare to take a small equity position in that project someone's trying so hard to get off the ground.

Relationships, like businesses, forged in difficult times prove remarkably robust when conditions improve, and they will. Boom and bust go hand in hand, chasing each other around. So do something, try something, and talk things up – not down. Finding that tricky? Then fake it, where the heart goes the mind will eventually follow.

Positive mental attitude, it's contagious, and electric - and we all know what a positive charge does – it attracts.

Every photographer we've ever featured in this magazine has brought that spark to the table, and to our virtual pages. Attitude – it's everything.

TS

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