

ISSUE 09 | APRIL 2012



for PHOTOGRAPHERS
AND AFICIONADOS

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TERRY HANN

Land astern

KELSI DOSCHER

Internal landscapes

IAN ROTHERHAM

Mainly Polaroids...

D800



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At the heart of the image



Welcome to *f11* Magazine

Welcome to issue 9, our April 2012 edition. Interest in being featured is high and places in our next two issues are already spoken for. It seems that we're both creating a market and managing to satisfy it, with those featured and those savouring their images for once content in equal measure. We promised to be technology agnostic, showing no fear or favour to any one means of capture, production or output. Here's the proof.

Kelsi Doscher has worked with her Holga camera and medium format colour negative film to produce the best articulated and most visionary series of pictures I've seen for quite a while. For me personally, these would never get old, I could live with them, they're sublime.

Ian Rotherham teaches photography and the man lives what he teaches, and practices what he preaches. He's a Polaroid aficionado, and we're delighted to share some of his instant pictures with you.

Terry Wreford Hann is an artist with a camera. He's definitely a photographer - no doubt about that - but to my way of thinking, this man is an illustrator's illustrator. His combinations of a few items, or in some cases many components, into finished images, some done in camera, others on the computer, are exemplary. All are the result of imagination and a clear vision towards an end result.

In fact that sums up our contributing photographers nicely, imagination and a clear vision of what they intended to create.

Our little Olympus XZ1 has finally found what we hope will be a loving home, as we've passed our first milestone of 5,000 subscribers and made the prize draw. Read more on page 97.

Our next subscription prize is a grand one, a very substantial and valuable Epson Stylus Pro 3880 printer capable of printing up to A2+ in beautiful photographic quality. It's aspirational, and we think most of our casual readers will want to become subscribers for the opportunity to win this baby. You'll find all the details on page 54.

Hope you enjoy this issue of *f11*.

Tim

tim@f11magazine.com

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f11 Magazine

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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".



DARRAN LEAL is a photographer, adventurer and educator. An Australian by birth, he combines his twin loves of travel and outdoor photography by running tours, workshops and seminars and guiding photographers to stunning locations around the globe. Prior to inventing this great gig, he variously sold cameras, served food and wine, built gas pipelines, explored for diamonds and discovered that the life of a park ranger was not for him. When not up to his ass in crocodiles, cuddling gorillas or herding photographers, he fishes the world's oceans, rivers and streams. Only his fishing exploits suffer from exaggeration, believe it or not the rest of his adventurous life is, amazingly, true.



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, 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.



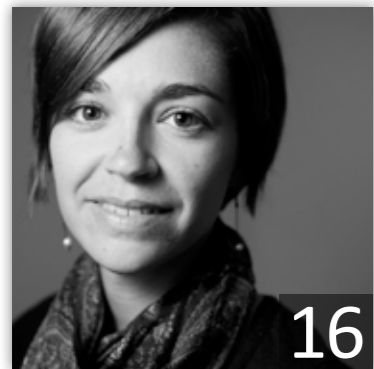
TIM STEELE is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and always for the terminally unappreciative.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





Product REVIEW

Fujifilm X Pro 1



Kelsi DOSCHER

Internal landscapes



Ian ROTHERHAM

Mainly Polaroids



Terry WREFORD HANN

Land astern

Image © Esther Bunning



COVER IMAGE Telegraph poles, Tekapo. Textural overlays. Nikon D3. © Terry Wreford Hann. www.nzphotos.co.nz

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SHORELINES – A SHORT FILM BY MATT KLEINER

The beauty of the Californian coast seems to have left an indelible impression on film director Matt Kleiner's psyche, and his short films and music videos are proof of that. Water is a constant and recurring motif in his films, and he captures his subjects playing, surfing and interacting with it. "Shorelines" featuring Tara Donahue, was shot along the Central California Coastline, on a Canon 7D.



CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



CHASE JARVIS LIVE - FEATURING CHRIS JORDAN

Chase Jarvis welcomes fine art photographer Chris Jordan to the Garage to discuss activism in art, changing careers, filmmaking, and much more. Take some time as it's a 90 minute show. Then visit Jordan's website to see the images discussed here. www.chrisjordan.com

While on his website, be sure to click on the 'Running The Numbers' images to zoom in to see their incredible construction! Its possible to zoom right into each image to reveal detail.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



GORILLA PICTURES DEMO REEL

Gorilla Pictures, a Grand Rapids, Michigan-based production company, shows their demo reel, shot on DSLR cameras, RED cameras, and the new RED EPIC camera. TV adventurer Bear Grylls and a couple of other famous Hollywood faces feature... guess who?

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



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Boke

暈け or ボケ

‘the aesthetic quality of the blur’

We can't even agree on how to say the word. Some place emphasis on the wrong syllable, anglicise it, or make it sound like 'blokey' without

the L. Few say it without at least a hint of discomfort in their intonation, doubting their own version of the pronunciation.

Then there's the spelling, we can't agree on that either as several versions are in use. The most common one having an H at the end, as in bokeh, added by the editor of a photography magazine in 1997, and it's stuck with us to the present day in many instances.

The term hails from Japan, where I was reliably informed by a native speaker that as the Japanese place the same emphasis on each syllable I should say bo as in Bojangles, and ke as in the woman's name Kay.

On that basis, I now resort to an easier explanation, telling people that it's pronounced the same way as the collective term for a bunch of flowers in fancy wrap. As in charades, sounds like, bouquet.

So what is it - in one sentence? The way a lens renders the out of focus background or foreground detail when shallow depth of field is sought by using fast lenses at wide apertures – a value judgment of the visual quality of the blurred regions – called boke.

It's a subject that resonates with more experienced photographers, a hot topic when lenses, particularly those intended for

portraiture, are being debated. Cue a few blank looks, quickly suppressed, from the newbies in the conversation. We talk about lenses with good, bad or great boke, and cite examples of each type from memory – on occasion ad nauseam – but usually in good humour. Everyone familiar with the concept has a couple of favourites ready to throw in.

Ours is a field of interest, or endeavor, completely enamoured of the big four: sharpness, resolution, clarity and contrast.

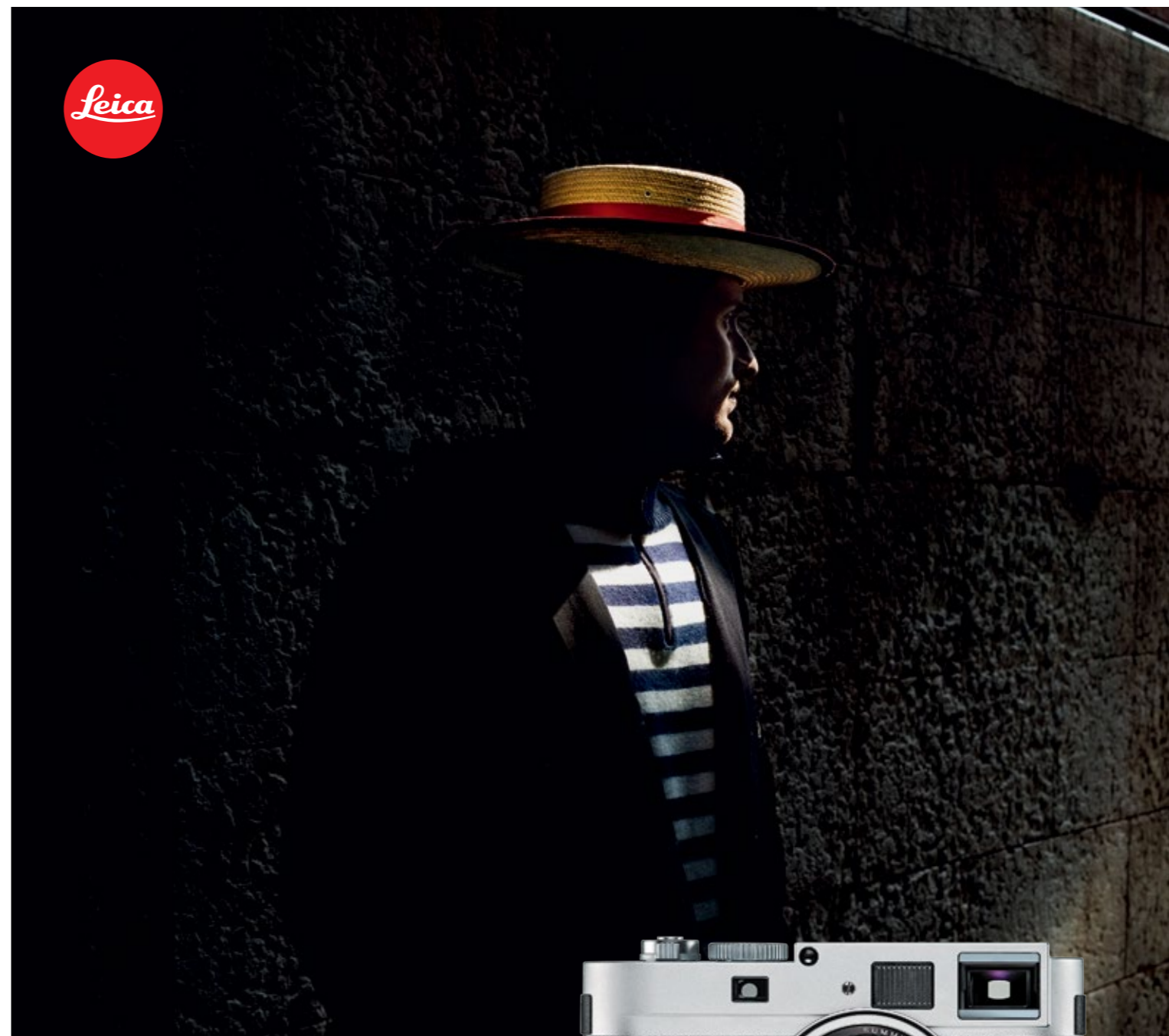
All are numerically quantifiable, measurable and therefore altogether too literal, inviting the premise that more is better, less is in some way inferior. To rely on that premise altogether is foolishness.

Then there is boke, a delightfully abstract, difficult to quantify, almost impossible to measure, and highly subjective topic. There is no such thing as more or less boke – instead the measures being better or worse, pleasing, less pleasing or more pleasing to the eye. Individual pairs of eyes and their connecting cones and rods, will discern this in different ways, viewing the same image but often disagreeing on the quality of the boke.

A deliciously esoteric, possibly anachronistic topic, a cognoscenti enjoying a conversation in an altogether more conceptual place, briefly relieved of the interminable flood of bits, bytes and numerical values by which we measure our technology.

In my experience, that's always a perversely pleasurable, more than a little eccentric, totally interesting place to be...

TS



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

Fujifilm X-Pro 1

The new X-Pro 1 is Fujifilm's definitive answer to all those who admired the X100 but asked exactly the same question, is the lens interchangeable?

Not that the fixed lens exactly hampered sales of the highly sought after X100, in fact the camera sold briskly, continues to sell well, and in the process essentially redefined a whole category. Suddenly, we had a revival of the rangefinder, albeit in digital and hybrid viewfinder form. Retro styling with modern internals had hit the spot with a camera that not only looked cool, it shot very well and forced users back to the discipline imposed by having access to only one focal length. Need to zoom in? Walk up to the subject... Need to zoom out? Walk away... Am I the only one that smiled ruefully the first time this happened, but beamed like the proverbial every time after?

Now, for significantly less than a Leica M9 body without lens, rangefinder style camera enthusiasts can purchase the X-Pro 1 and all three interchangeable Fujinon lenses – and have a chunk of change left over. I'm not the first to observe this, and I won't be the last.

I had the chance for a brief experience with the camera and two lenses, the 18mm f2 moderate wide angle (27mm in 35mm) and

the 35mm f1.4 (53mm in 35mm). Fujinon lenses have enjoyed an excellent reputation for decades, acknowledged by professional photographers and the broadcast and motion picture industries, and these two won't let the side down. They are surprisingly light, slightly at odds with their price, but after shooting with them and carrying them, confidence is instilled. The whole kit slips into a small shoulder bag and is a breeze to carry, a joy after lugging a pro body/two lens DSLR kit the day before.

The camera body enjoys the same build quality as it's sibling, speaking of precision, rock solid construction and superb detailing, some of which really shows that Fujifilm has learnt lessons from the earlier work.

At the time of writing, Lightroom 4 would not yet process the RAW files but the jpegs show nice colour and contrast, exposures speak for the accuracy of the light metering – even against the light - and show well controlled flare from the lenses in these backlit images.

Auckland professional Leon Rose has been featured in f11 and anyone who knows him would confirm that he's been a devoted X100 owner for a year. The X-Pro 1 and I spent some time with Leon as I figured that his familiarity with the former would give me some insider insight into the latter. Here are some of his off

the cuff comments on the day we met:

'My X100 has all but replaced the G12 I also own, even though a G series has been my travel camera for years. The X100's image quality, low noise and feel won me over.'

'I'll seriously look at an X-Pro 1 kit based on this experience, very keen to take a good look at the RAW files and compare these to the X100...'

'I'd buy the new camera for it's bigger files, the lens choices and what looks like better usability. See how they've shrouded the exposure compensation dial? I always rub that on or off on the X100. And look at the lock on the shutter speed dial, that's an improvement. I'd want two of the lenses to start with...'

I seal the deal by telling Leon that the lens story doesn't end here, that there are others in development including a proper (as in - even wider) wide angle. He's salivating as I prise the camera from him and head for the gate...

Holding the G12 aloft in one hand, and his well loved 1DS MkIII in the other, he asks, 'how much do you reckon I could get for these?'

So here's the verdict – in two parts.

X-Pro 1 is good, but it won't have Leica aficionados converting in droves from their



coveted M series. The solidity and build of their cameras, combined with the strong brand values associated with history and heritage will assure that. As they say, once a Leica person...

Actually X-Pro 1 is really good, what it will do is introduce a whole new generation of users to the joys of interchangeable lens rangefinder style cameras with modern sensors, systems and functionality. With a development road map adding new lenses over time the future has further promise for owners that this is indeed, a system.

This will make ownership an even more compelling proposition for discerning photographers who 'get' the concept but can't, or won't, quite stretch to the offerings from Solms. The fact that Fujifilm's X100 and X-Pro 1 have radically expanded the size of this market will not have been lost on the German manufacturer, previously driving the category single handedly, as a rising tide floats all boats.

TS

Seeing tonally

The magic of black-and-white.

Over the last couple of months I have looked at aspects of seeing, and talked about ways in which we can review our work and find our individual paths and photographic directions. In this article I want to talk about seeing in black-and-white, or more correctly, seeing tonally. Most of us will happily switch from one to the other as we see fit, and as it suits us. But it isn't really that easy, and we need to think about the implications.

For a start, our choice of colour or black-and-white has a powerful impact upon how a viewer will 'read' the image. This is a choice not to be taken lightly. Colour comes with all manner of baggage; cultural, social and psychological. Most of us are aware that colours have a profound effect upon our emotions and our response to anything, but how many of us have ever done any study into just how profound that effect can be? Top companies know this and choose their colour schemes with enormous care and often for manipulative reasons. Think about the last time you went into MacDonald's (yes, of course you did), with a mild hunger, expecting to make do with a cheeseburger, and ordered a Big Mac combo, upsized? You may be interested to know that the red/yellow colour scheme on the boards above the counter is known to stimulate appetite and chosen for

that reason. So it is with photography. We need to approach colour with care, realising that the colour scheme in our shot will impact powerfully upon a viewer's reading of the scene. More about that in a future article.

Black-and-white is however about seeing tonally. Because we receive the full range of colours/wavelengths of the visible spectrum, we respond to the colours emotionally and psychologically. Thinking in black-and-white begins by considering colour as tone. For example fire engine red and grass green have a similar reflectance value, approximately equal to middle grey, while 'Ford' blue is about one stop darker, and process yellow about one stop brighter. Put another way, our journey to effective tonal seeing begins with this understanding. When we begin to see colours astonesandconsidertherelationshipsbetween the colours as differences in tonal values, we are well on the way. One way of doing this is to go to your photographic supplier, rat through their second-hand filter collection, and find yourself a yellow and orange filter for black-and-white photography. Put it on your camera and look at the world through it. In time you begin to see these relative tonal relationships. A better way, if you have a camera with an EVF, is to set your camera to RAW + Jpeg, and set the jpeg to black-and-white. Now you will

be seeing the world through your viewfinder tonally, and your visual keywords are no longer red, green and blue, but *light and dark*.

About five years ago, I was invited up to South-East Alaska to teach at the local university.

I went out the first day, looking at the landscape and all the new plants and trees I hadn't seen before. I stopped by the side of the road and made a photograph of this salmonberry.

Later that afternoon, I sat down with all my images and began to review them. Something wasn't right. For a time I couldn't figure it out. Then I glanced out the window at the rain. And then it hit me. Everything I could see was a shade of green. On a whim I converted all the images to black-and-white and they came alive. Tone, texture and form came to the front.

This was not a colour landscape with meaning enhanced by the interplay between the colours.

This was a tonal landscape.

TB

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Both images © Tony Bridge



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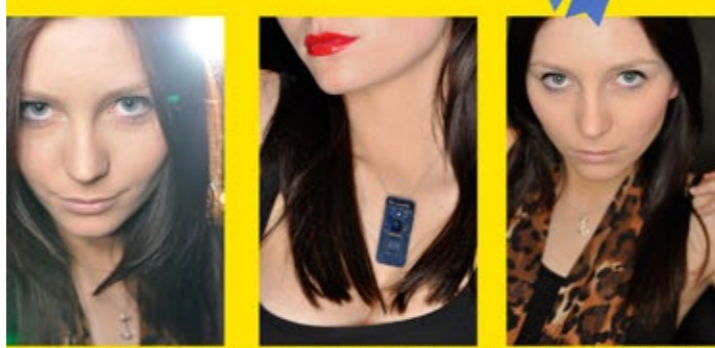
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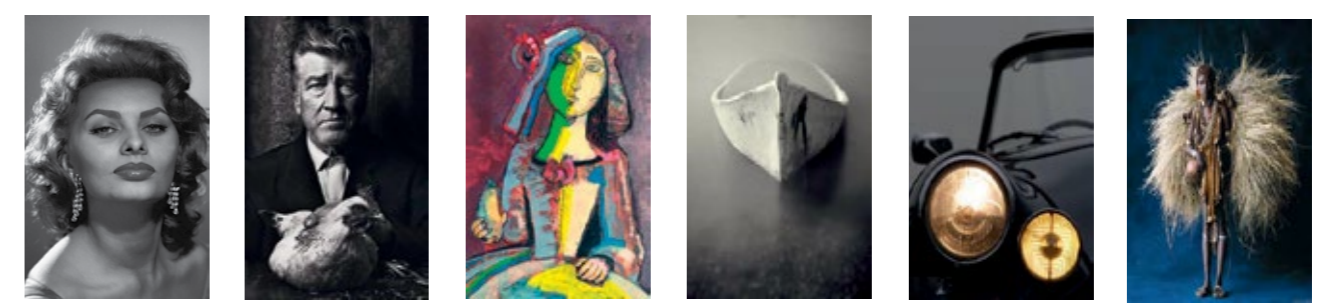
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Kelsi DOSCHER

Internal landscapes

Kelsi Doscher is a charming and thoughtful young woman who has produced a body of landscape photography work worthy of attention. A considered concept, artfully executed and featuring ten images, this work has been exhibited to critical acclaim.

These are evocative images that rise above the plastic camera, handheld capture, and unpredictable double exposure method employed, to present a clarity of vision and a uniformity of execution that is striking.

We think that Kelsi has a lot to offer and we'll be following her progress with great interest. Here in an artist statement, if ever we saw one, Kelsi describes the work so completely and eloquently that we simply could not improve on it. The how, when, where and why are all covered, and this piece provides real insight into her motivation and thought processes.

Here is that statement, unabridged.

Artist Statement:

I came to New Zealand from the United States in 2005, after graduating with a bachelor's degree in Fine Art and Psychology, with a focus in photography. I currently live in Wellington and work as a digital media specialist and ▶



dedicate a large amount of my free time to producing documentary and art photography.

Like many others, photography for me is a tool for self-expression. It is an integral part of my reflection process and provides me with a way to explore my external environment, while honoring my internal space and how I process the experiences, memories, expectations and reflections I encounter. I enjoy working with both digital and film, but am increasingly moving back to film, as I love the respect and attention given to each image when working with a negative, as opposed to one of hundreds of digital files. There is something very special about capturing an image and not being able to receive immediate feedback or confirmation. In a world that is so frequently driven by immediacy, film photography is my rebellion, forcing me to pause and focus quietly on my subject matter, without the distraction of an LCD monitor and histogram. This time for pausing and reflecting has created the dialogue for my current body of work - 'Internal Landscapes'.

Internal Landscapes started as a concept over two years ago while I was living in Australia. I was struggling at the time because I felt my environment was adversely affecting my internal space. This 'out of sync' time period encouraged me to start thinking about how my immediate environment affects my thoughts and perceptions of the local and global community and myself. Through writing first and then photographing, I began to explore the space that exists when your mind processes a visual image or physical experience and reflects that image or experience against your own past experiences, emotional attachments and ambitions for the future. The body of work that emerged from these thoughts reflects the space that exists between these two distinctly different and yet parallel realities.

This work was shot throughout New Zealand, on both the North and South Island. I was ▶

Surfacing from the Past.
Holga camera, Kodak Portra
160NC film. © Kelsi Doscher



particularly drawn to the expansive plains and dramatic peaks of the Canterbury and Central Otago regions. The electricity pylons found in the Central Plateau on the North Island, marching across the tussock plains, with the Tongariro National Park as a backdrop inspired several of the images. The juxtaposition of manmade landscape and natural landscape encouraged me to focus on the human impact on the environment, while also displaying the solemn beauty that emerges when the two landscapes meet.

Each image has been taken on a Holga camera using 120mm Kodak Portra 160NC film, and is comprised of two exposures, layered over one another before advancing the film. The seemingly reflected image in the middle ground of each of the images quickly became my focus point as it began to take on the feeling and mystery of that space I was looking to explore, between the parallel realities.

All images were taken without the use of a tripod and using only natural light. I chose to hand hold because it allows for the maximum amount of flexibility and ease while travelling. The light can also change so quickly making it essential to capture both exposures for each image as quickly as possible.

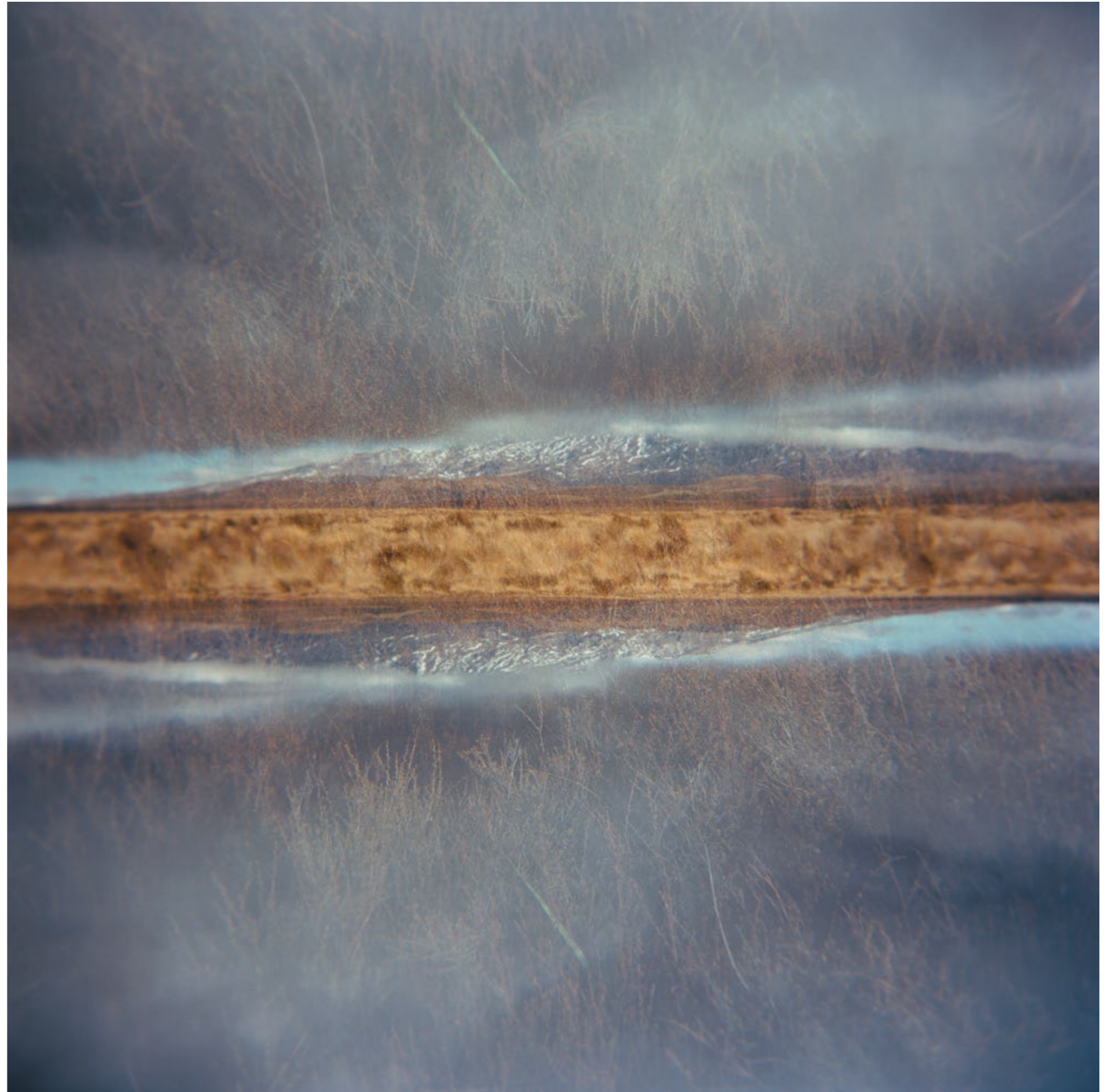
Internal Landscapes opened at Thistle Hall Gallery on Cuba Street in Wellington for the week of 19-25 September 2011. Select images from this body of work have since been exhibited at the Artrium Gallery in Wellington, winning the 2011 Emerging Artists Award for Photography, and at the New Zealand Academy of Fine Art.

My documentary and travel photography has been exhibited in solo and group exhibitions in the United States, Australia and New Zealand. ■

Kelsi Doscher

www.kelsidoscher.com

Delicate Truth.
Holga camera, Kodak Portra
160NC film. © Kelsi Doscher





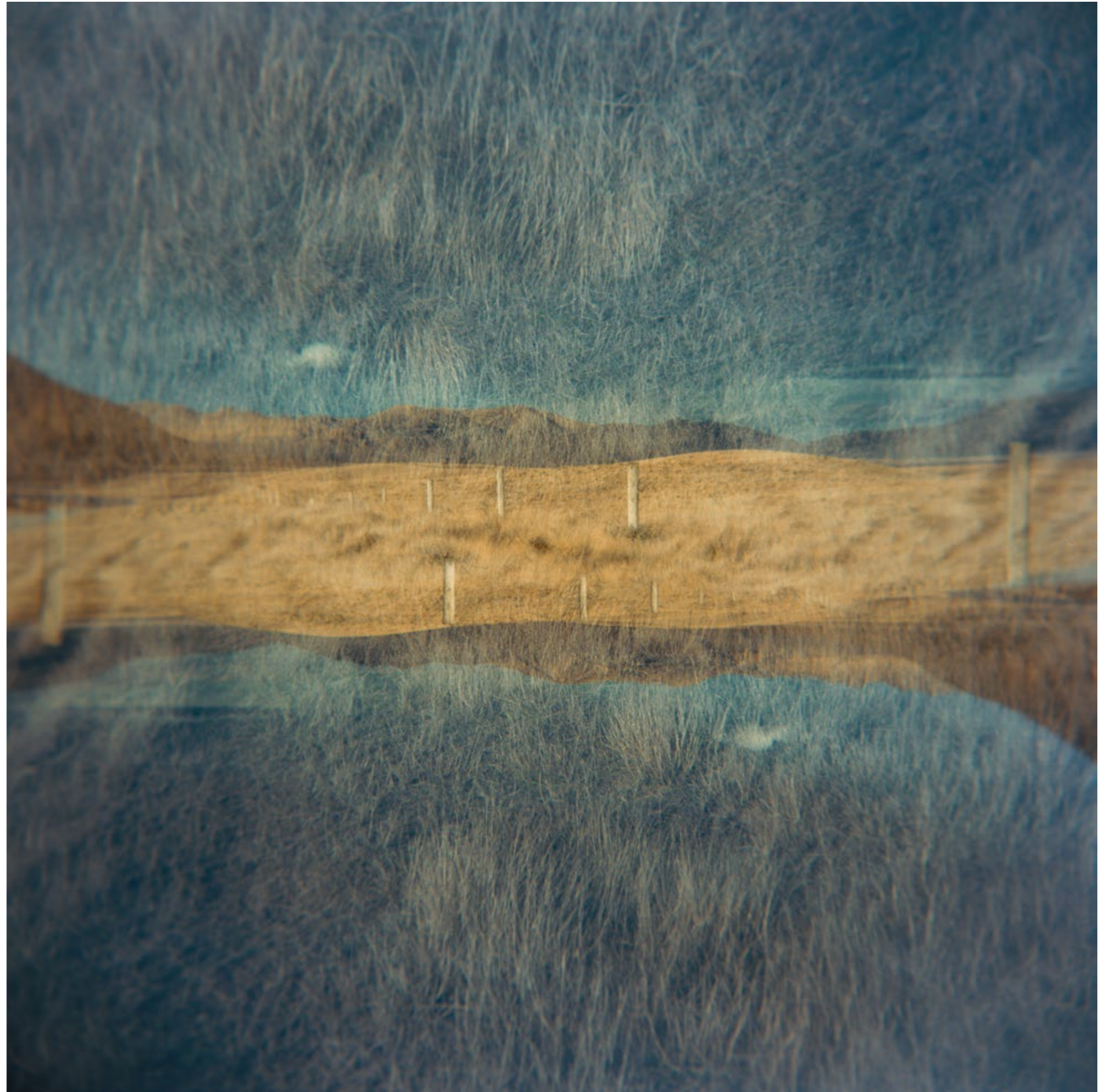
Outer Boundaries. Holga camera, Kodak Portra 160NC film. © Kelsi Doscher



Retreating Space. Holga camera, Kodak Portra 160NC film. © Kelsi Doscher



Silence Accepts Absence. Holga camera, Kodak Portra 160NC film. © Kelsi Doscher



Expanding Within. Holga camera, Kodak Portra 160NC film. © Kelsi Doscher



Diminished Symmetry. Holga camera, Kodak Portra 160NC film. © Kelsi Doscher



Echoes of Light. Holga camera, Kodak Portra 160NC film. © Kelsi Doscher



Fading Reflections Holga camera, Kodak Portra 160NC film. © Kelsi Doscher



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Body Landscape, Matamau, New Zealand. Canon 5DMkII. © Ian Rotherham

Ian ROTHERHAM

Mainly Polaroids...

Photographer Ian Rotherham is a lecturer at UCOL in Palmerston North, New Zealand.

f11 set him to task with a series of talking points to describe himself, his life, his photography, his teaching and more.

Here are his responses...

On himself...

I started taking photos at 14 using a Pentax K1000, so I could use them as a reference to create paintings. When I was 20, my girlfriend, Miriam (now my wife of 23 years), and a friend took me aside and told me, "Your photos are great, but your paintings... not so good."

They were right. My photos were complete works on their own, and photography, then with an Olympus OM-10, would be a lot more social than sitting by myself in a painting studio.

In 1988 I followed Miriam, still my girlfriend, to Wellington, where I entered the professional photography industry. I cut my teeth on the Bronica 645 and Mamiya RZ67, and have worked in large studios and my own small studio.

On teaching photography...

My passion for all things photographic led me to my current job, which I feel is the culmination of my whole range of experience in the industry. ▶

History, Mount Stewart, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



I am a photography lecturer, and very proud of it, and, having been there for 10 years, UCOL in Palmerston North fits me well.

There's an old saying: "Those who can do, and those who can't teach". But I'd rather stand up in front of 200 people at a wedding (which I've done hundreds of times) than, tethered to a 40" screen, shoot a portrait in a third-year class and face the prospect of — if that shot isn't perfect first time — having 20 critics picking it apart... and they can smell fear. The other side of that saying is: "Those who can, can't always teach" - respect to all teachers.

The positive side of teaching, which outweighs any negatives, is seeing people who once 'snapped the cat' grow into creators of images that make the hairs on the back of my neck stand up because they are so amazing.

On the big questions...

Teaching keeps me on my game, but I also learn from my students — their experiments, their photographic voices, and so much more. Being in the situation of constantly being asked "why" makes me find out. It makes me think about the bigger questions.

Some of those big questions are:

"What is photographic truth?"

"What's more important: The concept or the technical?"

"How much manipulation is too much?"

In my opinion, there is no such thing as photographic truth, only photographic opinion. Because of the "decisive moment" and the cropped two-dimensionality of photography, a photograph is the photographer's own construct. Just as different people have different opinions on the same reality, the photograph is how the photographer wants to perceive the world.

The conceptual-versus-technical question is easy: You can't have the one without the other.

People who say they don't worry about the technical are generally highly proficient in it, so it's done without thinking. This is hard for new photographers to grasp. When they hear big-name photographers say it's all about the concept, they think it gives them an excuse not to care about the technical. There are a million and one analogies to compare this to, and I've used most of them. The nub of it is this: If you have the craft sorted, you can think more clearly about the concept.

The question of manipulation is easy as well. All photography, from the first pinhole camera to the newest digital camera, is manipulation. No element, of any photograph ever taken, isn't a manipulation of what was seen by the naked eye.

In 1835, Fox Talbot used long exposure to create a photograph in which he appeared six times, which could be said to be manipulation, meaning that since 1835 everything has been up for grabs.

As for the debate around Photoshop adjustments, I spent hours hand-retouching images in the '90s, not to mention the practice of retouching 4x5 negatives with lead in the '20s-'70s, or what some of the darkroom Gods have done for the past 180 years. The Photoshop hangup is so five years ago, and the world needs to move on. Photography has constantly changed along with music, art, and communication and will continue to do so.

I consider myself a photographic purist, as I don't care how you made it — it's all about the result.

My work is split into two areas. First is my teaching first, second and third-year students at UCOL, covering subjects ranging from depth of field and shutter speed to commercial assignments, portraiture, magazine and product work, and weddings. Over the years I've submitted images made in class for NZIPP awards. ▶



State of mind, Palmerston North, New Zealand. Hasselblad 555ELD CFV back. © Ian Rotherham



Boggie, Palmerston North, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



Mike, Napier, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham

On gear...

Gear wise, I teach pinhole and 35mm black and white film, lens babies, Polaroid, medium format (RB's) and more, through Canon 400D, 450D, 5D, 5D Mk2, and Hasselblad HD40, and I love studio lighting. I prefer to shoot in camera but I also love Photoshop, which I've used since the mid-'90s.

I am a bit of a gear head in that I love figuring out what I can do with gear, whether it's a 40-megapixel Hasselblad or a Polaroid Land Camera.

On Polaroid...

My personal drug of choice is all things Polaroid: SX-70, Type 59 dye and emulsion transfers, Type 54 Pos/Neg, even using a digital enlarger to print digital files onto 59. It's the Polaroid kineticism that I'm into.

Polaroid has had a major influence on my personal work because of the discipline involved. Everything has to be done in camera. Two main cameras I've used are the Polaroid SX-70 and the glass-lensed SLR because of the focus control and lens quality, and because of the colour aesthetic, which can be manipulated by knowing the colour temperature you're working under.

The uniqueness of each Polaroid image – much like a painting – appeals to me, as does the muted colour palette that relates well to my passion for creating nostalgic images, which is highly in vogue with younger digital photographers at the moment. This aesthetic is based on the fact that Polaroid SX-70 is from the 1970s, when pictures had that specific look, and that is being copied today to recreate that “retro” appearance.

Conceptually, the SX-70 has an air of honesty for the viewing public, because they assume it can't be manipulated. The reality is that by knowing the equipment, everything is manipulable. ▶



Caravan, Tataranui, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



Murry, Shannon, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



Colin, Foxton, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



Rugby, Rongotea, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



Tim, Shannon, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham

It's the photographic discipline of the Polaroid I enjoy, and the hours I don't have to spend in Photoshop or even touching a computer. The catch for young people who say they "love Polaroid" is the cost and the inability to take 2000 frames and then crop and manipulate into something that is half decent, whereas in fact students of mine who have taken up the challenge of Polaroid have found the discipline involved has improved their photographic skills, as they have only a limited number of shots related to their budget. On the other hand once they've spent that \$26, they may have three finished works resulting from 10 minutes of work, making it more cost effective.

The iPhone/Chase Jarvis aesthetic, which is comparable to the SX-70, is wonderful. The beauty of the iPhone aesthetic is that, like Polaroid, it's accessible and isn't reliant on heavy photographic technical restraints, and is based on composition and capturing what you see. But in the hands of someone who does understand photography, it can be pushed even further – I compare it to a rock star playing a ukulele and making it sound good, or a star singer singing a cappella. It still takes skill, but it's the purity of it that appeals.

The other two areas I've always worked in are emulsion and dye transfers. Emulsion transfers involve mainly shooting in camera with Linhof Technika. I've had three exhibitions over a year, with work being sold through the New Zealand Academy of Fine Arts. I've used traditional watercolour papers, but have enjoyed doing transfers onto aluminium, glass, and even rock to create three-dimensional art with the idea that you have to actually be in its presence to view the work rather than view it digitally. One of my pet peeves with digital is the artist cannot control how it's viewed with relation to scale and colour. An Ansel Adams photograph in a book is not the same as a 20"x24" Ansel Adams hand print in a gallery. It's not the same communication.

The resurgence of film and Polaroid is exciting. The catch is that many people are relying on the medium alone to carry the impact of the communication. In other words, they think it is good simply because it's film.

The wonderful people involved with the Impossible Project have breathed life into the whole area of instant film photography, which has spurred both Fujifilm and Polaroid to start reinventing themselves. I can't wait to break out the Polaroid 669 film again and spend a happy hour shaking my Polaroid.

On the business of photography...

The second part of my work is my personal practice, which mirrors my work life a little as I'll use any gear to create my images.

I do the odd commercial job to keep my hand in and to be able to keep my head up when talking to students. Ethically, I don't want to take work from working pros, as I value the relationships I have with all my industry contacts.

The main side of my personal practice is my creative work. Some is general work, landscapes, and fashion-styled work. I would characterise my style as stylised and minimalist. I enjoy the square for its awkwardness and the panorama for its ability to make the viewer read the image across rather than one confined space. These are not shapes I'd use often in a commercial context.

On personal projects...

Nostalgia/retro images have been my main area of interest and research for the past seven years or so. This work started with the Post Morrisonism exhibition (shot on Polaroid SX70), which started at Photospace in Wellington in 2006 and has shown at three other galleries.

From Post Morrisonism I started my BCGD Honours research, which looked into ▶



Coffee, Waipawa, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



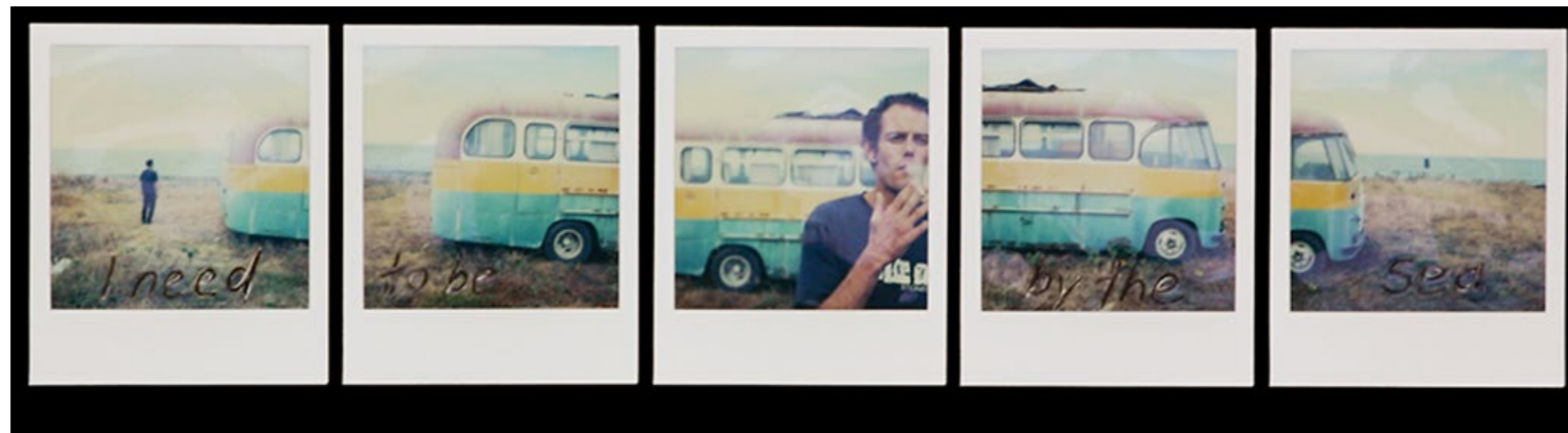
Coffee, Waipawa, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



History, Mount Stewart, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



Wrecked, Shannon, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham



Duncan, Napier, New Zealand. Polaroid SX-70 Land camera Supercolor Autofocus, SX-70 film. © Ian Rotherham

“The generic nostalgia of New Zealand household objects of the 1960s and 1970s” and culminated in an exhibition “Re Collection”. In the past year I’ve been working on a group research project with other lecturers on active typography, text used on shop signs, This involved travelling across 42 towns and cities. This work, shot on a Canon 5D MkII, and a lot at 6400 ISO, is just starting to be ready to exhibit.

The big current project is “A state of mind”, a study of the state house aesthetic for a hyperrealistic/filmic aesthetic (Gregory Crewdsonesque), which will be shot in Savage Crescent in Palmerston North. It's one of the very first planned communities of state houses and is now a protected heritage area boasting some designs never put into full production.

On being a photographer...

Tips for being a photographer (regardless of whether you’re a pro or just starting out):

1. Enjoy the problem solving, scariness, and geekiness of photography, as that is where you get your emotional rewards. If you don’t enjoy what is involved in creating a finished work, don’t do photography, as that is what being a photographer means.
2. Enjoy all photography. You’ll never take the perfect photo and no one will, because it’s so

subjective. The subject matter doesn’t relate to how much you’ll enjoy taking the photo. Pretty girls in bikinis can make your life a hell, and a steel cog for a cog maker might be the most rewarding job ever.

3. A big part of photography is meeting and dealing with people, not just the subject you're going to photograph, but the trade people in the industry, the owner of the land, the make-up person, other photographers, designers and so on. Some of my best memories from industry are of the people I've met.

4. Look after yourself physically. Photography can be very hard on your body, trust me, I know. Use small bags, do two trips with gear and put wheels on everything you can. Remember - stretch, and breathe! ■

Ian Rotherham

www.facebook.com/Ian.Rotherham.Photographer.Lecturer

▼ *Opiki, New Zealand. Canon 300D. © Ian Rotherham*



Four images from active typography series. Canon 5DMkII. © Ian Rotherham



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Terry WREFORD HANN

► Layered fish tails creating an exotic plant effect. Digital captures using Nikon D3 with 60mm Micro lens. © Terry Wreford Hann

Land astern

“It's time to haul the anchor up and leave the land astern, we'll be gone before the dawn returns, like voices on the wind”
– Al Stewart lyric.

As we create this issue, Terry Wreford Hann is on a trawler on the Chatham Rise, an elongated submarine platform running eastward from the neighbourhood of Banks Peninsula in the South Island of New Zealand, and extending over 100 miles beyond the Chatham Islands. The crest of the Rise lies mainly at depths between 100 and 300 fathoms. It won't yet be cold, but it will be rough, it will be wet and it will be uncomfortable - and Terry Hann will be as happy as a seasoned trawlerman, completely in his element.

We've followed Terry's creative constructions for quite a while, some are strongly reminiscent of the scientific illustrations of early explorers, all are highly conceptual. Detailed and precise, these represent their subjects with authenticity and extreme realism.

We chatted to Terry prior to his departure about photography, the sea and the journey which led him to this point in his career.

f11: Tell us a bit about the work you're doing while you're away on this trip. Sounds a little fishy to me...

TWH: I love shooting and selling stock. My biggest resource is from the sea. I have photographed nearly all of the commercial fish species, mainly at sea to get as close to the correct colours as possible, fish colours fade fast out of water. I rebuilt damaged fish in Photoshop using scientific line drawings as a reference from the book NZ Fishes with the kind permission of Larry Paul, a research scientist.

f11: So that's where the raw materials come from, straight from the sea, with you on hand to gather them?

TWH: Well, not always, but often! Many of the fine art pieces that I have created use bits from the seafood resource. Fish are very graphic and absolutely wonderful to construct, or reconstruct. I love being at sea, a smelly trawler in the Cook Strait or way off the coast in deep water. The excitement of a fresh trawl and what it brings up from the depths is always exhilarating and a challenge to photograph on a rolling ship. ►



f11: Are you as a frustrated illustrator, or a photographer taking inspiration from their style?

TWH: All the layers that I use in my work are images that I have shot in camera, including the textural overlays, so first and foremost I'm a photographer. I guess I become an illustrator when I combine all of the elements to produce an end result. I have been in business through the transition from film to digital, I loved the challenge of digital right from the start and never looked back. I have always used Macintosh computers, my first was a Mac 5 followed by the "Performa" and I've lost count of how many followed.

f11: Let's talk about your background, where do you hail from?

TWH: I was born in Saltash, Cornwall, Great Britain and emigrated to New Zealand in 1974. I've worked around images ever since. I started with National Publicity Studios in Wellington washing and glazing black and white prints, moving on to black and white film processing 4x5, medium format and 35 mm, followed by black and white printing. Eventually I became one of their photographers, shooting tourism, stock, landscape and even some press work.

f11: When did you branch out on your own?

TWH: In 1988, since then I've been self-employed as a commercial photographer. My major clients over the years include the seafood industry, Transit NZ (now NZTA) and the Consumers Institute. I also shoot agricultural work, and produce in their environments and in the studio. ▶

▶ *Lookdown Dory follows Ray's Bream. Nikon D3, polished alloy image overlays.*

© Terry Wreford Hann



f11: When and how did photography first become important in your life?

TWH: In the late 1960's, my first camera was a Russian Zenit-B SLR, with a screw-mounted lens similar to the Pentax S mount.

Almost immediately I purchased a box of old black and white processing materials, a safe light, printing frames, small pack of contact paper and was hooked on the whole process.

This led to attending a Saturday morning course on photography in Plymouth, Devon, learning black and white film processing, printing and camera work.

f11: So you've lived the changing face of photography for over 40 years! Does that resonate?

TWH: Sure, it's crazy that when I started out as a photographer I was shooting images on 5x4 sheet film, even the press work was done on a hand held Graflex camera, a Speed Graphic with a Multiblitz flash on the side. I lit factories with six FP60 flash bulbs, producing just one shot on a sheet of 4x5 film, it was like detonating a bomb when they all went off!

f11: And today, what equipment do you favour?

TWH: I use Nikon equipment and love long focal lengths, I once used a 1000mm 5x4 view camera, it was awesome, although a bit cumbersome as the bellows were about five feet long and had to be supported in the middle! These days, things are a bit lighter to carry around, I guess we can be a lot more experimental with the way we shoot and that's a good thing. I use a Nikon D3 for a lot of my work.

f11: The joy of photography, is this still very much with you?

TWH: It is, I love being on the road with a camera with no particular rush to get anywhere and my own wide open brief in my

head. If I have my family along things can get pretty tedious for them as I stop every few minutes to capture something. It's my form of complete self indulgence.

f11: Let's talk about your life now, we featured your wife's work in our February issue so she just beat you in to f11...

TWH: She did, yes, I work alongside my wife and business partner Esther Bunning, we have a six year old son called Theo. Our business related activities are very intertwined these days. As a family that earns 100% of its income through photography we cultivate as broad a base of work as possible. We are always fine tuning it in response to the continually changing digital technology and economic climate we work in.

f11: Like Esther, you're very active in the NZIPP, and you've enjoyed success in the institute and abroad?

TWH: I have, I'm a Fellow of the NZIPP and most recently, I was their 2010 NZIPP creative photographer of the year. Also, in 2011 I received a Gold award and two Silver with distinction in the fine arts category of the Australian Institute of Professional Photography (AIPP) awards.

f11: Thanks Terry, we wish you fair winds and following seas... ■

TS

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◀ A small button made for my website but never used.
© Terry Wreford Hann.



Mirrored fish fins blended into specimen bottles, tags have Latin names for the fish species. Nikon D3.
© Terry Wreford Hann

Multiple images, textural overlays in Photoshop. Nikon D3.
© Terry Wreford Hann

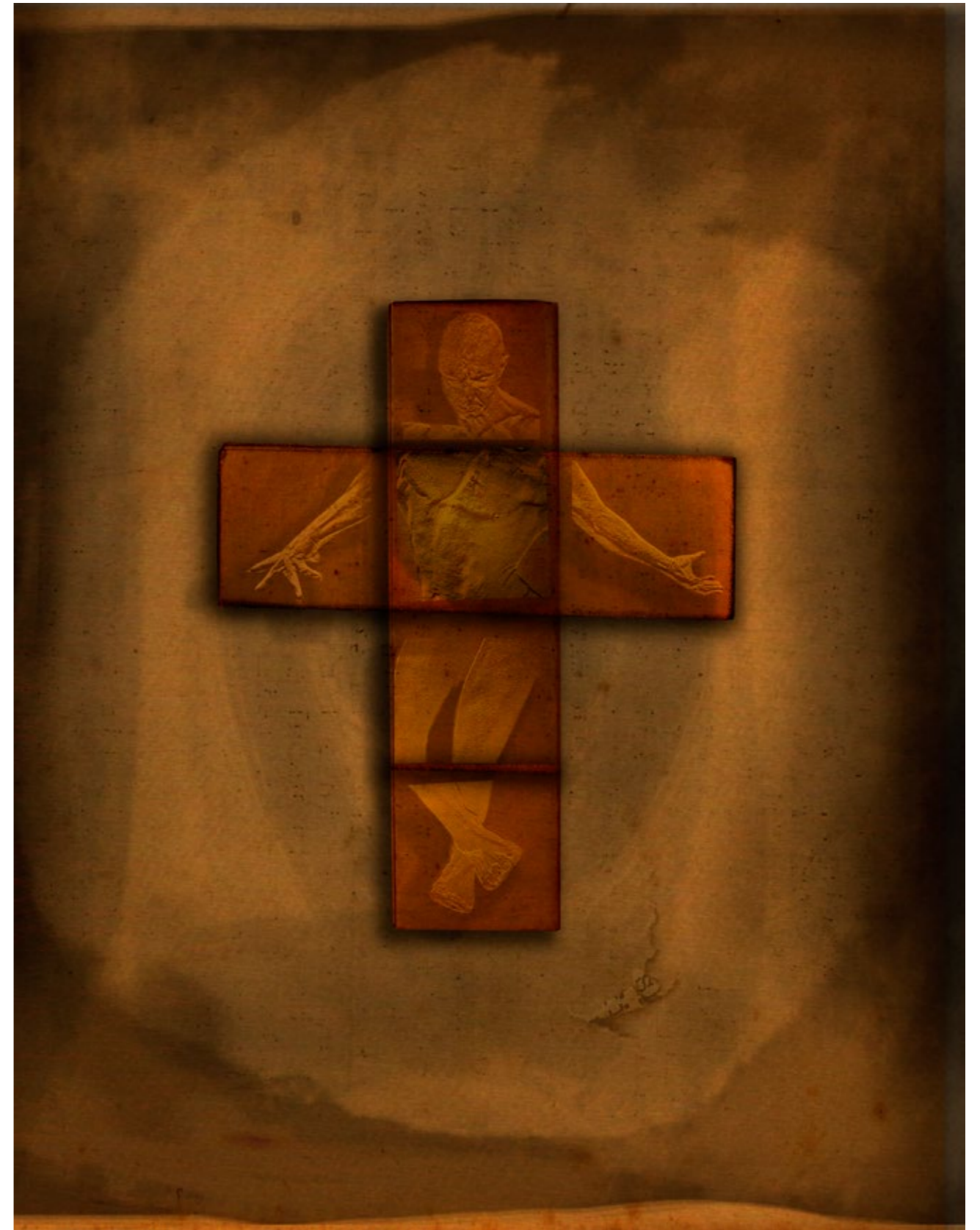




Multiple layers in Photoshop. Fujifilm Finepix S2Pro. © Terry Wreford Hann



Head above the rest. Odd angle on a hunched figure, made into a bias relief and coloured. I liked the metallic effect, so I clear-cut harshly into the image to heighten the effect. Nikon D3 with 60mm Micro lens. © Terry Wreford Hann



Buck de-construct. Bias relief of multiple images, with textural overlays. Nikon D3 with 60mm Micro lens. © Terry Wreford Hann



Olives. Fujifilm FinePix S1 Pro. © Terry Wreford Hann



Landscape, f4 1/500 sec. Nikon D3. © Terry Wreford Hann

Pinot. Fermentation vat being emptied of Pinot grapes. Nikon D3. © Terry Wreford Hann

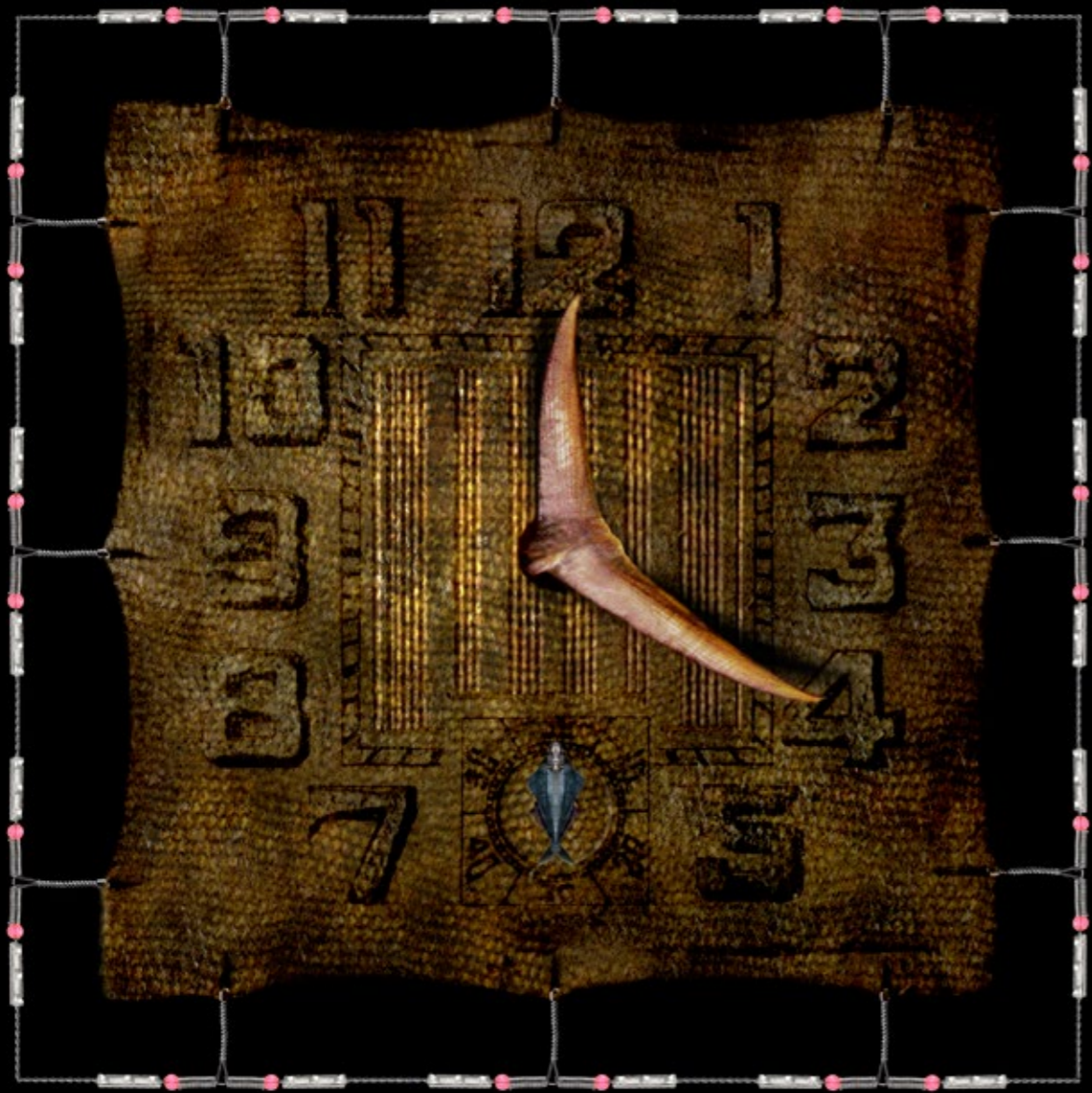




Giant Dragonfly. Overlaid with texture, Fujifilm FinePix S2 Pro. © Terry Wreford Hann



Before the whizz. Nikon D3 with 60mm lens, backlighting. © Terry Wreford Hann



Fish time. A visual statement "time running out for fish species". Fish skin stretched between a re-constructed sabiki rib, a form of fishing tackle. A Tuna tail forms the hands of the clock. Nikon D3. © Terry Wreford Hann



Compilation. Stylised face using eclectic bits from my 'useful bits' folder. Nikon D3 for all image components. © Terry Wreford Hann



Gourd to Pumpkin. Multiple images and textural overlays. Nikon D3. © Terry Wreford Hann



Four shot composite. Nikon D3. © Terry Wreford Hann



Nude study. © Terry Wreford Hann.



Photographer:
Mitsuo Suzuki

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

No. of Pixel (Camera): Approximately 10,00 million pixels

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

Lens

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

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

Shooting Distance (from the front of the lens): Approx. 30cm from lens tip to infinity Approx. 1cm from lens tip to infinity (macro)

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



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On location

Australia's diverse islands

The world is made up of so many stunning islands, with Australia and New Zealand offering some of the best. We have everything from sub-Antarctic, to tropical north coral cays, these offering stunning landscapes, together with nature and wildlife subjects. I have made it my life's work to visit every island possible – wonderful experiences!

A few of my favourite islands are found in Australia. Starting in the south, we have Tasmania and Kangaroo Island. 'Tassie', as it is known, is large and while its beaches and rocky shores are world class, it also offers towering rugged peaks and unique wildlife. In fact you will see traditional Australian fauna that is either extinct from the mainland, or found nowhere else, like the Tasmanian Devil.

I find Tassie a stunning place to visit all year around, with September/October good months as fewer tourists abound and there is a real chance to get snow in the highlands. The best weather is generally January to March. Allow yourself at least 2 weeks.

Kangaroo Island, off Adelaide, with its dead giveaway name offers one key subject to shoot. The 'roos' are a sub species of the Western Grey, and they're both cute and plentiful. Tamar Wallabies are similarly cute, but what makes this island a photographer's paradise

is the diversity of subjects. Sea Lions, Koala, NZ fur seals and Australian pelicans put on a great show. For the landscape photographer, lighthouses are to be seen throughout the island, with Flinders Chase the best location for these, and two key landscapes - The Remarkable Rocks and Admirals Arch. At least one week is needed on this island and it is easy to self-drive from the city of Adelaide.

Two Australian Pacific islands are Lord Howe and Norfolk. I started my photographic career on Norfolk in 1980 as the island's photographer. Both are easy one-week shoot locations, with nature, seascapes and in the case of Norfolk, convict history. Lord Howe is a push bike/walking haven, with Norfolk offering very well priced hire cars and lots of walking. November to March are the best shooting times with nesting sea birds added into the mix. Both are destinations reached by air. ▶

▶ *Lady Elliot Island. The Great Barrier Reef offers hundreds of islands along its 2,000km length. Lady Elliot Island is the furthest south, offering stunning shoot opportunities and water that varies from 24 to 26 degrees celcius, all year around. I shot this image at 4.30am to get that early colour, with fill-flash. Canon 5D with Canon 17-40mm lens at 17mm f11 at 30th of a second hand held, 100ISO, Manual Mode, flash on TTL, but minus 1 EV. © Darran Leal*



Fraser Island is the world's largest sand island. Found 4 hours north of Brisbane, it has everything from Dingo to fish eating Eagles, plus rainforest and opportunities for creative imagery, especially on the east coast beaches. I love to drive up the long sandy beaches and use the 4WD as a mobile hide. You can get very close to birds feeding. It also opens up the chance to find shells and patterns in the sand. While the west coast does not seem as photogenic, it does offer its own unique imagery. Ferry crossings are available from two points and a 4WD vehicle is a must have!

The Great Barrier Reef is over 2,000 kilometres long and dotted with hundreds of islands along it's length. My favourite is at the southern end, Lady Elliot Island, a tiny coral cay with a resort and airstrip. If you visit this island at the right time, you will shoot hundreds of images each day. It is a nature photographer's paradise and will soon convert those who think they're not. In summer, over 200,000 nesting birds, hundreds of nesting sea turtles, several types of starfish - with my favourite blue version - and so much more.

My kit for these island shoots covers every angle, this reflecting the diverse range of subjects and my own style. Nikon 16-35mm and 16mm fisheye, Nikon 105mm macro, and Sigma 50-500mm lens for telephoto work.

Islands offer fantastic adventures and are a great challenge to any photographer. The islands in this feature are just a few of the best I have visited. I still have a long list to visit over the coming years.

Enjoy your photography ... ■

Darran Leal

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Kangaroo Island. Canon 5D with Canon 100-400mm lens f5.6 at 1/60 sec hand held. © Darran Leal.

Tasmania. Nikon D700 with Nikon 105mm macro lens f22 at 1/125 sec. © Darran Leal.



Fraser Island. Many of Australia's islands offer resident raptors. Nikon D3X with Nikon 200-400mm lens f5.6 at 1/4000 sec, 400ISO. © Darran Leal.

Lord Howe Island. Fill-flash can be a powerful tool. These birds were in a heavily treed location, with poor light. Nikon D700 with Sigma 50-500mm lens at 210mm f6.7 at 1/180 sec, with flash 400ISO. © Darran Leal.



Young nature photographer turning heads

Wellington based student photographer Dillon Anderson is turning heads with his award winning nature photographs. Dillon has won the prestigious Ronald D. Woolf Youth Award and silver medal for best print entered by a photographer under 25 years at this year's Photographic Society of New Zealand's (PSNZ) Canon National Exhibition (NATEX).

Into his third year of a Bachelor of Design, majoring in Photographic Design, Dillon says he was ecstatic on hearing the news. With the award comes a one-year membership to PSNZ and attendance at the National Convention later this month. The judges, some of New Zealand's best photographic analysts, saw an image that shows the photographer has an outstanding eye for capturing nature photographs. His winning image of an Emoia Skink was shot in Rarotonga on an overcast day, which Dillon says "allowed a lot of the detail to be shown on the leaves."

"It is also the light that tended to suit small, or soft delicate subjects such as the lizards in the trees that I was trying to photograph," explained Dillon. He captured this one on the banana leaf from about 3 metres. As he moved in closer and knelt down slowly, the lizard moved behind the leaf exposing its body in the light.

Dillon took up photography as a 15 year old borrowing his dad's point and shoot to photograph the wildlife around the house in Motueka, where he grew up. Frustrated at not getting the images he 'imagined he wanted to get', he spent all his savings on buying a



compact Lumix with a zoom lens and began taking 'tons and tons' of photographs.

It was then he knew he wanted to become a wildlife photographer, and he's never looked back.

Dillon's longterm goal is to learn about and photograph wildlife and their cultures. He says his ultimate job would be to work for a Geographic magazine.

Remember it's not too late to register for Southern Focus, PSNZ's National Convention in Invercargill. For full details about the convention, including registration form, go to: www.sps-southernfocus.co.nz or the PSNZ website.

Moira Blincoe
PSNZ Councillor for Communications

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Trading names

Will any name do?

Crosby, Stills, Nash and Young were a rarity, using their own names for the band rather than inventing a name for the group. In an era of The Rolling Stones and The Beach Boys and The Band it separated them out.

For a musical artist it's easy, they remain themselves, their works and creations tied to their name. The 'studio' where they recorded does not have a commercial value other than it's real estate value and it's equipment value.

I remember the purchase, by a so-so photographer, of a studio owned by a retiring star commercial photographer that ended in disaster. Back then the transaction was likened to "...buying Picasso's brushes and expecting immediate adulation and fortune".

That photographer only bought a location, not a name, and expectations were dashed.

To trade under a studio name does have a number of advantages, particularly so where it enables an individual or group to practice together, and it does become a more saleable entity later. It also protects individual reputation, and enables more targeted, creative branding to be 'invented' that hits the sweet spot of the clientele they seek to attract.

In a more corporate sense, the name can be in the form of a holding company that in turn

owns a number of names, each targeting a different part of the market. The opportunity here is to 'spin-off' discrete brands as needed, or where appropriate over time.

Competitions and awards won are all about individual performance, maximum gain and minimum confusion is where the now celebrated award winner also has their name above the door. This is not something that represents any transferable value, the "Multi award Winning Studio X" is no longer multi award winning when it is sold, and no longer has the previous multi-award winning owner at the helm.

Photographers change, their clients change, and what may be a "so cute, so appropriate at the start" studio persona may become an embarrassment fairly quickly. Even incorporating the name of the street, suburb or town within the title may quickly become redundant should you wish to relocate your operation to another street, suburb or town.

Now that so much business contact and marketing is done on web sites, Facebook and YouTube; the clearest and easiest ability for someone to search for you by name becomes vital rather than by an 'invented' studio name that could equally apply to graphic designers, wedding caterers or ye gods - your competitors!

The cold fact is that whatever you become known as, who you trade as is an important part of your business plan and marketing strategy.

Technology and professional development are leaping ahead. Many who are now dabbling in video production for example, did not foresee five years ago that they would and could eventually be engaged in this field. Yet some will completely transition to this new field.

Will their trading name reflect this new direction, or should it be branded and developed separately?

Copyright ownership is a can of worms depending on local laws but the danger does exist of the 'studio' owning the rights and these being lost as part of either a sale process, or worst case, a liquidation.

Confusion then, if a published image has a credit that can't be easily traced back to your business. Lost opportunity, at worst a loss of potential revenue.

So think very carefully about your name strategy, your brand and the rules you will use to ensure maximum and appropriate impact. Not just now, this year or next - but over the course of what may well be a lengthy career with major changes to the discipline you operate within.

At the end of the day, the only certainty is the name you were given, the one that will accompany you to the end of the journey.

Making your own name quite possibly the safest, most robust and most configurable identity for your business.

Fred Flintstone Productions might work in the still photography area in 2016, be shooting TVC's in 2022 and engaging in the production of holographic avatars in 2035, thankfully all simply attachable or detachable as bylines for marketing purposes.

The only constant being change, and Fred himself...

MS

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PUBLISHING RIGHTS GRAB

There's a term we've found thrown around a lot lately. It's one you should be aware of too.

What does it mean? Well, if you are engaged by a publisher to supply an image or carry out an assignment, you will be required to sign a contract or agreement. Within that agreement you may find some very broad terms regarding the use of your image.

Here's an example:

"By signing this agreement you irrevocably and unconditionally allow us the unlimited, perpetual, worldwide right to use or publish your images and you unconditionally waive all moral rights".

Some even include the word "sell" in that sentence. Why do they do this? Well, large publishing companies publish more than one title. They may have numerous magazines or newspapers and feel once they have paid for an image once, they want to use it whenever and wherever they see fit, without further compensation. That would be fine if the initial fee reflected this use.

Why don't we like this? For many years photographers and their representative organisations, such as the ACMP, have been fighting for fair compensation and fees for our work. We have been using the model of charging a BUR (Basic Usage Rights), which covers the cost of the shoot and the usage for the initial booked requirement. If there is further usage required, additional charges may be applied. That model was always there

but became more relevant with the advent of digital imaging due to loss of income from print sales.

Copyright law helps retain this control but where it gets messy is in the recent contracts provided by the publishing companies engaging your services. Moral Rights include the right to attribution. That means being recognised for the work you have done, a By Line or Credit. It is minor compensation for the low fees provided for editorial and publishing work. When they ask you to waive your moral rights, it means they can use your images without even crediting you for it. Where is the value in that?

What can you do? Well, don't sign it. Or negotiate with your contact in the publishing house. You don't have to get greedy, just apply fair and equitable terms for all parties, rather than the one sided terms being presented. Try crossing out and initialing those terms you don't agree with and send the contract back. It will at the least trigger a conversation!

The ACMP supports photographer rights ensuring copyright is fair. For further information visit www.acmp.com.au

Des Harris,
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**It's that time of the year again,
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The Epson State Awards

NSW/ACT – 18-19 March 2012

More info can be found at [here](#)

Queensland – 24-25 March 2012

More info can be found at [here](#)

Tasmania – 25 March 2012

More info can be found at [here](#).

Victoria – 16-17 April 2012

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Western Australia – 2-4 July 2012

More details soon

South Australia – 11-13 November 2012

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AUSTRALIAN PROFESSIONAL
PHOTOGRAPHY AWARDS

The 2012 Canon AIPP APPA Awards

The 2012 Canon AIPP APPA awards will be held at the Melbourne Exhibition Centre this year, to coincide with the IDEA Digital Show (previously PMA).

Opening Date for Entries – 21 March 2012

Closing date for Entries – 4 May 2012

APPA Judging – 25-27 May 2012

APPA Awards dinner – 28 May 2012

More details, including the rules for entry and to enter, go to www.appa.aippblog.com



*N. Ghionis, 2011 AIPP Victorian Epson
Photographer of the Year*



*G. O'Connor, 2011 Canon AIPP
Australian Photographer of the Year*

Kodak Kodachrome II
35mm film for colour slides



Ah Kodachrome, Paul Simon even wrote a ditty about it, and that's all that people who never shot a roll of it can remember. That, and the fact that it came from Kodak, in a lovely red and yellow box.

It came in many versions over the years, the one shown here harks back to the seventies, this roll expiring in 1976. Like many previous and later versions, this one was rated at ISO 25 and the film rewarded good technique and careful exposure, but did not suffer fools gladly.

The price of the roll included processing and that alchemy was a complicated additive colour process performed only by Kodak

at that time. Your 'slides' were returned in cardboard mounts and very likely you would have viewed these in your Kodak Carousel projector, stupefying all around you with endless slide shows. Elsewhere, National Geographic's photographers were weaned on the stuff and only the very latest and greatest digital cameras of today would be able to out-resolve a good Kodachrome transparency.

Kodachrome became a casualty of the digital age, now confined to the pages of history and the memories of the photographers who used and loved it.

I was one of them.

An interview with Philip Bloom

During his short visit to New Zealand I had the privilege to spend some time with Philip Bloom, an accomplished cinematographer, director and possibly the most dynamic advocate and ambassador for the technologies and methodologies used in modern visual storytelling.

f11: Philip, would you please tell us a bit about your background and how you arrived to digital cinema.

PB: My initial background is broadcast news, a field I worked in for 17 years. During the last 3 or 4 years of my TV news career, I was involved with long-form features, which I directed, shot and edited. I was also directly involved with a number of half-hour documentaries. Upon going freelance 8 years ago, I naturally gravitated towards projects focusing on in-depth stories. And this is where my passion lies.

f11: In your interaction with members of the public and those attending your frequent filmmaking workshops, do you find the focus is more about storytelling and how to become good at it, or is it mostly about techniques and equipment?

PB: Well, it varies, but a lot of the discussions are, naturally, of a technical nature. That said, it's easy to forget that all these new cameras have done is enable us to produce nicer looking imagery, in a more affordable way. What this technology hasn't given us is the ability to tell our stories that much better than say,



something shot on DV. What is revolutionary is that we can produce footage which is so much nicer looking which more people will feel compelled to watch. With the tools available today, the only thing which can hold you back is yourself and your ideas. Whereas before, you could make excuses like: I can't tell this story because I can't afford this camera or the only camera I have is the Sony PD150... Now that quality is relatively affordable, it comes down to ideas. For me, that's the BEST thing about this revolution in storytelling.

f11: Would you then say that technology is fertilising human imagination? Or is our imagination ratio the same and we've simply become better at diffusing stories on a local and global scale?

PB: I think a lot of it is that we have these cameras that give a much nicer look and provide a lot of freedom as they are able function in increasingly lower lighting environments. In the case of fiction work for example, it becomes much easier for someone to forgo prohibitive lighting gear and use practical lights and their own home for example, and make it look like a proper



movie set. A minimum of lighting knowledge is needed but, in a sense, technology is indeed a ferment to human imagination. On the other hand, the downside to this democratisation of filmmaking technology is that people are not taking the steps to learn how to do things properly first. It's easy to take a camera, go out and shoot, which in itself is a learning experience. In the end, people realise that some things are much harder than they were expecting. Whether it's sound, lighting, or editing, the results may not be as great as one would have hoped for and this will generally prompt one to take the steps to learn. I didn't go to film school, and a lot of successful people I know in the filmmaking world have not attended film school either. It's not a prerequisite, as a sheer volume of knowledge is available electronically, in books, in the form of behind-the-scenes documentaries...

f11: The passion for filmmaking is growing and global yet there seems to be an equally powerful attraction towards equipment and technique and not so much on the things which can help fiction filmmakers achieve holistic success. What are your thoughts or advice?



PB: Before we even talk about which camera to use, which is a discussion that has to happen much much later in the process, you must have a script. As important as a script, is a very precise idea about how much a film will cost. The problem is, that it is incredibly hard to make money with a fiction film. TV series are incredibly expensive. And anything that is made needs to be marketed. A large number of films are made in the UK every year for example, but very few are ever distributed, and many never make any money. Those who want to make a career making films need to have realistic expectations about what can be achieved. If you think you're going to become a filmmaker and make an uninterrupted string of successful films, then you will be better and luckier than every single director on earth! Even the most successful directors fail sometimes. The same holds true about actors. My philosophy is that some jobs must be done, for utilitarian reasons. When the opportunity arises to work on a personal film, chances are it may not necessarily be a huge financial success, but it will be fulfilling creatively and will make you happy. In the case of projects which you have to do and may not be the

pinnacle of personal expression; whether it is corporate films you don't particularly believe in, or music videos for bands you don't particularly like, your attitude towards these projects will condition success in the longer term: snobbery has never been productive, or a path to greater things. In my eyes, the key attitude is to ensure that even the least exciting projects look fantastic. I work with very talented and successful filmmakers who also go, or have gone through, the same motions. We don't always get to pick only the stuff we want to work on. There are few directors, cinematographers with this luxury. But all of them have worked very hard on projects which weren't the most exciting, to arrive at the place where they are today. Being famous is not a career, being respected is a great thing.

f11: One interesting aspect of visual storytelling is the underlying notion that skills outside of the filmmaking realm need to be mastered in order to enjoy a higher degree of success. Would you agree, and what are, in your opinion, the steps a filmmaker can undertake to make the learning curve a little less steep?

PB: There are exceptions, but generally speaking, it's well accepted that creative minds don't always excel at organisational tasks associated with running a business, such as a filmmaking enterprise. Some skills can obviously be acquired easily, but for others, I think the key thing is to find people you can work with. It could be someone you hire part time to help with your accounting, your administration, your website, and so on. Basically, someone or a number of people you can entrust with the tasks which would otherwise take you away from what you do best. I didn't do that in the first few years and it was an absolute nightmare. In my view, one of the greatest business skills is knowing when to delegate to someone. But trust is equally important, and not just in the business

side of things, but also during the actual filmmaking process. Doing it all on your own is a recipe for failure. Finding a team you can work with, and who enjoy working with you is key, obviously.

f11: What is the motivation behind all the things you do professionally?

PB: Stories have always been my motivation. Real people's stories. In working in news for such a long time, I've been to some astonishingly awful places and seen some miserable existences that people have had to endure. But I've also seen the complete opposite of the spectrum, with kings and queens, and presidents, and seen the way they live. Being involved in news opens your eyes and makes you want to tell stories based in reality. I also love telling fiction stories as well, I love watching movies. I enjoy the escapism that comes with fictions, but I always come back to real life stories. It doesn't have to be the most earth-shattering, life-changing story because I find interest in anybody. The two things from which I derive the most inspiration from, are people and the beauty around us. One aspect of my work is purely about taking in the beauty of a place: look at this, isn't this amazing? And then there are people stories. Sometimes I combine them both. I would have loved to pass through the North Island over a week for example, to have some time to take it all in...

f11: Your philosophy, and also the inspiration you derive from the beauty around us, are things I resonate with. At times, we go through phases which seem devoid of inspiration or phases which are real setbacks. What are the things that hold you back from experiencing that beauty and inspiration? Can you talk about your setbacks?

PB: Possibly, the key thing is getting out of one's comfort zone when it comes to the challenges we put ourselves through. As such, I haven't done a huge amount of fiction

work. I've completed under a dozen of fiction projects and I'm probably going to work on my first feature film later this year, or early next year. And there is another one also. There are times when I don't want to take chances but for the past 3-4 years now, I've been pushing myself further and further, to the point where I'm well out of my comfort zone, but strangely that's really where you thrive. You have to challenge yourself to become better and you do that by trying new things. And that's what I live to do. Of the two feature films on the cards, one of them will be filmed in Japan, in a forest just outside Tokyo. It is a ghost story. Another project will be shot in England and it is a comedy-zombie genre, with practical effects!

f11: In your view, are social media as important as filmmaking and storytelling skills, to create an impact with your work? Is it all about being seen on the internet?

PB: Twitter, Facebook, and the blog were only intended as a way to share my experiences. That I received exposure, and work, thanks to them is fantastic. Without any social network, a filmmaker can easily succeed, as long as there is talent and the right people associated with the project to get it out there. Although I recommend it, you don't necessarily have to be on Twitter and Facebook to make a movie that works well and is successful. If anything, these networks have now become a good community, which is very supportive. The same networks can be very useful to find collaborators anywhere in the world.

f11: Let's imagine for a moment that I'm a filmmaker with a relatively limited budget, but who appreciates and understands good picture quality, and that I seek advice about a camera which gives me the greatest flexibility and versatility as well as the highest quality I can afford; which one would it be?

PB: I think the choice is pretty easy. As I work across genres and have a good grasp of what each discipline demands, I would say that, from

an owner/operator point of view, a camera that can do them all is the obvious choice. I would also say that the Canon C300 does it all pretty darn well. Is it as good as the Arri Alexa? No, but the Alexa isn't a documentary camera and certainly isn't as portable as a C300. Is it amazing at slow motion? Well, no because a Phantom addresses that specific need. Is the C300 reliable? Darn right it is. I wish it could shoot stills though. Is it incredibly light sensitive? Absolutely! This camera has a hell of a lot going for it. As a good all-rounder with very few weaknesses, the C300 is the most obvious choice.

f11: Thanks Philip. ■

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



AIPA

AIPA News for April 2012

Thanks to everyone who came along to the Robert Erdmann lecture last month. We had a great turnout and Robert didn't disappoint with his honest and revealing presentation – he certainly didn't hold anything back! It really was a fascinating insight into the life of a top fashion and celebrity photographer. (Who would have known that shooting bikini clad supermodels on exotic beaches around the world could become such a chore!) Here's hoping that we have the opportunity to organise similar one-off events with visiting international photographers in the future.

Speaking of top international photographers, I can now announce two of our special guest speakers for the 2012 Image Nation Professional Photography Conference that will be held in Auckland at the end of June.

First up we have British born and Australian based fashion and advertising photographer Jez Smith. Jez has shot campaigns for the likes of Levis, Virgin Atlantic, Collette Dinnigan, Carla Zampatti, Alannah Hill, Orotan and Tiger Lily. His work is so mind blowing that it's a real challenge trying to find any words that could adequately describe his unique style – just check out his website and you'll see what I mean. Personally, I can't wait to discover how he creates some of his more cinematic and ethereal images.

Also speaking at Image Nation this year will be German born commercial and fine-art photographer Frank Schwere, who recently

relocated to New Zealand after living and working in New York for 12 years. Frank's style of photography is very stark and unforgiving, almost brutal in some respects, and yet the images he creates have an inherent beauty that really captivates the attention. You can just tell that Frank is a true master of his craft.

Joining Jez Smith and Frank Schwere will be ten other exceptionally talented image makers and highly regarded media industry experts. I can assure you that this year's conference is shaping up to be a real doozey, so make sure you keep the weekend of June the 23rd and 24th free in your diary. For the latest information regarding presenters and ticket sales simply visit the AIPA website homepage or the Image Nation 2012 event page on Facebook.

Aaron K
AIPA Executive Director

The business of photography



Image of James Madelin © Jason Dorday

In my last article I challenged you to reconsider scratching that itch to want to make money from your photography. It's not as good an idea as you think. If you didn't read it, I strongly suggest you do.

We've all seen photos taken by pros that have left us thinking "Sheesh... I could have taken that!". You'll be surprised to discover that beyond the basics, being an excellent or even a good photographer has very little to do with succeeding as a professional photographer.

This article gives you three invaluable tips on becoming a pro. None of them have anything to do with photography itself but cover how to get started, mastering how to work for free and getting away with it, and how much to charge.

Getting started is easy. You simply have to want it hard enough. You have to want it so hard that when you've made more than a thousand phone calls and emails over a year, or more, and been turned down by most if not all of them, you keep going. Keep pestering. Keep shooting. Keep networking. Keep finding people better and more successful than you to tell you how to improve your craft. It's that simple. I know several extremely successful photographers who all share stories of the long hard challenging graft they endured to get to where they are today. You're no different. It's going to take years of attempts, tries and failures before you'll succeed.

By 'craft' I don't mean learning how to read the light without a lightmeter (but do master the "sunny 16" rule by all means). I mean the craft of the professional photographer; marketing, promotion, client management, production, administration, branding.

When you finally find someone who wants you to take photos for them, you may well find they expect you to do it for free. Or for a huge discount. Don't turn this valuable opportunity down and don't treat it lightly either. Treat it as if you were earning thousands for it. Do every bit as much work as if you were looking forward to a four-figure pay cheque. And when you've done the work, invoice your 'client' a four figure invoice. ▶

With just one catch. Discount your invoice to zero, or the paltry, damaging and insulting sum that you agreed on.

This will have several surprising effects. First and most importantly, it leaves your 'client' under no misapprehension that they just got something for nothing. You're smacking them in the face with the true value of the work you've just done and reminding them of what an enormous debt they owe you. Less obviously, you're honing your own true skills of the pro photographer; pricing, planning, producing, negotiating (perhaps by role-playing with a patient friend) and finally administering the paperwork required to complete and invoice an assignment. Then move on and never ever work for them again, unless they are prepared to pay you your full worth next time.

Which I'll come onto now. How do you know how much to charge? This is the number one question on every budding pro photographer's mind, it is so simple that before this brief article is finished, you'll find it easy. Scary, but easy.

You need to work out your cost of doing business. This involves some spreadsheets and some numbers. If you can't do this, I'll be blunt; you'll never make it as a pro. Here goes with some cost calculations.

Let's rely on the caring support of a spouse while you establish yourself and target a first year salary from your pro photography career of \$40,000. On top of that add \$15,000 for the gear you're going to need. On top of that add \$1,000 for insurance (liability and gear). Add \$2,500 for marketing, branding and advertising costs. Add \$4,000 for computer gear. There's more you'll need (like a car) but let's stop there. That's a total of \$62,500 you'll need to earn from your business. But wait, you'll want to grow your business right? To do that, you'll need to spend more (on everything) next year than you do this year. So let's add a measly \$10,000 you'll need in profit to expand.

Or perhaps so you can earn a little more next year, like everyone else with a job. So \$72,500 on the low side. You'll want to work no more than 48 weeks this year, allowing for some holiday, so we divide \$72,500 by 48 to get \$1,500 a week. And it's as simple as that.

Every week for every year you're a photographer you're going to have to bill at least \$1,500. If you have a quiet week, the following week you'll have to bill \$3,000.

It's that simple. If you don't do this, your business is going to slowly die. If you're really stubborn, you'll probably drag a few other photographers down with you (but that's another article).

So now you've got a simple way to work out what you're aiming for and a couple of great tips to get you on the way. If I still haven't put you off, good luck and work hard.

If I have then you can look forward to a life full of the wonders of taking photos for the love of it. Having seen both sides of photography as an amateur, then a pro and now an amateur again, I can't think of anything better. ■

James Madelin

Want to send me some feedback?
Find me on Twitter @jamesmadelin or
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Links:

The 'Sunny 16' rule
http://en.wikipedia.org/wiki/Sunny_16_rule

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Basalt Collection

A matter of personality

There's a new personality in the Gitzo range: the Basalt Collection. Thanks to its unique expertise in composite materials, Gitzo developed a new high performance basalt fibre tube. Black as the basalt rocks and orange flame as the earth lava core, the collection is composed of six tripods available in Series 1, 2 and 3, and three centre ball heads. Straight from the heart of the matter to the heart of Gitzo, for performances that last forever.



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focus on forever



NZIPP Report

Times are changing and not always for the better for photography. In recent years there have been more and more occasions where people who commission photography think that photography is about employing people who simply own cameras and who can take a good shot. The result of this attitude is the perceived lowering of the standard and expectations of the visual medium of photography in general - to the point where it can be said the photograph no longer represents a 'thousand words' as it has done in the past. Now more than ever, commercial photographs are becoming just meaningless snaps without intent or context. I know of past clients who have decided that in order to save money, instead of employing a professional photographer, that they would instead just get one of their employees, who owns a good camera and who takes the occasional good shot, to do what they have previously employed a professional to do. The results have been average to say the least and the time spent trying to achieve this has taken two to three times longer - meaning an increased cost both in materials as well as people's time and energy which equals a false economy. At the end of the exercise the client has justified the result as 'being good enough', but in reality all they have done is still spent the same amount of money, wasted a lot of people's time, lowered their visual communication standards and missed their visual communication objectives. Is this something that will change all by itself or is there something that we can do about it?

Personally I think there is something that we can do about it! After all, as professional photographers we are charged with being visual communicators whose job it is our job to assist, educate and advise the client, as well as the visual buying public. We do this through our knowledge gained by education as well as experience, as to the best ways to visually communicate and portray their objectives. Don't wait for the clients to come to you - work out who the clients are who need you and sell them your advice and tell them how you are able to help. Find the people who you want to work for, people you have knowledge about and people you know you can help. Change the downward spiral and make the visual spaces count.

Mike Langford

President New Zealand Institute
of Professional Photography
Hon F, FNZIPP. Hon F, MAIPP.

www.nzipp.org.nz



OLYMPUS XZ-1

The sweet little Olympus was our kick-off subscription prize for our magazine. We promised to draw a winner as soon as we hit 5000 subscribers and as we've passed this first milestone, it had to go!

Congratulations to Melanie T. from Singapore, an enthusiast photographer who is our lucky winner. Hope you enjoy the wee Olympus Melanie, and that you'll keep reading *f11* Magazine!

Thanks to Olympus and H E Perry New Zealand for generously supplying the XZ1!



OUR MARCH SUBSCRIBER PRIZE DRAW WINNERS!

The Manfrotto 681B Monopod and Tilt head offered in our March issue has been won by Bruce Williams, a professional photographer from NSW, Australia. Well done Bruce, we'll get that across to you shortly!

Thanks to our friends at New Zealand's Manfrotto agents, Macalister Ltd, for their support in providing this prize!



WIN A SANDISK 8GB SDHC MEMORY CARD – 2 TO BE WON!

This month, every subscriber will go in the draw to win one of two SanDisk Extreme 8GB (95MB/sec) SDHC Memory Cards valued at NZ \$99.00 each. This prize is kindly provided courtesy of our friends at Sandisk's NZ agents, Lacklands Limited.

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The Essentials

Upgrade or Die!!

I'm over upgrades! Gone are they days when you could buy something, use it until the wheels fell off – like a good quality film camera – and then, at your leisure and in your own time, take a look at buying a new one.

Actually those days went a long time ago, so long ago I can't quite remember. I think it started with my first Mac, a Quadra, but it only applied to the Mac at that point. Then quietly but determinedly it spread to almost everything I use to make a living, and a lot of things I don't use for that purpose as well!

Back in the day, you upgraded when you wanted to, or were able to. I still remember the day when my first medium format camera, a much beaten 500CM, was replaced by a shiny new 500CM – yes the exact same camera. The old one was pretty old when I bought it and I'd had it for seven years when I finally had the opportunity to replace it. Imagine doing that with today's pro digital cameras...

Oh, and I was able to use all of my lenses, the viewfinder and film magazines. Of course I was, you say, but stop and think for a second. When you bought your first digital camera you probably used your original lenses, but as the performance of the chips increased, all of the flaws of the previous generation of lenses were

slowly (or not so slowly) revealed and they too had to be upgraded.

Without naming names, one manufacturer released a so called 'full frame professional zoom lens' when their top of the line camera was running a smaller chip and when they came out with a full frame body the lens only worked properly in the centre of the frame!

I don't believe it was calculating, I think they were simply caught out by the pace of their own technological development. Strange times indeed, right now my oldest camera is about three years old and all of my working lenses are too.

Of course cameras are the tip of the iceberg in this business. Computer hardware and software has long been a moving target, and there is no getting around upgrading if want to stay relevant to your clients. Gone are the days when you can skip a version of Adobe's finest, say going from version 3 to 5. For instance I was on 4, patiently waiting for 6 only to find out that the "upgrade policy" had changed and the only way to get 6 was to have 5! To soften the blow they offered a 20% discount to upgrade within 4 months of the new release...

How extraordinarily generous of them!



© Gary Baidon

And don't even get me started on computer hardware and storage, I've already had my 2 cents worth in previous articles and the Ed has expressly forbidden me to get on that horse again this month. (Come on Buzzard, surely storage prices are back in gentle free-fall now that the Thai factories are above water and back in business? - Ed)

So what does this endless rat race cost on an annual basis? I don't know for sure, and I'm not particularly keen to go add it all up lest I have a coronary on the spot. One thing is for sure though, as much as we moan and groan there is still a boyish (or girlish) excitement

when opening a brand new box containing the latest widget isn't there?

Now where did I put that third generation iPad I queued up for in the rain the other day?

Must fly, about to peel the shrink-wrap off the box of my LR4 upgrade...

GB
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Engagement

Several times in the last few weeks I've had the opportunity to reflect on the concept of engagement.

Engagement is all about carbon based human life form A conversing with carbon based human life form B. It's the start of something that would not otherwise have happened.

Why the reflection? Well, I've enjoyed some spectacularly good examples, made real progress thanks to dialogue engagement created, and in one case experienced no engagement whatsoever despite making a concerted effort to achieve some, go figure.

Engagement does not occur naturally, it's the result of a conscious decision on someone's part to enter into a dialogue.

If you're a business owner, you need to meet a prospect, create that dialogue, gain and disseminate information and assess whether value can eventuate from a relationship with the other party.

There are steps and moves conducive to good engagement. Is there potential? Is there interest? Are we dancing? Fast dance, or slow dance? Are we happy? Anything we can do to improve? Are we having a good time?

Engagement begins a relationship, and continued engagement sustains one.

Let's use *f11* as an example, we try to engage with readers as they are the people we're creating the magazine for. We listen in the right places, and when they comment, we engage right back, in social media, by email, by telephone, even face to face if the opportunity presents itself. We do the same with our

advertisers, the more we engage, the more we understand their needs, aspirations and goals.

Good engagement is not one-way communication; it definitely takes two to tango. Good engagement is magic, but it's elusive, it demands diligence and rewards persistence.

How's your engagement?

What's your plan of attack to create more dialogue with your existing clientele, and where might that lead?

How are you engaging with new prospects, potential customers, new markets? Are you prepared to be the aggressor? Someone has to be, and you have the most to gain.

So how do you create engagement? Is there an app for that?

Research and create a list of targets relevant to your business. Be disciplined, set aside certain days each week, or month, as your engagement days. Don't just treat this process as a sales activity, think more broadly and engage one or two rings outside of your normal business circle. Think about what you want to achieve and how you want to widen your personal network.

Pick up the phone, cold call someone you might be able to help, ask if you can go see them, learn about them. Who knows where this might lead. They may end up helping you.

Engage!

TS



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