

ISSUE 10 | MAY 2012



for PHOTOGRAPHERS
AND AFICIONADOS

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LINDSAY KEATS
Foreign affairs

DARRAN LEAL
A rolling stone

TIM MANTOANI
Behind Photographs

D800



I AM THE DIRECTOR



I AM THE NIKON D800 FULL HD-DSLR. With a 36.3 million pixel FX-format 35.9 x 24mm CMOS sensor and multi-format 1080p video at 30p, 25p or 24p. I also feature an extendable ISO coverage from 50 to 25,600, comprehensive audio control with external headphone port, linear PCM input setting and uncompressed HDMI output to external recorders and monitors. I am the big picture. nikon.co.nz

At the heart of the image



Welcome to *f11* Magazine

Welcome to issue 10, our May 2012 edition. I'm often asked whether we find the photographers featured in the magazine, or if they find us? So far, it's about 85% in favour of the former, but the 15% does prove that our invitation to submit works!

We're always keen to hear from you, and to see your work, learn more on the Submissions page of our website. BUT... we're looking for bodies of work built over time, demonstrating brilliance, patience, dedication and devotion - not half a dozen pictures from your recent holiday in Tunisia. Also remember, if I may wax biblical for a moment, that many are called but few are chosen...

Speaking of brilliance, here are this month's exemplars:

Australian photographer Darran Leal joined *f11* as one of our regular columnists a couple of issues back. Surprisingly, he does not consider himself to be a landscape photographer so we set out to prove him wrong with this carefully compiled series of images curated from his vast image library.

New Zealand photographer Lindsay Keats shoots commercial work from his base in Wellington, and around the country. Lindsay travels widely and we've selected a portfolio of his personal images shot variously in India, North Africa and Asia. These make great use of available light and demonstrate Lindsay's sensitive eye.

American photographer Tim Mantoani has produced a wonderful book, 'Behind Photographs'. His subjects are internationally recognised professional photographers, all shot by Tim on Polaroid's behemoth 20x24 inch camera, each holding an iconic image of their own. It's been a brave effort, certainly not without risk, resulting in a bold and beautiful book. We're thrilled to be able to share some of these wonderful portraits with you.

Our current 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 our website or in this issue on page 91.

Hope you enjoy this issue of *f11*.

Tim

tim@f11magazine.com

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Darran Leal :: Lindsay Keats ::
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The *f11* team

GARY BAILDON 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

Nikon D800

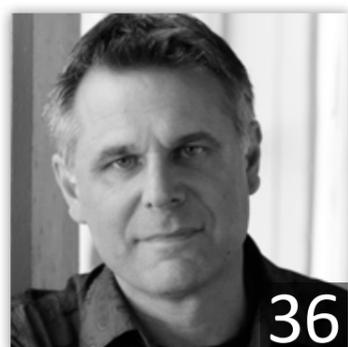
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A rolling stone

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Lindsay KEATS

Foreign affairs

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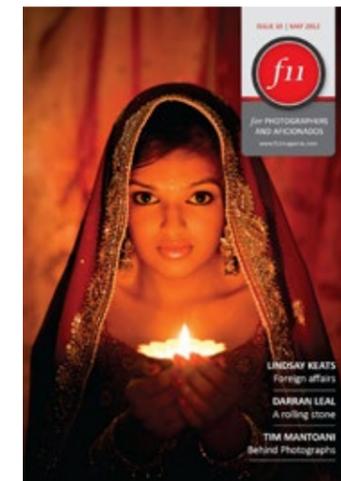
Tim MANTOANI

Behind Photographs

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Hidden prize draw in this issue



COVER IMAGE © Lindsay Keats
www.lindsaykeats.com

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In plain sight

SILVER AND LIGHT BY IAN RUHTER

Ian Ruhter left a normal life in Los Angeles to travel on a personal pilgrimage of liquid emulsion and wet plate photography. He converted a van into one part camera, one part darkroom and embarked on a maddeningly frustrating journey of discovery capturing 'one off' very large format images, costing up to \$500 each to produce.



CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



PARTS OF MARVEL'S 'THE AVENGERS' WERE SHOT ON AN iPhone...

Seamus McGarvey, the cinematographer on The Avengers is quoted in IFTN as saying he used an iPhone for some shots. "The beauty of photography or cinema is that you make every choice based on the content at hand. On The Avengers, I did a couple of shots on the iPhone and they are in the movie. In fact, they are in the trailer!"

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



MIDNIGHT SUN BY MICHAEL LEVY

This short time lapse film was shot during the Icelandic Midnight Sun in June of 2011. "For 17 days I travelled solo around the entire island shooting almost 24 hours, sleeping in the car, and eating whenever I had the time. During my days shooting this film I shot 38,000 images, travelled some 2900 miles, and saw some of the most amazing, beautiful, and indescribable landscapes on the planet."

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



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This month we have two largely Canon specific versions to give away – the N3 and the E3.

TO LEARN HOW TO ENTER THE DRAW, GO TO PAGE 103.

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I once gleefully told a small but reasonably well informed audience that providing they're good ones, few people actually require more than six megapixels in their digital camera. That was around ten years ago, and today I'd probably substitute the words mobile phone at the end of the previous sentence.

You could have heard a pin drop, briefly, before they roared like lions thrown a tasty and well basted Christian for supper. For a brief fleeting moment in time, I was someone akin to the guy that once uttered. "One day computers will weigh less than ten tons..."

My theory was based on a very fine DSLR at the time, and the fact that most people viewed their images on screen and hardly, if ever, made prints larger than 6x4 inches. I contested that even a 6 megapixel sensor was out resolving this print size by a factor of three, therefore optimum sensor size for the majority had been reached.

I certainly was not addressing professional requirements, but today I could rephrase the argument in that direction and argue a pro-12 megapixel position around most typical professional imaging outputs.

How history repeats, as this month I found myself with Nikon's new D800 to review and the same pesky thoughts coming into my head all over again. Pixels, 36.3 million of the little darlings, and all in one place. It's my brand, so do I need one, and why would I need one?

In fact, how many pixels do we need, and why do we need them?

My three digital cameras, a Nikon D3, a Nikon D300 and a Fujifilm X100, all feature 12 megapixel sensors and between them they're delivering all I need, in fact very often they're stumping up more than I need. So what exactly am I going to do with millions of extra pixels over and above the ones I have now?

I don't shoot for billboards, I hardly ever crop an image and most of the time I'm knocking images down in size rather than finding ways to upscale them! The pixels I have at my disposal now are very, very good ones, they're obedient under the whip that is LR4 and I'm managing to corral them up at night and house them safely. I'd need bigger stables and a stronger whip if I had three times as many of them to foster!

By the same token, I'll concede that resolution is a lot like horsepower, it's seductive, and it seems churlish to refuse even more of it when someone offers us an upgrade. Yes thanks, that'd be lovely.

I won't ask where will it end, as I already know the answer. More than ever, purchase decisions need robust interrogation of these questions, what is gained, what is lost, what is required, what is the potential upside, what is the actual downside – and finally, how many of these wee fellows do you or I actually need?

How about you, how many megapixels do you need?

TS

An interesting online D800 review:
<http://mansurovs.com/nikon-d800-review>

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D800



Nikon's new D800 comes in two flavours, Regular and Decaf. The latter, the D800E model eshews the anti-aliasing filter in search of even sharper images, albeit potentially at the risk of moire being introduced. It'll be interesting to see who buys these E units.

I'm looking at the D800, our colleague Darran Leal has the D800E at present, so we might twist his arm into giving us a few comments in a future issue.

The D800's principle claim to fame is a whole lot of sensor. On paper at least, at 36.3 million pixels it trumps everything else in either Nikon or Canon's stable, even the latest professional units in the form of the D4 and 1DX. Nikon's previous champ, the once top of the line 24 megapixel D3x, was widely hailed as delivering medium format digital capability to the traditional DSLR form factor.

In testing the new D800, DxO Labs recorded their best sensor score ever, 'coming close to the quality of the best medium format sensors'.

www.dxomark.com/index.php/Publications/DxOMark-Reviews/Nikon-D800-Review/Sensor-performance

First impressions are of a D700 size and style of camera with improved handling and

incorporating some of the feature sets, 100% viewfinder and weather sealing more worthy of the D3 and D4 series Nikon cameras.

The D800 handles sweetly, although naturally down on the outright blazing speed of the D4 I experienced around the same time. It's no slug, just definitely better suited to a slower and more contemplative style of photography. It performs well in low light, with images showing the family traits of low noise, but perhaps not to the same extremes of earlier models like the D3 and D3s.

The sensor, and yes it is a whole lot of sensor, delivers oodles of detail in a big file and like the D3x before it, users can crop a frame yet still retain enough resolution to deliver the planned result. The first few times opening and viewing the D800 images in your image editor is a bit of an eye opener, as these will take levels of interrogation that are quite mouth watering. The first hundred times you'll find yourself zooming in to your best examples at 600% - simply because you can.

I shot side-by-side comparison images with the D3, D4 and the D800 - all with the legendary 14-24mm f2.8 Nikkor - and while the D800 has a clear resolution edge, the amazing thing is how much hair splitting and visual double-checking needs to take place to draw any remotely

useful conclusions. It's progress, absolutely, but in the real world it's incremental rather than exponential. Any of these will deliver a billboard.

One inherent danger here is that if your outfit includes some older optics the sensor may reveal a few shortcomings in terms of their ultimate ability to resolve detail. Film emulsions are such soft and forgiving sweethearts compared to the harsh mistress that is the resolution of the best modern digital sensors. Nikon lenses offering VR and Nano Coating will be better matches for the D800.

The D800 is also unforgiving of poor support stability, any camera movement exacting an immediate toll on sharpness. While this should be universal, it somehow seems heightened by the D800's resolution in the same way that large format cameras did not tolerate instability.

Nikon states that the camera is aimed at landscape and studio photographers, presumably those seeking to milk every last detail from their pictures, and they'll need some horsepower to process it. This is the first camera that's ever caused my iMac to pause when previewing images in Lightroom. There is a discernible, wait one - pause - wait two, while the 7360x4912 pixel images build

onscreen. Never seen it before, and if I had a D800 it would send me kicking and screaming to my friendly neighborhood RAM dealer for a quick double up. I guess that's the slight downside of having so many pixels to peep at, and peep you will, as you either seek to justify or validate the purchase of a D800.

For the entirely reasonable money being asked I can see a long line of willing upgraders. Some Nikon users will purchase two of these where perhaps they may have bought a full sized pro-body in the past.

If they're after a bit more heft they can always bolt on the similarly well sealed MB-D12 battery pack which adds endurance, increases frame rate and adds a vertical shutter release.

Those seeking the ultimate in speed and handling for action photography should still audition the more expensive D4 as it's new 16 megapixel sensor is certainly not found wanting and the ergonomics are quite sublime.

Like a good sports car, the numbers are only one part of a complex and tactile story.

Now if I could just peep into Nikon's development roadmap - imagine this sensor in the D4 body. What would that be, a D4x?

TS

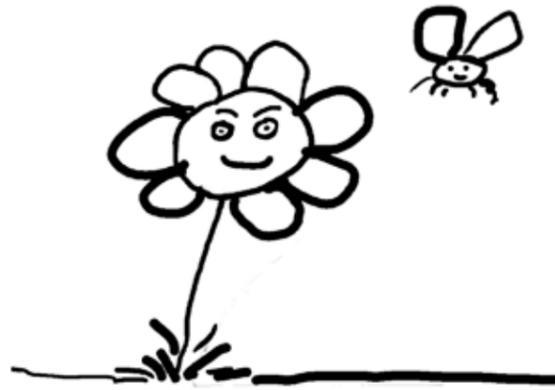
The Unlearning of Seeing

Finding your shape motif

Learning to see is about unlearning, recognising and discarding the patterns of seeing which have become ingrained and which often block us from our own innate creativity.

This month I want to talk about the fact that each of us has an unconscious shape motif which we follow when making our photographs. We may never have thought about it or even be consciously aware of the fact, but it is there nevertheless. When we finally figure it out, it can often explain why we favour certain compositions and why we continue to make photographs with a certain 'look' or repeated arrangements of subject material. Knowing this can empower our own photography far more than a book which insists we must obey the Rule-of-Thirds and/or never place our subject in the centre of the image. As World War II fighter ace Douglas Bader is reputed to have said: "Rules are for the obedience of fools and the guidance of wise men."

Rather more years ago than I care to admit to, I attended a lecture by a famous photographer who shared his work and philosophies. Amongst all the gems of photographic wisdom, one thing struck home and has stayed with me ever since. "You know..." he said, "...all of us have a subconscious shape which attracts us and which we favour time and time again."



He explained how all his compositions involved circles, either obvious or inferred. Then he moved on to share his philosophy on film choice.

That was 15 years ago and ever since I have been intrigued by this idea. Time and time again, when I am helping one of the people whom I mentor find their own photographic voice, we will look at a range of their work and try and identify those subconscious patterns and from that begin to explore what is moving beneath the surface of their artistic journey. Inevitable a shape motif emerges.

There are only three major shapes; the circle, rectangle and triangle. All of these are expansions of the point, and in fact there is only one primary shape, the circle. A point expands to become a circle. A circle with three corners becomes a triangle; a circle with four corners morphs to become a rectangle. Each of us tends to veer towards one of them when making our images.



Both images © Tony Bridge

It is worth noting here that this does not necessarily mean we look for triangles or squares or circles and place these in our photograph - although this can be a fun and valuable exercise in its own right. Think of it as being rather like a concert pianist and practising your scales. Often it may be in the arrangement of the elements in our photographs. Sometimes these arrangements will be inferred or invisible. Take a photograph and draw imaginary lines between the elements in it. Is there a dominant shape?

So how do you spot your shape motif? Two ways: next time you are on the phone and doodling because the other party is boring, look at your drawing. Is it happy flowers with bees like the graphic in this article? If so, then you are a circle person. The other is to take a range of your work, lay it out on your virtual lightbox and begin analysing. It will soon become apparent.

I made this landscape a few weeks ago in

the Clarence River Valley behind my home. It was later in the afternoon and the sun was still high. It was hot and still, and the hills were shimmering in the heat. This arid breathlessness was something I wanted to convey, that and the shapes in the scene, which called to me. Because I identified my subconscious shape motif a long time ago, the photograph somehow fell into place.

I guess my shape motif is obvious...

TB

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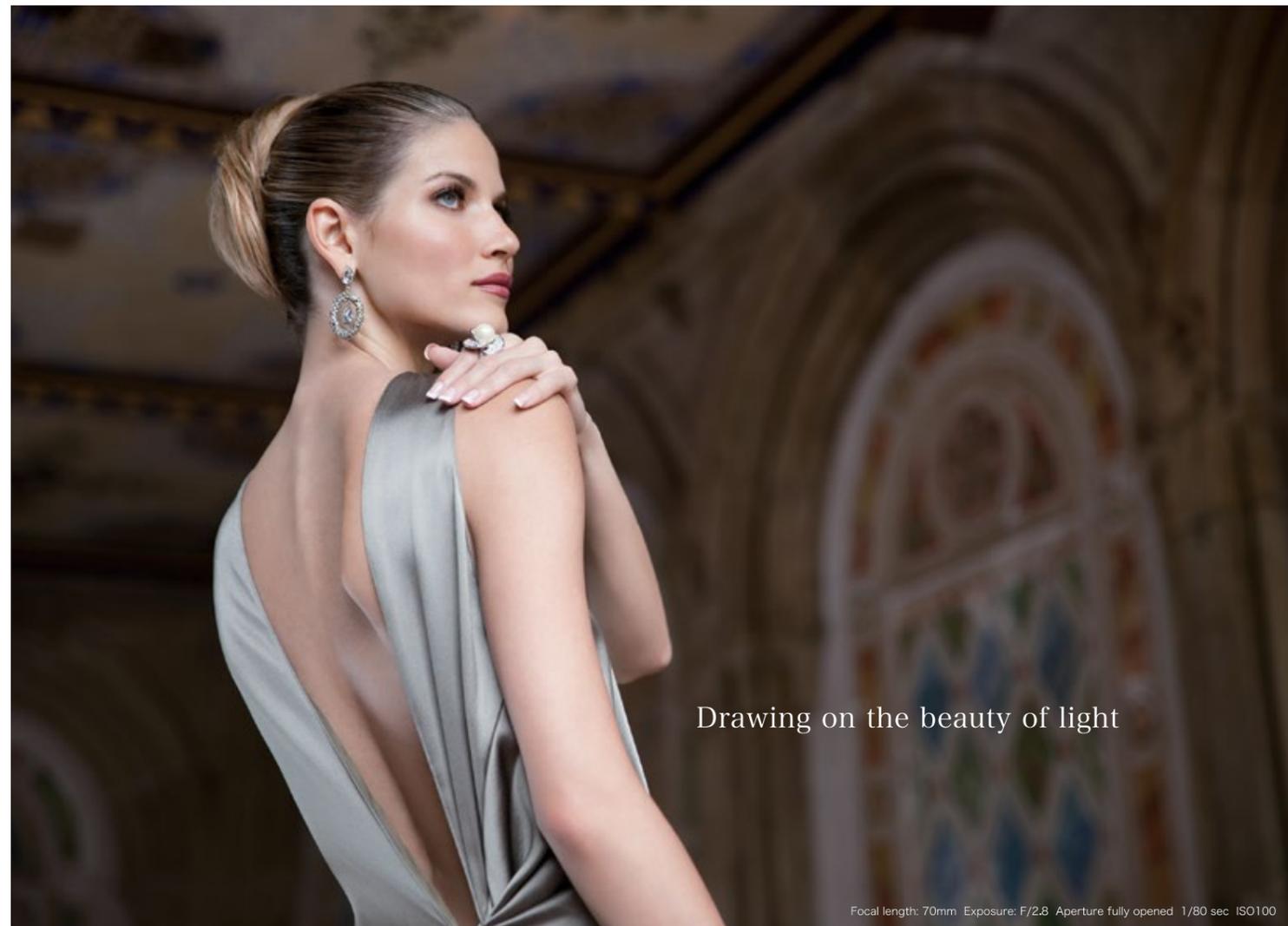


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2009 between Banff and Jasper, Canada.
Sony a900 with 16-35mm lens @ 16mm, f11
4 seconds with EV set to +1, 400 ISO. © Darran Leal

Darran LEAL

A rolling stone

Darran Leal is a professional photographer who now, along with his wife Julia, runs a travel company aimed at photographers wishing to travel the world in search of elusive images. He also happens to be the sole Australian contributor to *f11* Magazine at present, our ambassador to the lucky country!

He was born in Brisbane and educated in that city. Darran boasts that school was just a place for him to play sports. He excelled at rugby and cricket, playing with – and against – some of the greats of his generation. Rumour has it that he faced fast swinging balls from Jeff Thompson, that Jeff Dymock was a personal coach and that he played with legend Wally Lewis. All of which means very little to most of us, and a great deal to Darran.

His photography started with a Kodak mini Box Brownie in 1975, while on a high school field trip to beautiful Carnarvon Gorge in Central Queensland. It was the oldest camera in the bus of 40 students and teachers. One teacher enjoyed pointing this out in front of everyone – and Darran says this might very likely have started his interest in photography, as he's always enjoyed a challenge!

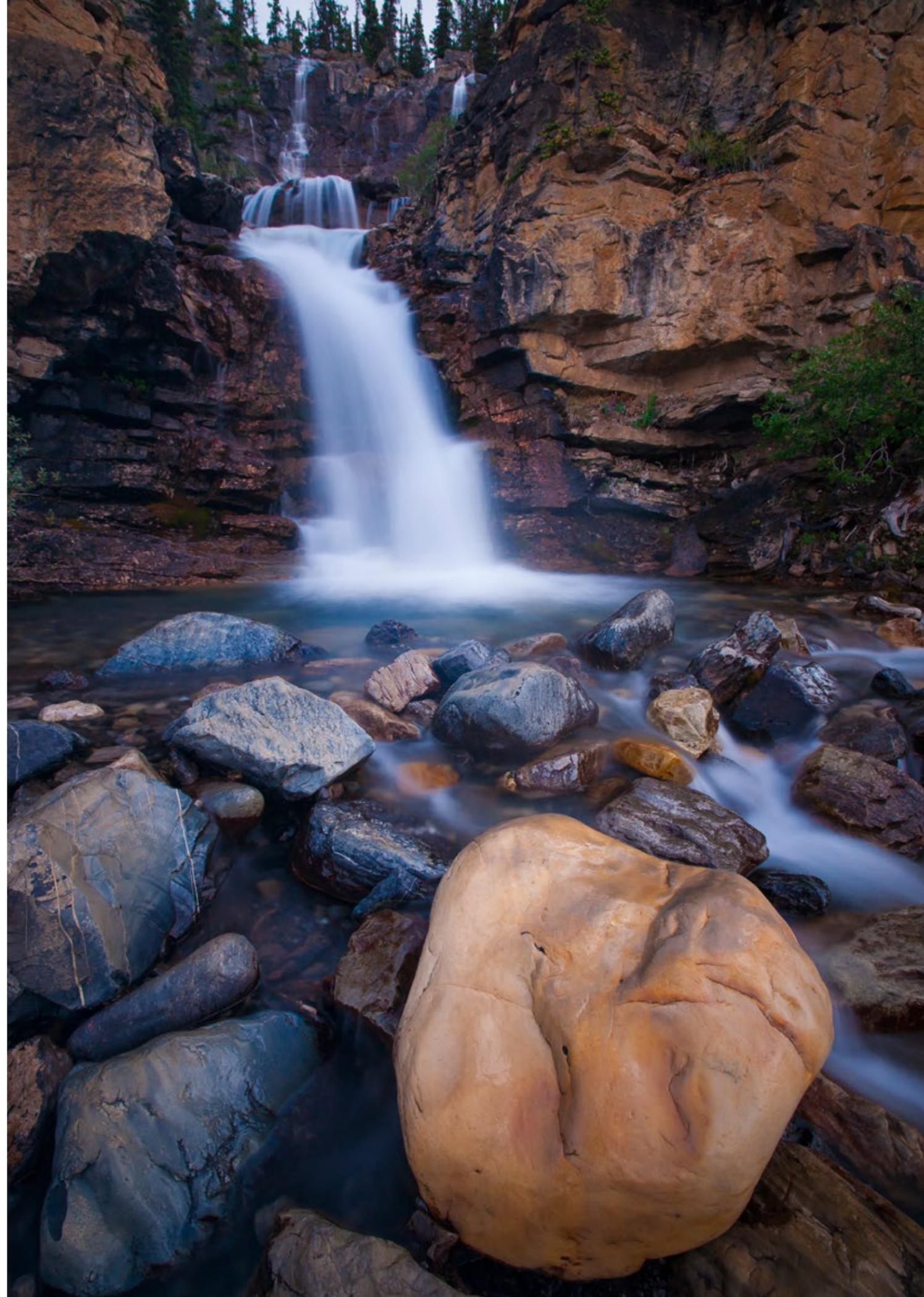
Darran left school in 1978, and in 1979 bought a second hand Praktica Super TL with 3

lenses. He thought he was a pro! He moved to Norfolk Island to work as a food and wine waiter. The island opened up his love of nature photography.

Some months later he noticed that the camera's viewfinder had a needle system in it to help get the exposure right – and progress suddenly accelerated.

After a few months the local professional left the island – and Darran took one photo to the studio and got the job. He updated his camera to a Minolta and as the island's new pro, got serious with photography.

In 1980, he returned to Brisbane and walked straight into a local photo retail job. This helped him to understand the wider photo industry and added a useful network of contacts. The next few years included working at Carnarvon Gorge as a general handyman at the local lodge. It was here that he also started his guiding career. Simple day trips up the gorge, which his boss was not impressed about. He was also expected to 'muck in' with water pumps and tend the bar. 1981 was the year he started working for Ted's Camera Store. He assisted Sydney professional Warren Macris with photography courses and thoroughly enjoyed himself, again learning on the job. ▶



In May 1982, Darran took off for his first big trip in Australia. It was to be about 6 months long, but ended up taking nearly 3 years.

In a Toyota Landcruiser, he headed off to Carnarvon again (the place he describes as one of the best kept secret photo hideaways in the world), then a few months living at Uluru in Central Australia, then onto Adelaide and a few months on Kangaroo Island. After travelling across the Great Australian Bight, he ended up in Perth, where he based himself for over a year working for a photo retailer. The work allowed him to save cash and to buy new gear and of course – film!

He bought Nikon gear in 1981, but had the offer to swap to Canon in 1983. He bought a Canon 600mm f4.5 lens for \$186 and also started photography courses in Perth with another photographer.

Armed with the 600, an F1N, various lenses and a new Bronica ETRS 645 outfit, he headed north in 1984. Australia is so vast that there were often days of driving with no other vehicle in sight. He spent several weeks in the Kimberly and eventually drove across to the Top End. Photography was the main aim, but there were some fantastic fishing experiences as well. After another few weeks and his first visit to Kakadu, it was back to Brisbane, only some 4,000 km away.

On arrival, he was head hunted for a professional retail sales job – but still had the travel bug. The new job lasted just over a month, before he went north ... office work was clearly not his forte or his calling.

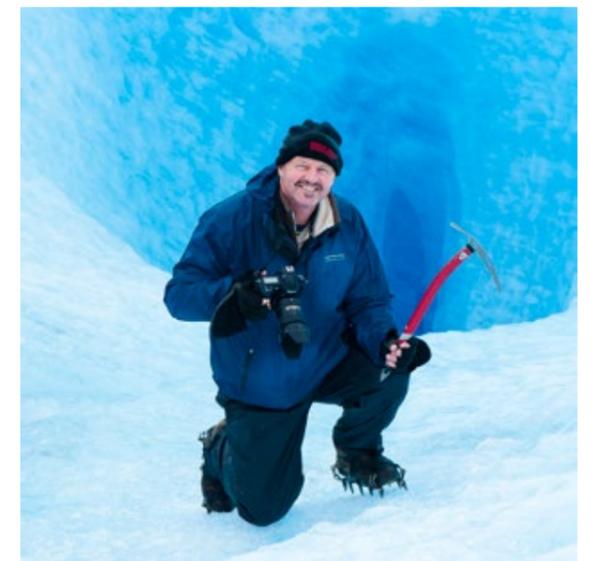
He was offered a diamond exploration job in the Gulf of Carpentaria. For several months, he flew by chopper to all sorts of wilderness locations. This paid for new camera gear and money to travel.

In 1986 he worked part time at Ted's Camera Store and started a national park ranger ▶



*Cerro Fitzroy is one of my favourite landscapes, Patagonia, Argentina.
Canon 1Ds Mk II with 100mm macro lens, f11 1/125 sec, 100 ISO. © Darran Leal*

"We live in such an exciting time in photography with everyone able to shoot great images. Not that long ago, it was limited to people with excellent technical skills and reasonable access to money. Film cost a lot!"



course. His goal was to be the photographer for the National Parks Service. Into the second semester, he decided that perhaps he would enjoy self-employment more than self-improvement.

In 1987 he 'went west' again and worked on the gas pipeline between Darwin and Alice Springs. Over these years, he was building up an extensive library of images and was selling work to book and magazine publishers. His first article was published in 1985. Today, he has had well over 200 articles published in over a dozen magazines and confesses to failing English at school. (No comment – TS)

In 1989 Darran was offered the opportunity to guide around a dozen tours in Australia and this culminated with his first international tour to Argentina and Chile. The operator asked him to assist him with 36 Australians! This was something he could do with ease.

Late in 1989 he took his first Darran Leal Photo Group to Norfolk Island. 11 photographers from Brisbane joined him on what turned out to be the start of his current company, and it was on this tour that he met his future wife – Julia. Darran says, "Julia was a good Kiwi girl who had 13 travel agents with her. She was guiding them as the NZ rep for Go International, a travel wholesaler. We hit it off immediately!"

He moved to New Zealand and then 'did his time' there until 1995. To help settle into a new country, he worked for C. R. Kennedy as the NZ professional rep. A couple of years later, he instigated a photo course program for Kodak and had his second large exhibition in Auckland, which was sponsored by Kodak and Qantas.

In 1995, Darran, Julia and their two young children Pearce and Frazer, moved to Noosa.

Early 1996 he sold all of his Canon camera gear. "No one wanted to talk to me or help me to ▶



*Amazing colour and shapes in Antelope Slot Canyons (lower) Arizona, USA.
Canon 5D with 17-40mm lens @ 17mm, f16 1/45 sec, 100 ISO. © Darran Leal*

instigate photo courses. A retiring Queensland cop got a great deal!”

In late 1996, he gave a talk at O’Reilly’s Rainforest Retreat for Kodak. After his talk, two Nikon representatives approached him and asked what gear he used. Truthfully, he said none.

“We need to fix that”, was their reply.

“I believe they had seen my passion for teaching photography and helping others to take great images. I was back in, and I still use Nikon cameras today!”

Step by step, he and Julia built their following with early events in Australia. Soon they were offering overseas events to NZ. He spent time working for Steve Parish in his publishing empire in Brisbane, gaining fantastic experience in pre-press and press, eventually returning to Noosa.

Since 2001, when Darran and Julia dived back fully into photo education, they have never looked back.

South America, in particular Patagonia was their first international destination. This was his fourth visit to the region. Next year, 2013 will be his 13th tour to Patagonia. Tours to Africa and not long after the USA, followed. This has now expanded to Antarctica, Asia, Europe, New Zealand, Iceland and the Arctic.

World Photo Adventures is now the largest photo tour and workshop operator in Australasia. The company has a unique network of world wide local guides and experts that enables Darran to offer and conduct what he hopes are the best photo adventures.

Darran enthuses, “Many customers that have been with us over 20 times and one gentleman over 40 times! They love the small group experience that targets unique locations and the best photo opportunities.”

Oldest son Pearce is now 18 and working for WPA. He is continuing the photo education lineage by assisting Darran at many events and has even done his own ‘one on one’ teaching days – perhaps the hardest form of teaching. He loves to surf and has been selling surfing images for the last 2 years. In time, he will be leading his own events all over the world.

Darran sums up where he is in 2012, as I interview him for this magazine article. “I have shot a lot of commercial work over the years, but I am very fortunate that our family has built up a business that now allows me to travel all over the world. I go to Africa and South America every year, and several locations in Australia holding everything from one week workshops to one day seminars. Each year I also alternate through various regions from Antarctica to the USA and Asia. Many locations I have returned to several times. I cannot stress enough how important this is. My first visit is always an experience to cherish and one that offers me unique images. However, future visits offer a greater portfolio of images. I get to shoot the same subject in different weather and light, or perhaps added dimensions like new animals or native people.”

“It’s my dream job – and I get to write for *f11*...” ■

TS

www.worldadventures.com.au

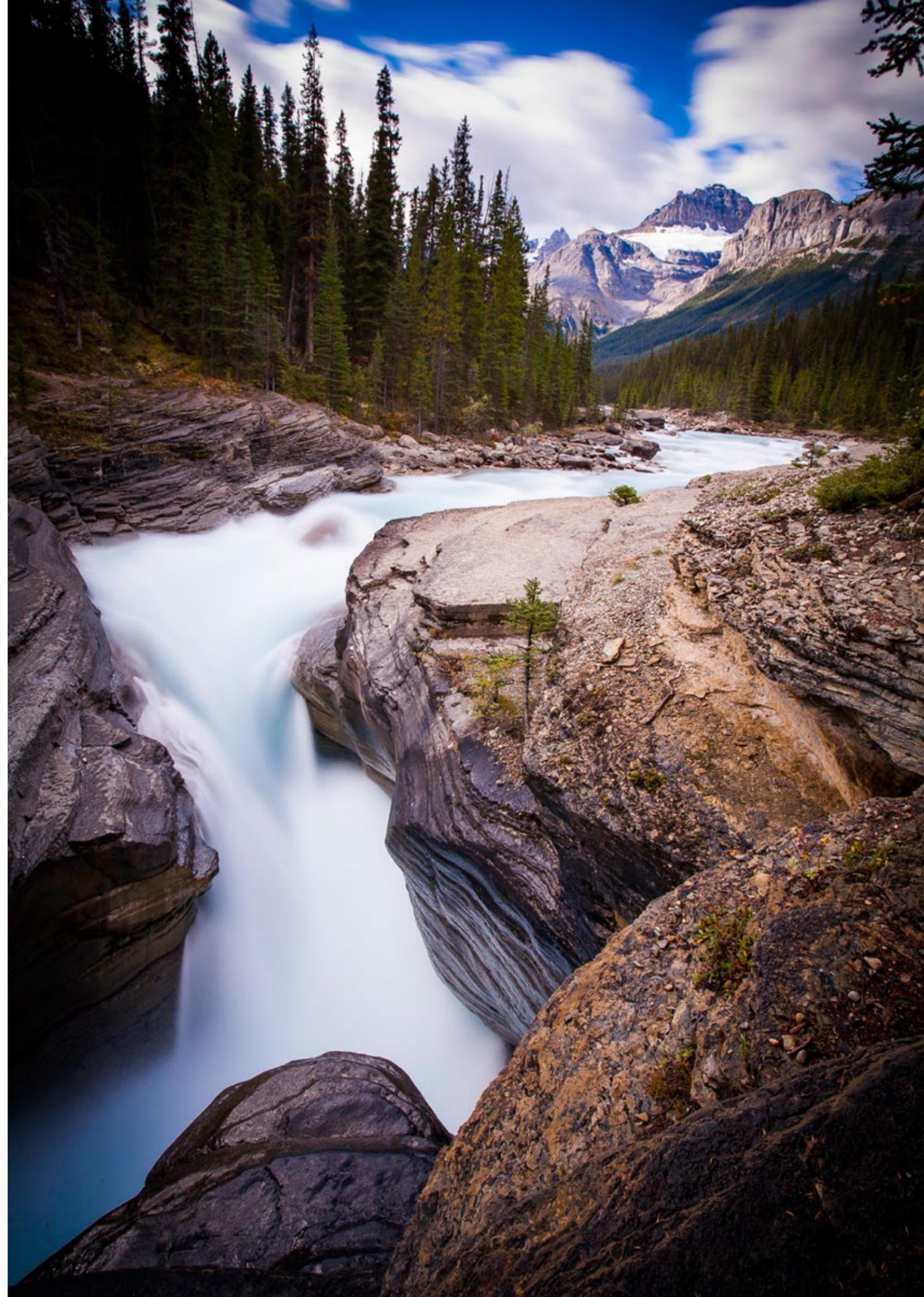
*Mendenhall Glacier, Alaska USA.
Sony a900 with 16-35mm lens @ 16mm f11
1/90 sec with EV at +1.5, 200 ISO. © Darran Leal*





▲ Cerro Fitzroy at sunrise, with waterfall, Patagonia, Argentina. Canon 1DS Mk II with 17-40mm lens @ 38mm, f11 1/10 sec with EV at -2.5, 100 ISO. © Darran Leal

▶ Athabasca Falls, Jasper, Canada. Canon 5D with 17-40mm lens @ 17mm, f16 25 seconds, 100 ISO. © Darran Leal





▲ Sunrise and Starfish on the Great Barrier reef, Lady Elliot Island, Queensland, Australia.
Canon 5D with 17-40mm lens @ 17mm, f11 1/125 sec 100 ISO. © Darran Leal

◀ Starfish at low tide in the Alaskan wilderness, USA.
Sony a900 with 16-35mm lens @16mm, f8 1/60 sec, 200 ISO. © Darran Leal



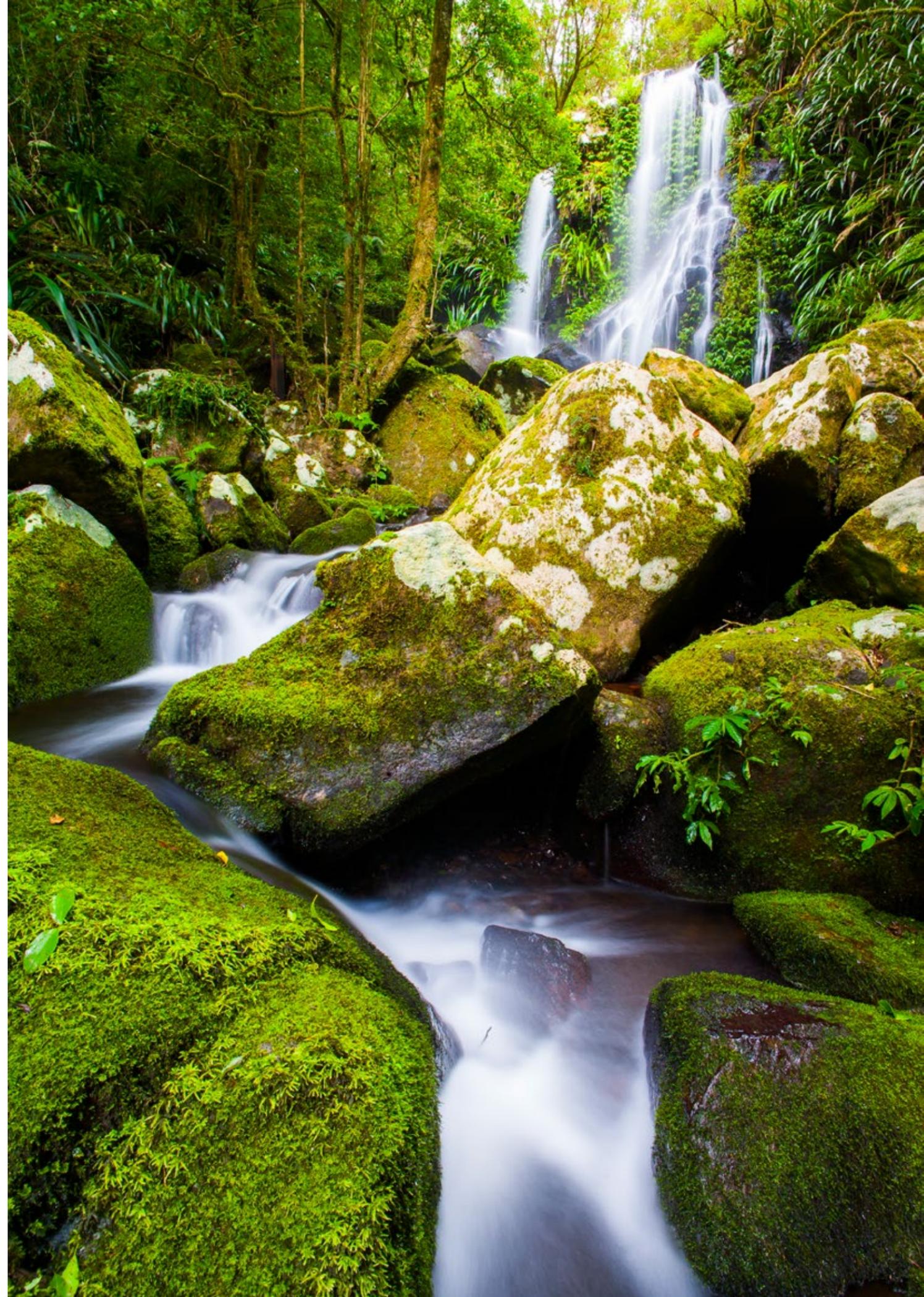
▲ Death Valley, USA. Canon 1DS Mk II with 17-40mm lens @ 17mm, f16 1/90 sec with EV at -0.5, 100 ISO. © Darran Leal

◀ Giant dunes and ancient rocks, Sossusvlei, Namibia, West Africa. Nikon D3X with 16-35mm lens @16mm, f16 1/60 sec, 400 ISO. © Darran Leal



▲ Deadvlei (Sossusvlei) with 800 year old mummified trees and giant dunes, Namibia, West Africa. Nikon D3X with 16-35mm lens @16mm, f11 1/250 sec, 400 ISO. © Darran Leal

▶ Chalan Falls, Queensland, Australia. Canon 1DS Mk II camera with 20mm lens, f16 6 seconds, 100 ISO. © Darran Leal





Mendenhall Glacier from the air, Alaska, USA. Sony a900 with 16-35mm @16mm, f4 1/1500th sec with EV at +.5, 400 ISO. © Darran Leal



2007 between Banff and Jasper, Canada. Canon 5D with 100-400mm lens @ 115mm, f5.6 1/180 sec, 100 ISO. © Darran Leal

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Lindsay KEATS

Foreign affairs

Wellington photographer Lindsay Keats opened his own studio in 1990 and shoots a wide range of commercial work, with a strong emphasis on food photography.

We're featuring photographs taken on his travels to Asia, India and Morocco, the country his wife hails from and which they visit annually.

f11: Welcome to f11 Lindsay, tell us about the work you've done during your career, and are doing now?

LK: Thanks for providing the opportunity to show some of my work. My everyday work is both in studio and on location. I work from a large loft style studio in central Wellington. I shoot a wide range of work from products to portraits and farming to food. I love being a generalist photographer. I started my career in 1984. New Zealand Railways had a photography and design studio and I got a job there and stayed until restructuring shut the place down in 1987. I did everything from printing 11x14" and 6" glass plate negatives to photographing staff portraits, engineering workshops and PR events. It was a great place for a 19 year old to start in photography. ▶



▲ Angkor Wat, Cambodia. Nikon D2X with 24-120mm f3.5 © Lindsay Keats

▶ Following right hand page: Casablanca, Medina, Morocco. Nikon D3 with 24-70mm f2.8 © Lindsay Keats

I then went on to work in a small commercial studio owned by Don Sharpe, now of Image Lab, and during that time I met Alan Seaton whose studio I went into after doing some travelling overseas. I even managed to assist a few photographers in London during my travels, so although I haven't formally studied photography I was lucky to have had some great teachers. I am fortunate to have had quite a bit of time shooting on film where everything had to be done in camera. I have spent lots of time shooting film, 4x5, 120 and 35mm. A couple of years ago I invested in a P45 PhaseOne Digital back. It's an incredible piece of equipment. I have the PhaseOne camera and also use the back on a Mamiya RZ – so I use the lenses I once used when shooting 120 film – and they perform really well – particularly when compared to how poorly some older 35 mm lenses fare with digital SLR cameras.

f11: What have been your best assignments over the last year?

My most memorable jobs in the last year were being required to take 12 landscapes throughout New Zealand and photographing the Interislander ferries in the Marlborough Sounds from a helicopter – I have photographed the ferries a few times over the last 15 years and aerial work is always great to do.

f11: Do you sell any stock images?

LK: I don't contribute to a stock library but at the moment I'm working on a couple of submissions, Photo New Zealand being one, and a rights managed library for some of my travel work. I can't possibly see how anyone could make money from the microstock libraries – let alone even cover the most basic costs. I do regret not getting into stock earlier in my career.

f11: Do you represent yourself, or have an agent?

LK: I don't have a rep, although it would

be nice to have one if there was one who would consider my work suitable. I have just started to use an i-Pad to carry and display my portfolio. I use an app called 'portfolio for photographers'. It's a bit early to say how it will be received by potential clients compared to a printed portfolio but I'm giving it a try. I'm also working on a new website that'll be easier to content manage.

f11: So let's talk about some of the images we're showing here, tell us about Morocco?

LK: On my first trip there I met my wife – it was on a bus travelling between her home town of Ouarzazate and Marrakech where she worked for an aircraft charter company. Morocco is a great place for photography, the light is interesting and from the teeming old walled Medinas of Marrakech, Fes, and Meknes (to name a few) to the silence of the deserts it's visually stunning. Unfortunately it's really hard to photograph people there compared to somewhere like India or Cambodia. Being able to say a few words in Moroccan Arabic dialect can help somewhat.

f11: Judging by the selection we had to play with, it looks like you're avoiding shooting at some of the harshest times of the day?

LK: Yes, I like shooting into the early evening and it's interesting working with the small stall holders lights. I get out early as well and there's nothing like staying in a cheap hotel with bedbugs to get you up and at it when the lights are at it's best – I do try to stay in better places nowadays – somewhere between five-star and fleapit suits me fine.

f11: Lots of available light shooting on show here, tell us about techniques – are you using high ISO, or a monopod?

LK: I use an ISO that suits the time of day or light. Typically, I'll go anywhere between 100 and 4500 ISO. You can shoot all night now and things look far more interesting to me than ▶





Jojowar, Rajasthan, India. Nikon D3 with 24-70mm f2.8 © Lindsay Keats



Guard dog, Jodhpur, India. Nikon D3 with 50mm f1.4 © Lindsay Keats

they do if they were shot at mid afternoon. I do take a tripod but I use it for landscapes rather than the available light street stuff.

f11: You're a big tall westerner, hardly invisible on the street or in the souk – does that present a problem – are you generally well received or treated with animosity?

LK: I take a backpack type camera bag and from that take what I think I want for the situation. I then pack it into a very small Lowepro backpack, unfortunately an older model they have stopped making, and off I go. I sling my camera off my shoulder and it kind of hangs around the back so it's easy to get to. There's no hiding the fact that I'm taller than most people, I just wander along. I'm interested in what people do, how they live. I say hello to them in whatever language they speak – learning at least “hello” and “thank you” for any country before I go there! I've never really experienced any hostility. It is really hard to photograph people in Morocco when compared to something culturally more similar like Jordan or Egypt.

f11: Scariest moment shooting abroad?

LK: I haven't been to anywhere that could be considered dangerous. I guess the traffic in India can be pretty frightening from time to time!

f11: Most rewarding and delightful moment shooting abroad?

LK: So many delightful moments, it's all good, especially meeting my wife! I did pick up some old women once in the Atlas Mountains in Morocco, they were carrying big bundles of firewood and I had a 4WD so it didn't seem right not to offer them a ride. I figured that they probably weren't going too far and with a bit of sign language took them to their village – where they invited me in for mint tea.

f11: As airlines clamp down on cabin baggage allowances, making it increasingly difficult

to travel with a decent kit, how do you work around this?

LK: I shoot most of my travel photography on a Nikon D3 and take 3 or 4 lenses including a 24-70mm f2.8, 50mm f1.4, 85mm f1.8 and sometimes an 80-200mm f2.8. I pack a few things with my check in bag – I do travel pretty light clothes wise. I take a laptop now but my first long trip shooting digital to Cambodia and Laos I downloaded everything to an iPod. I'd be happy just taking a few 16GB cards now and downloading to a laptop and backup hard drive. I take an alarm clock of some sort, it's my most important accessory! It doesn't matter what cameras or lenses or how many megapixels you have, if you are only going to take photographs from 10 am until sunset.

f11: Any thoughts around less visible camera equipment, a smaller less obtrusive travelling kit? Would that make a difference and would you take that route for any reason?

LK: I'd love to do a trip with just one lens or with a rangefinder digital camera.

It'd be great to go to India and work that way. I don't really find the weight of what I carry around to be too much of an encumbrance though.

f11: Are you processing images as you travel or doing all of that on your return home? How much post-processing is usually involved?

LK: I haven't done any processing on images when I have been travelling; I do it all when I'm back home. Most of my travel work is done with a minimum of Photoshop – perhaps small tidy-ups and basic adjustments but other than that it's usually pretty straight. I like the adjustment brushes in Camera Raw and in CaptureOne. ▶

Holi Festival, Rajasthan, India.

Nikon D3 with 24-70mm f2.8 © Lindsay Keats





▲ Hoi An, Vietnam. Nikon D2x with 24-120mm © Lindsay Keats

Following spread: Marrakech, Morocco. Nikon D3 with 24-70mm f2.8 © Lindsay Keats ▶

f11: So Morocco is a frequent destination, but tell us about the images taken in India?

LK: 3 years ago I went on a 2 week workshop to Rajasthan with Steve McCurry. I had been to India before, on this workshop we went to some small villages that were well and truly off the tourist circuit. It was a pretty amazing experience. I think that whatever level you are at (or think you are at) workshops will always be of benefit. I think I took a lot from that workshop that I'm sure has benefitted my day to day work as well as my travel photography.

f11: What was it like to shoot on the streets there?

LK: You can walk down the same street at different times of day and it's so different each time, the people are lovely and if you approach them the right way they don't mind you taking a photograph. I kept going back to places, sometimes with others on the workshop but often alone. It was there where I really started shooting much later into the evening...

f11: Any plans to attend more workshops?

LK: No plans at the moment. One day I'd like to lead a tour or workshop to Morocco or somewhere. I can recommend Steve McCurry's workshops though!

f11: Where to from here, are you already planning your next trip?

LK: Well I hope my everyday work continues in such a way that I can go off and travel more. I'll be going to Morocco but there are so many other places I'd like to go, Burma, India, Sri Lanka, India, Afghanistan, Oman, Yemen, Iran. I have to say that India is still the ultimate destination for me.

f11: Which photographers do you look to for influence and inspiration?

LK: I think many photographers who travel would have been influenced by Steve McCurry's work. Since the workshop we have stayed



► in contact so that's pretty good. There's a beautiful book called "My Morocco" by Bruno Barbey that I have at home. I'm influenced by things I see every day, in books, on the web and at various awards. I'm continually blown away with what people are doing and find inspiration from many of my colleagues in the industry.

f11: As a commercial photographer, are you transitioning into video or staying with slices of life?

LK: I have shot a couple of little videos. I'd like to do it, but you only have to look at the talent in the film industry already – hopefully they are not looking at transitioning into photography!

f11: What would you tell your son if he wanted to follow in your footsteps as a photographer?

LK: Hopefully the same thing my father told me... which was go for it. But in reality earning a living from photography is so different now. I hope my kids can have the same experiences that I have had, should they want them.

f11: What's the best thing about being in photography in 2012 – and the worst?

LK: The fact that I am still 'working at it' is the best – the worst would be that some folk still think it's the number of megapixels that make the photographer – we all have access to great musical instruments and kitchens but because we buy them doesn't mean we can play them or cook with them as a professional would.

f11: If you could not be a photographer, what would you do with your life?

LK: I'd be farming. Was that a serious question?

f11: Thanks Lindsay. ■

TS

www.lindsaykeats.com



Holy cow, Jodhpur, India. Nikon D3 with 24-70mm f2.8 © Lindsay Keats



Nomadic camel herders, Rajasthan, India. Nikon D3 with 24-70mm f2.8 ©Lindsay Keats

"It doesn't matter what cameras or lenses – or how many megapixels – you have, if you are only going to take photographs from 10 am until sunset."



Angkor Wat, Cambodia. Nikon D3 with 24-70mm f2.8 © Lindsay Keats

Village children riding on the water truck Himaj, Rajasthan, India. Nikon D3 with 24-120mm f3.5 © Lindsay Keats





Elephant & Mahout Near Jaipur, India. Nikon D3 with 50mm f1.4 ©Lindsay Keats

*"I'd love to do a trip with just one lens,
or with a rangefinder digital camera."*

► Facing page: Mausoleum of Moulay Ismail Meknes, Morocco. Nikon D2x with 50mm f1.4 © Lindsay Keats

►► Next spread: Rajasthani festival Dancers Jodhpur, India. Nikon D3 with 24-120mm f3.5 © Lindsay Keats







▲ Tailor's Shop, Jodhpur, India. Nikon D3 with 24-120mm f3.5 © Lindsay Keats

▶ Jama Masjid, Delhi, India. Nikon F5 with 70-200mm f2.8 Fujichrome RDP © Lindsay Keats

▼ Typewriter "Cafe", Jodhpur, India. Nikon D3 with 24-120mm f3.5 © Lindsay Keats





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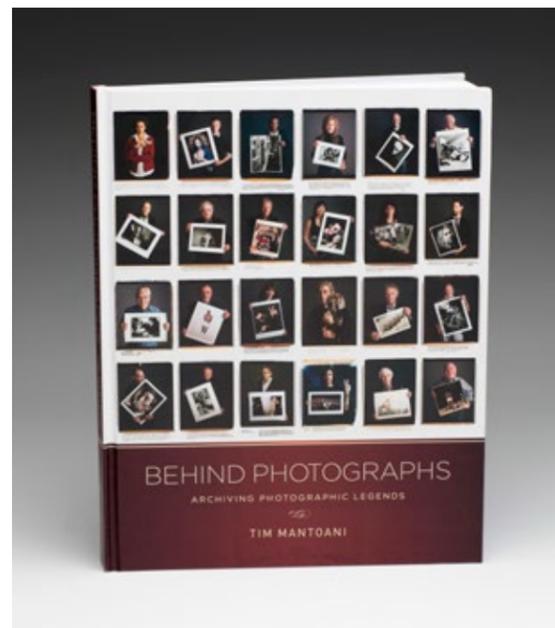


Tim MANTOANI

Behind Photographs

California based American photographer Tim Mantoani shoots for Sports Illustrated, Newsweek and ESPN The Magazine, and photographs ad campaigns for Coca Cola, EA Sports and Coors Brewing.

He took five years to self fund, and complete, his wonderful book, Behind Photographs, which features 158 highly accomplished photographers, each holding a signature work of their own. The book was finally published in January of this year, 2012, by Channel Photographics. All of the photographers were shot on Polaroid's large format camera, on instant film. We asked Tim to tell us about this labour of love for photography, and his fellow photographers: ▶



Jay Maisel 20x24 Polaroid 2008 © Tim Mantoani

“For the past five years, I have been making portraits of noted photographers on the rare and mammoth format of 20x24 inch Polaroid. In each case, the photographer is holding one of their favorite or most iconic images. Neil Leifer's image of Muhammad Ali standing over a knocked-out Sonny Liston, Harry Benson's epic photo of The Beatles having a pillow fight and Steve McCurry's famed portrait of the Afghan Girl from the cover of National Geographic to name a few. At the bottom of each Polaroid, the photographer has been asked to write out a short story about their image in their own penmanship. In cases, these words are as revealing about the photographer as the image itself. This project has taken me across The United States, shooting in San Diego, Los Angeles, San Francisco, New York and Boston.”

“The series contains numerous historical images and image makers, and has evolved to become a vehicle to preserve photographic history. While people are familiar with many of the images, including numerous Pulitzer Prize winning photographs in this project, most would otherwise never know the photographers who made them. My hope is that this project will become a way for future generations to not only appreciate the photography of our time, but the photographers as well. Cameras did not make these photographs, the photographers did. Without the dedication of photographers, like these passionate men and women, history would not have been recorded through their eyes and these moments they hold would not exist for our observation. Some of these photographers not only documented their generation, their photographs have defined it.”

TS

www.mantoani.com
www.behindphotographs.com

Turn to page 64 for the interview ▶



© Tim Mantoani



Pete Turner 20x24 Polaroid 2008 © Tim Mantoani

Ann Telford interviewed Tim Mantoani:

Tim Mantoani photographs an America you almost think you remember. He makes honest, simple pictures of everyday Americans. His is not so much an Avedon vision of America as a Cartier-Bresson one where through the small moments we all experience we are made to feel part of the larger community of man. Athletes celebrate their prowess and people react with their environment in uncontrived settings.

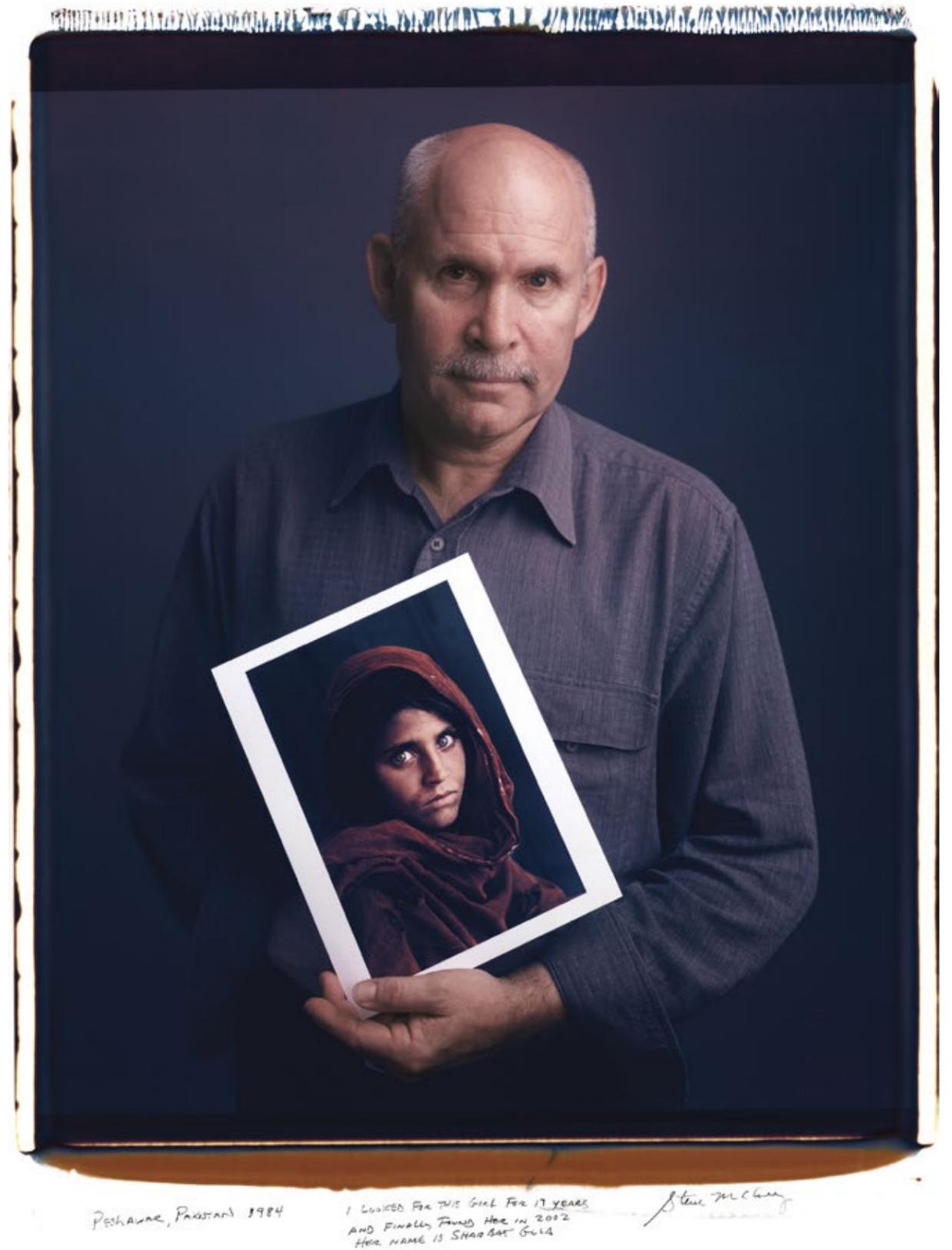
It's apparent upon first entering Mantoani's photo studio that he appreciates cultural artifacts. A rusted-out refrigerator holds stereo equipment and an old photo booth and soda machine lend a small-town 1950s air to the efficient and eclectic space near San Diego's Little Italy neighborhood, conveniently located next to a camera store. If the vintage touches don't instantly ground you, go into the kitchen, pick out your favorite candy from a variety of jars, and sit at the picnic table that serves as a conference table.

It's also clear that Mantoani feels an emotional connection with the athletes he has photographed since the age of 21. He took his first photographs on a school field trip. He started out at U.C. Santa Cruz but transferred to Brooks Institute of Photography in Santa Barbara, in his sophomore year, when he realized he really wanted to be a photographer.

As a child he had an Instamatic 110 with a flip flash and relished the opportunity at holidays to use his grandmother's Polaroid SX-70. "The first time I looked through a 35 SLR camera I was a freshman in high school," Mantoani relates. On a summer school trip to Washington, DC, and Pennsylvania he remembers standing on the steps above the Liberty Bell when one of the chaperones handed him his camera and asked him to take a picture. He can relate in excruciating detail what type of camera and lens it was, and the feeling he got when ▶



© Tim Mantoani



Steve McCurry 20x24 Polaroid 2008 © Tim Mantoani

he framed his subject through the telephoto lens. That was Mantoani's decisive moment. His neighbor in the San Francisco Bay Area town of San Carlos owned the local camera store and encouraged his father to buy Tim a second-hand camera. He still has that camera, and many more.

Mantoani comes from a family of collectors. His mom has collected Kewpie dolls since childhood and his dad, a hunter, collects duck decoys. Tim collects photographs—moments—which he captures with a variety of equipment. He muses about the sentimental value of cameras that one finds in thrift stores. "I think it'd be great if every time a photographer sells their camera, there's a little journal that goes with it. I think of my Hasselblad... If this just showed up anonymously at the swap meet they would have no idea where this camera had been. What has this camera seen? What images has it recorded?" he wonders, ticking off the names of famous athletes he has captured over the years on his own equipment.

Photographer Dean Collins was his mentor. "He was the photographic educator," Mantoani explains. Collins had an internship program, and Tim came to San Diego for seven weeks to work with him. He'd come down whenever he had a break, sweeping the studio and hanging out. Collins offered him a job as studio manager fresh out of school. Three years later Tim moved to associate photographer and after Collins retired, he and colleague Marshall set up shop at their present location.

"The portraits that I've done have some staying power as far as a historical body of work that will live beyond me," Mantoani says. "With the athletes I can say 'I documented this group of people that were at the top of their sport in this period in history' and that will have historical relevance versus shooting widgets in the studio for catalogs." ▶



Michael Zagaris poses for his portrait in San Francisco, 2006 © Tim Mantoani



Eric Meolo 20x24 Polaroid 2008 © Tim Mantoani

Mantoani's latest project documents both a disappearing medium — Polaroids — and photography's old guard, the guys who apprenticed with the greats and refined their techniques in the darkroom. At home with a view camera Mantoani is using a Polaroid 20 x 24-inch camera to make portraits of noted photographers. The angle he has hit upon, photographing the photographers holding a print of one of their iconic photographs, is powerful and simple, much like his work. His honest, simple pictures scratch the surface to reveal the personality of his subject; their character, their passion. In the process he is honoring both the vanishing photographic medium that pioneered "instant" photography, and the venerable lens men who have collectively captured decades of culture and celebrity with their own cameras.

It's not surprising that he gets to the heart of things. Nearly seven years ago, he developed a rare form of cancer. His son Lucas was born ten days after Tim's surgery. No wonder that when asked what he likes to do in his spare time, he replies "Be a dad."

"If you want to get all your stress out of the way at once, you buy a house, find out you have a tumor in your leg, close escrow on your house 3 days later, do 30 days of radiation, have your leg sawed in half, have a baby 10 days later and then do 6 months of chemotherapy," Mantoani explains.

His mentor Collins' death at 51, and his own brush with mortality, have informed his work in many ways. A surgeon telling him "get your affairs in order, you're not going make it through this," made him realise there was a limited time to make the Polaroid portrait project happen. He is creating a body of work that will be more relevant as time passes and the materials disappear.

"As a photographer, we document other artists and cultures and parts of society. But there are only a handful of people I can think ▶



Ethen Russell signs his portrait 20x24 Polaroid 2009
© Tim Mantoani



*This image of Dooha with the two doves is from my book "Light Warriors." I was inspired by a dream I had often had of a white bird flying out of my heart. I was gifted with this photo when the doves landed on Dooha's shoulders as we were taking a break. I took just one frame. The birds seem like sentinels, guarding our inner life. It was a moment of grace that I could never have willed into being. These "magic moments" have made my life as a photographer so rewarding.
Joyce Tenneson 2009*

Joyce Tenneson 20x24 Polaroid 2008 © Tim Mantoani

of who have documented photographers," he muses. "I don't think anybody has done it in this format and it's coming at a time when all of the film has been made, there are factories being torn down and I don't know how long it's going to be—maybe two years from now? There's a good possibility that you'll never be able to shoot in that medium again.

"Maybe this kind of a project hasn't been done, because it's very intimidating to contact these people, ask, and then they walk in the room and you think 'OK, I'm going to take a picture of you and you are one of the best photographers around!'"

In an age where it's hard to tell what is real and what is digitally altered, it's refreshing to find a photographer who likes to keep it honest and simple. The result is powerful portraits and unvarnished craft. Mantoani speaks of the purity of the single frame in black-and-white photography. You can see in his eyes that that ideal sparks his creative drive; the dichotomy between shooting nearly limitless frames with a digital camera, with composing \$200 pieces of film, offers a desirable challenge.

As for his latest project, "I think I'll be done when I can't think of anybody else to shoot who'll come in, or I can't shoot anymore because there's no film left," Mantoani says. ■

Anne Telford



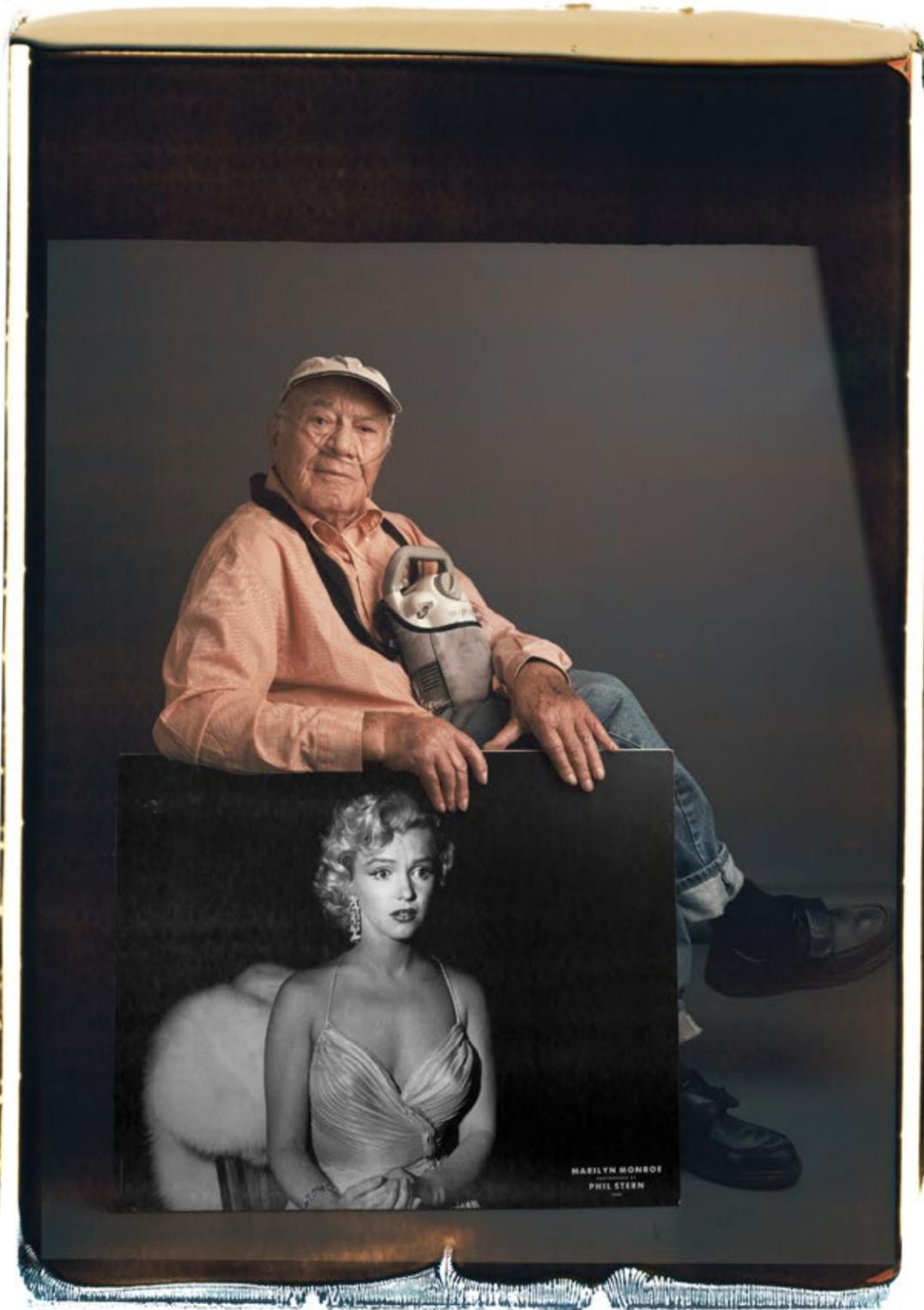
Jay Maisel signs his 20x24 polaroid in NYC. 2007
© Tim Mantoani

◀ Tim Mantoani with 20x24 polaroids taken at the Polaroid studio in NYC © Tim Mantoani



The Water Polo Boys of the '76 Olympic Team. Always gets a reaction - go figure! When I proposed the Olympic Nude project to my editor at LIFE, Dan Okrent, he looked at me - "You can talk these people out of their clothes? And shoot it in a way I can run it?" I said yes. You need the faith + support of your editor to try something like this. It was controversial at the time. Now athletes take their clothes off all the time! Many thanks to Tim Mantoani, the maker of the 20x24 - *Alberto Tomba*

Joe McNally 20x24 Polaroid 2008 © Tim Mantoani



NO.. I DON'T KNOW WHAT SHE WAS THINKING -

1953 AT L.A. HOSPITAL BENEFIT -

Phil Stern

Phil Stern 20x24 Polaroid 2008 © Tim Mantoani



Oct 4, 1971. NYC Windblown scene
 This was my lucky day! I followed Jackie leaving her 5th Ave apt. on 85th St. she turned the corner
 going up Madison Ave. Instead of running up to her, I hopped a taxi to catch up to her at 91st and
 Madison. I rolled down the rear window, shot 1-2 frames of her walking (softer than at the corner
 the cab driver blew his horn, Jackie turned for the third, my lady shot 3-4 frames of her, I marked
 the only game - able to capture the natural quality. DuVigne had his home clinic, I got it on my home movie.
 Ron Galella

Ron Galella 20x24 Polaroid 2008 © Tim Mantoani



SHORTLY AFTER ANDY SIGMAN WITH FRAN MODELS IN NYC, HE CALLED ME UP AND ASKED IF L.A. EXPLODER WOULD BE INTERESTED IN HIM FOR ONE OF THEIR SUNGLASS ADS. THEY LOVED THE IDEA AND I PHOTOGRAPHED HIM. THE AD FIRST APPEARED IN ANDY WARHOL'S INTERVIEW MAGAZINE. HOW FITTING!

Greg Gorman

Greg Gorman 20x24 Polaroid 2008 © Tim Mantoani



ALI vs LISTON - MAY 25, 1965 - LEWISTON, MAINE - *Neil Leifer* 5-27-07

Neil Leifer 20x24 Polaroid 2008 © Tim Mantoani



In 1973 I was commissioned by Harvard to create a project to introduce large format Polaroid. I chose to do a calendar of great women in film, called "Big Girls in Big Polaroids". This photograph of Helen Mirren, photographed in my studio in NYC, will grace the cover of the calendar.
Lois Greenfield

Barbara Borland 20x24 Polaroid 2008 © Tim Mantoani



translating motion into still images is my artistic preoccupation
 here gravity re-animates these captured moments
Lois Greenfield

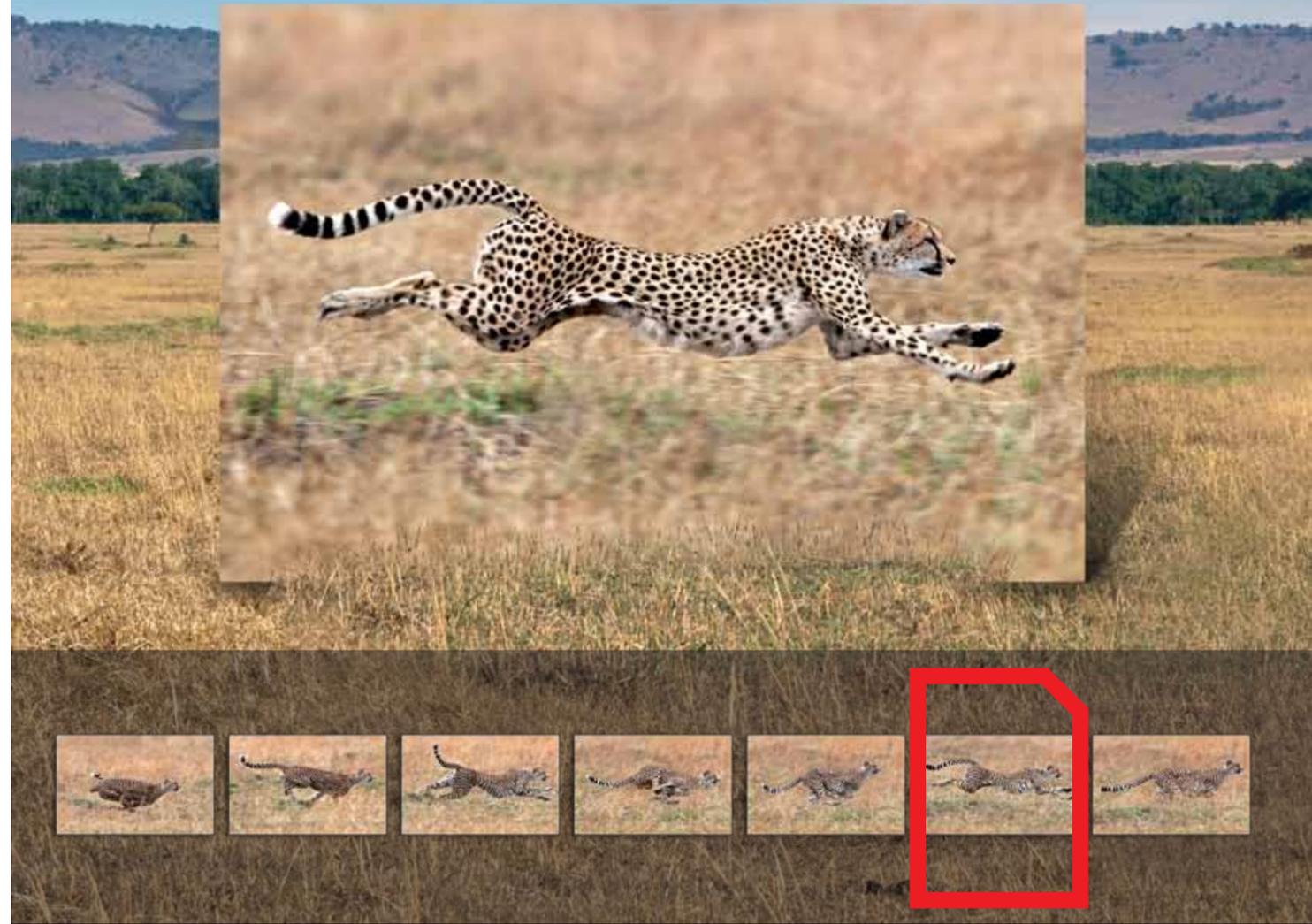
Lois Greenfield 20x24 Polaroid 2008 © Tim Mantoani



This meant so much to me. He was a legend. He was my hero. To have the opportunity to work with him was a dream come true. When I got there, I couldn't find him. He was in the bar with 3 empty martini glasses in front of him. He said 'hi, lets go to work'. I found out later that he worked like that on movie sets. Up all night partying, then right to the set in the morning. The crew he partied with, were dragging all day. But Mitchum would be at his best. My kind of guy.

Timothy White 20x24 Polaroid 2008 © Tim Mantoani

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Frogs are some of my best selling images. Canon 5D, 100mm macro lens Manual Mode, f22 1/180 sec, 100 ISO double flash setup. © Darran Leal

On location

Tropical North Queensland

Australia is a big country and to explore and shoot the amazing diversity of this great land, you need to consider two forms of travelling. Seasonal target trips, or extended expeditions.

I have been fortunate to do both. From 1984 to 1989, I undertook yearly expeditions from the Kimberley to Cape York Peninsula. Some years I missed one area to concentrate on another, but all were for several months at a time. This allowed me to explore a region and spend quality time shooting and enjoying its varied environments.

My years after this have seen shorter, more targeted expeditions. My experience from the earlier years, allowed me to go in and 'surgically' target specific subjects, or the best environments.

I am predominantly an opportunist photographer. So I target a location knowing that it offers great subjects and then take my time to find things to shoot. I shoot everything! Anything from a spider on a leaf, to a thundering waterfall. My key interest though, is to shoot creative images as these are my best selling photographs.

Tropical north Queensland offers a fantastic diversity of locations to shoot everything from

snakes to waterfalls, beautiful rainforest and just a few kilometres inland, savannah country. Don't forget the Barrier Reef!

Cairns is the perfect starting point, along with Townsville to the south. You can drive or explore by boat, 360 degrees from Cairns for international standard photo opportunities.

Just 30 minutes drive inland is the butterfly sanctuary at Kuranda. I try my best to shoot nature, in the wild. The simple fact is that for some subjects, it is nearly impossible to find them. This is where a sanctuary, park or even a zoo, comes in. The Cairns region offers several very good wildlife parks with exotic birds to giant crocodiles.

Isolation is the key with most subjects, but even more so in enclosures. So a longer lens can be helpful with an open aperture to drop out the background. If possible, I use my favourite 105mm macro lens on smaller subjects in the rainforest. However, you can't always get this close as insects and many birds are flighty. Top tip, a telephoto lens with a focal range of 300 to 500mm with an extension tube will offer you the best working distance from such easily spooked subjects.

Drive south of Cairns and a little inland and you are surrounded by dense tropical rainforest. ▶



It is humid, hot for some, but the air is alive with things to shoot. In the rainforest, I swap from a longer telephoto lens, to my macro lens, especially for colourful mushrooms. I might even use a super wide angle with mushrooms in the foreground, this giving way to the rainforest as a 'story background'.

However, my favourite subject is waterfalls. Nandroya Falls is a stunning waterfall in virgin rainforest. The region has several other beautiful falls as well. On one occasion, after a couple of hours of slow walking and shooting, I arrived at Nandroya. It was dark with cloud cover and at times a little drizzle. Perfect, the cloud acted as a giant diffuser, so I did not have extremes of highlights, or shadows, to battle. I put on my Polarising filter, this helped to limit reflections. It is the main time that I use this filter. Aperture Priority, f11 and I was away shooting all sorts of different angles. What a fantastic day!

Only an hour's drive inland from here and you are in a different world. The 'Savannah Country' is far drier and made up of grass plains and open wooded forests. Different species like Pretty-Faced Kangaroos, Rock Wallabies and geological wonders like the Undara Larva Tubes are your new target subjects. I'd allow a few days here as the birdlife at Undara Lodge is very good – with an abundance of subjects to shoot.

Driving north and just a couple of hundred kilometres inland from Cairns, the landscape looks a bit like New Zealand with milking cows and rolling green hills. Naturally this means a high rainfall. I am back into the higher volcanic country with mountains, deep rugged valleys and lots of rainforest.

One of my favourite creatures in this rainforest is the beautiful white-lipped tree frog. It is large and easily found. Most public toilets house a few though I'm not advocating these as shooting locations. In this environment, they are fed by insects due to the all night lights.

Boyd's forest dragon is an ancient looking lizard unique to the rainforest. Beautiful flowers, mushrooms and more even more waterfalls. Eventually this all gives way to river systems and the chance to take a boat ride and shoot crocs – serious 4-5 metre monsters! This is a fantastic photographic adventure!

Techniques vary but one of the key complications in the rainforest is a lack of light. Long exposures work, with no wind and camera on a tripod. I also use a torch for lighting subjects. This is very quick, you can rely on your TTL meter reading and it is creative. At times, I will also use off camera TTL flash techniques.

This is just a small part of the tropical north of Queensland. Each visit offers me new subjects and unique images. I now own a marine housing, so you can guess where I might spend a bit more time next trip. In fact, it's possible to shoot superb images on some of the Great Barrier Reef islands, without a housing.

Enjoy your photography ... ■

Darran Leal

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www.worldadventures.com.au



▲ This image won me an award with the BBC wildlife competition in 2008. I shot it on a rainy day when some photographers might think that a hotel room was a better place to be. By pushing yourself beyond your comfort zone, you will increase your photo opportunities. Canon 5D, 100mm macro lens Manual Mode, f22 1/125 sec, 100 ISO off camera TTL flash. © Darran Leal



An amazing tropical north Queensland rainforest species – Boyd's Forest Dragon. Generally they are not easy to find. I used a flash on camera and a remote triggered flash from behind thanks to a tour member holding it. Nikon D700, Sigma 150-500mm lens Manual Mode, f8 1/180 sec, 800 ISO. © Darran Leal

LPSNZ, APSNZ, FPSNZ – what do they mean?

Have you ever wondered about the string of letters trailing a photographer's name?

PSNZ indicates that the photographer is a member of the Photographic Society of New Zealand (PSNZ), while the L, A or F prefixing it acknowledges their level of proficiency in practical photography.

PSNZ members can attain the three levels of Honours: Licentiate, Associateship and Fellowship by submitting a portfolio of images for judging.

To qualify for an Honours Award applications must meet specific criteria relevant to each level of Honours. Naturally the level of demonstrated proficiency increases significantly between Licentiate and Fellowship. While many photographers start off as amateurs, going for an Honours award is an excellent way to increase competency and skill, says Wellington photographer Simon Woolf, FPSNZ.

"If you look at the Honours process, you know a photographer has made the commitment to improving their skill level," said Simon who supports and endorses the Honours system.

He says the best way someone can improve their photography is to set themselves a challenge, like a photo-a-day project, that is, go out and shoot one photo for 365 consecutive days.

"Rub shoulders with senior members as well, and ask to be mentored," says Simon. "We're a very collegial bunch and most mentoring is all about caring and sharing our knowledge, in order to get the photographers through." For established photographers like Simon and Auckland photographer Lynn Clayton, mentoring is really important in helping someone achieve their Honours.

"As mentors we often work with six or seven



photographers a year to help them get through," explained Simon.

"The opportunity for us to mentor any level of photographer is really cool. Even the mentors share thoughts and ideas amongst ourselves because for us, it's important to have a good success rate and get the team over the line."

Completing a portfolio demands a lot of preparation and PSNZ recommends allowing a 12-month lead-time in order to complete. At the Licentiate level the portfolio should show diversity in skill, while a portfolio for Associateship and Fellowship should follow a theme.

The real objective of the Honours system is to have the photographer succeed, said Simon. "Starting out as a young photographer, I definitely looked up to those who had gained their Honours.

"It's also a good lead into the profession, from a portfolio perspective and providing a volume of images. It's good grounding and a useful process to go through as it makes you think and plan what you want to photograph."

"It's not an easy task to complete either. Each level needs to display the photographer's versatility, creativity and application of the craft, and by the time one goes for their Fellowship, the judges expect innovation, a distinctive style, artistry and cutting edge photography, explained Simon, FPSNZ.

Moira Blincoe
PSNZ Councillor for Communications

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Adding the sizzle

Why is the photo industry so poorly served by retailers?

I speak of their unimaginative efforts to sell hardware, and their steadfast refusal to add any magic to a process, which could, and should, be encouraging people to embrace photography.

The default standards, being the latest product, knowledgeable and enthusiastic sales people, and an appropriate location are all in place. But often, other than supplier display cards, there is nothing that shows the sizzle, that invites a closer look, nothing that shows the possibilities on offer from all of that newly minted technology.

I guess I have always been frustrated by an industry that makes itself less and less relevant to the lives of their client base and potential client base.

There seems to be an assumption that much of the work is already done, that the enthusiast is already knowledgeable (they are), that they are driven by the deal (they are), and that all that needs to be done is have the new product, price it right and sale is made.

In reality, there is a lot more to it than that. The risk to our industry is that the default camera to most becomes the iPhone, or one of its competitors in the form of other smart devices. These capture large pictures, record great HD movies, and talk to each other -

and the rest of the world - everywhere that connectivity exists. This process, this 'always on' infrastructure, and the instant gratification and real-time sharing it permits has become part and parcel of consumers' lives. By implication, the market for imaging devices becomes polarised between this new 'mass photography' participation phenomenon and a much smaller 'enthusiast' sector which is more and more specification driven. A proliferation of websites, dedicated to rumours and speculation, feeds the hungry mob in the latter group.

We live in an age of bigger images on bigger screens, higher production values, and slicker visual treatments incorporating movement, action and surround sound. For most photo retailers, simply having a camera and lens and a small collection of hieroglyphics on a plastic strut in a display window is tantamount to nibbling at junk food in the presence of a epicurean banquet. As the kids today say, epic fail...

I've been travelling a bit lately, and keeping an eye out for compelling displays, and for the most part I've been bitterly disappointed.

I recently visited Montreal, Canada and in a side street came across the Photo Service company with windows full of large images

and more importantly, a large flat screen TV. It struck me that these folk are utilising the perfect solution and adding some excitement to the process they're trying to market.

They're illustrating what can come out of the cameras, showing the HD capacity, showing the adventure, simply demonstrating services and relationships between technologies.

They're using software we all have, pulling together the clips, adding the graphics, making it fresh every day - via sight, sound and motion.

Further down the track they may well determine who is walking past the door, what time of day or week they walk past. Then perhaps they'll deliver content that targets mums, grannies, teens, students... businessmen and marketers on their way to lunch...

Content that recognises seasons, holidays, local events - and perhaps local aspirations.

It may be that the profile of those they now employ to enthuse these new clients is different to the enthusiast 'techies' who once peopled their counters, kiosks and cabinets.

Failing to embrace our own technology, to engage with clients, and to remain relevant is a fast route to extinction.



Casting around more sophisticated retail environments reveals many fine examples to follow. Look at the fashion sector, look at any Apple store... a temple of simple elegance to aspirational products. People already want these products when they cross the threshold, great retailing simply provides the sizzle, the frisson, the 'this goes with that' and 'this makes it even better' fun factors.

Photo retailers need to shop their own high street, read what their buyers are reading, study promotional activity in other sectors far removed from their own day to day. Consumers have moved on, they're more sophisticated, they're better informed and often they know what they want.

Power and influence derives from showing buyers what to do with that thing they want so badly, helping them make better use of that device and delighting them by showing them all the other 'this goes with that' stuff.

Selling 'photography' should be the broad aim, selling 'things' will follow.

MS

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Before the weather turns too wintery and we get all introspective, we at the ACMP are cooking up a bevy of things to make your heart sing and mind soar, and hopefully add a new zing to your business and personal work. May looks like it will be a busy month.

Firstly, the ACMP is proudly part of the Head On Photo Festival this year, and we are back by popular demand in Centennial Parklands in Sydney with our members group show aptly titled Inspire. We asked our members to send us images that fill them with an animating, quickening, or exalting influence or produce or arouse a feeling, thought, or affect with a specified feeling, thought, or drive them to pick up the camera and be creative every day, whether for work or personal fulfilment. This show will run from May 3–June 5 in Centennial Park as part of Head On.

A smaller print show of the same images from Inspire will be hung at the The Digital Show in Melbourne bought to you by the Imaging and Digital Entertainment Association (IDEA). Always worth a day out, with great speakers, new toys and gadgets to covet and play with and of course come along and say hi to the ACMP staff and board at Stand 78, where we will have great giveaways and a fabulous offer for those of you who are sitting on the fence about joining up and becoming a member.

Those of you who do sign up at PMA will receive a fabulous Manfrotto camera bag with ACMP detailing, the perfect bag for all pro shooters, and those who are moving toward a career

as a pro shooter. We welcome Manfrotto as an ACMP trade affiliate and look forward to working with them for years to come. Their stylish, practical and reliable range suits our members and echoes our ethos here at ACMP.

Check all our events at
<http://www.acmp.com.au/events>

Melbourne members also get to investigate how Photographers and Art Directors work together, with Stu Crossett and Art Director Peter Kirwin, sharing their work, collaborations and do's and don'ts in an evening get together on May 8, see our events page for bookings and details.

We also have a great new resource for photographers and assistants, Find An Assistant helps marry great assistants with work, and Pro Shooters in need of another pair of trained hands to find the right match, well worth checking out.

<http://acmp.com.au/find-an-assistant/>

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The AIPP is proud to announce the individual state Photographer of the Year recipients for the 2012 AIPP State Epson Professional Photography Awards.

So far this year, five states have run their 2012 AIPP State Epson Professional Photography Awards, with the Western Australia and South Australia awards to be run later in the year.

The Photographer of the Year recipients are:

- 2012 AIPP New South Wales Epson Photographer of the Year: Jessica Ross
- 2012 AIPP Australian Capital Territory Epson Photographer of the Year: Kelly Tunney
- 2012 AIPP Queensland Epson Photographer of the Year: Jonas Peterson
- 2012 AIPP Tasmanian Epson Photographer of the Year: Steve Lovegrove
- 2012 AIPP Victorian Epson Photographer of the Year: Neil Cash

Now it is your turn to enter the 2012 Canon AIPP Australian Professional Photography Awards. Judging will be held at the Melbourne Convention and Exhibition Centre in Melbourne on the 25th – 27th of May 2012.

Online Entries close on 2nd May 2012.

Physical entries close on 4th May 2012.

For all the details and rules please go to www.appa.aippblog.com

The AIPP Annual Dinner and Canon APPA Presentation will be held on the 28th of May 2012 at the Plaza Ballroom, Melbourne.

Tickets can be purchased from www.aipp.com.au

Fujichrome Velvia RVP 35mm film



Fujifilm's powerhouse and popular colour reversal film emulsions Fujichrome RFP and RDP II, at 50 and 100 ISO respectively were kings in the 1980's. They offered high sharpness and performed well in the scanning and colour separation process required for four colour printing of books and magazines.

In 1990, the company launched Fujichrome Velvia, RVP, at 50 ISO to critical acclaim everywhere. The new film offered extreme sharpness, vibrancy, warmth and colour saturation to burn. Photographers were pretty soon referring to punchy colours as Velvia red, or Velvia yellow, and the film out resolved most competitors, and either matched or exceeded Kodachrome's legendary acuity depending

on which one was used for comparison purposes.

Like its forebears, Velvia was easily processed in the once ubiquitous E-6 processing lines and photographers found a circa one stop push to between 80 and 100 ISO, depending on taste, delivered some extra speed without adverse consequences. Later versions would achieve 100 ISO out of the box, and push to 200 ISO with ease.

Velvia spurred the 'hyper-real' colour generation, suddenly everyone could shoot Jay Maisel or Eric Meola style. They may or may not have had the vision, but they did have a fabulous way to achieve it.

The Canon EOS 5D Mk III

A Revolution Evolves

While Nikon got there first with HD video in a DSLR - the D90 - it is Canon's implementation of HD 1080p in the EOS 5D Mark II – three and a half years ago – which elicited an amazing response from budding, amateur and professional film makers alike. From the day it hit the shelves, the 5D Mark II made it so much easier to produce imagery with a more cinematic feel, without breaking the bank, relatively speaking. HD DSLRs were never intended to supersede the form factor and functions of a purpose-designed digital cinema camera, but with the incredible ubiquity they gained, it's obvious that Canon's recently released EOS 5D Mark III will continue with the tradition and will appeal to all segments of the digital film making community.

Launched three and a half years after its predecessor, this eagerly awaited new camera cannot be the same sea change, but what advances have been made with the EOS 5D Mark III? This column doesn't profess to be the highly technical (boring) multi-page review with a gazillion charts and comparisons that so many base their buying decision on. Instead, I will comment on my experience and that of a few people who have experienced the new

camera. And these comments do really focus mainly on the 5D Mark III's video capabilities, not stills. I would have liked to have received a Nikon D800 on time for comparison purposes, as there are many video features common to both cameras, but it just didn't happen.

First impressions of the EOS 5D Mark III are that of a camera with superior build quality and much improved screen quality. Apart from a number of new buttons such as the welcome and logically placed Rec start/stop switch à la 7D, the 5D Mark III will feel familiar to the Mark II user. Users of optical viewfinders (LCD screen magnifiers) such as Zacuto's 'Z-Finder' series will appreciate the much higher resolution screen.

Several users have commented that they regret the absence of an articulated viewing screen and pointed to the fact that both the 60D and the 600D have them. I suspect that maintaining a high level of weather proofing with cameras in the same class as the 5D Mark III has something to do with it. In any case, an increasing number of film makers using DSLRs will adopt solutions such as Cineroid's EVF-4L, Z-Finder EVF Pro or Marshall's camera

top monitors, all of which connect to the 5D Mark III via its HDMI port. It's worth noting that as soon as recording starts, the quality of the live external HDMI output drops. Also noticeable is the absence of any form of focus peaking. Although the popular Magic Lantern firmware hack adds the feature, in a relatively crude form to the 5D Mark II, one could have hoped for this feature's adoption and a robust native implementation from Canon on what is admittedly its most popular video DSLR.

The 5D Mark III's implementation of real time viewing of what the imaging chip sees, through the lens, is an effective no nonsense button which conveniently falls right under the thumb. Once pressed, live view activates. Another push and it's off. Flip the ring around this button towards the red camera icon and the Start/Stop button controls video recording. Users of the EOS 7D will feel at home here and 5D Mark II owners will applaud the simplicity. The added layers of information provided by the dual axis level, on-screen grids, and histogram are sure to be appreciated by many, however, I find that even with the added resolution, turning on these extras quickly clutters the LCD screen. Typically, you would



want to record audio separately and combine everything in post, however, for those without the budget or inclination to go that route, the 5D Mark III's well executed audio controls will get the nod by many. The built-in headphone socket, live control of audio levels and an on-screen L&R audio meter are only one part of the audio cake, the other is the ability to control audio recording levels – as well as aperture, shutter speed and ISO – silently, and while filming. On the 5D Mark II, the control wheel under the index finger would create vibrations and audible noise in the recording. On the 5D Mark III, all can be controlled via soft pushes on the Q button and gentle taps on the now touch sensitive rear wheel. Brilliant. With the new dual memory card slot (CF and SD), the 5D Mark III is brought closer to Canon's top-of-the-line EOS-1 series. With memory card prices going down and capacity and read/write speeds going up, film makers will appreciate the flexibility offered by the additional slot.

Ergonomics aside, the big question is how video image quality fares. While it's difficult to quantify without elaborate and still very boring charts and graphs, suffice it to say that the 5D Mark III produces incredibly noise-free ▶

images at sensitivities which would have necessitated artificial lighting or digital image processing to minimise the appearance of blotches and electronic noise. At up to ISO 12800, I found the 5D Mark III's HD video to be of stunning quality, straight out of the box. HD video produced by any HD DSLR - including the 5D Mark III - will not be unscathed by heavy color grading. Heavy manipulations will produce, or should I say reveal, artifacts. When used in the context of visual effects, HD DSLR footage always needs extensive manipulation to subtly hide these compression artifacts. Technical reasons such as relatively reduced dynamic range (no raw video) image compression and sampling all contributors to image pureness degradation. Of course, when compared with cameras such as the C300 or the Arri Alexa or Red Epic, it's easy to feel a massive gap in image quality, and cost. But the 5D Mark III fares extremely well in the class and price range of its category. Suffice it to say that the EOS 5D Mark III is a truly remarkable low light image making tool. Both for stills and video.

From an editing point of view, Canon's 5D Mark III offers the choice between ALL-I intra frame and IPB inter frame codecs, just like the already announced but yet-to-be-released EOS-1D X. While none of these codecs match the flexibility and quality of RAW capture offered by top tier cameras like the Alexa or the Epic, there is an improvement in picture quality when compared with the 5D Mark II. This improvement may be down to much better digital noise processing and sensor microlens design. The ALL-I codec requires no transcoding thus making it the best choice when time is at a premium. The benefit of the IPB codec is smaller file sizes - for identical recording durations, when compared with ALL-I - but at the cost of slower decompression times at the computer when editing such files. With the cost of memory cards dropping, choosing ALL-I seems a no-brainer. This interested

in the intricacies of video codecs will enjoy reading Tony Gladwin George's Video Codec Simplified.

Cine primes and zooms are a marriage made in heaven with an HD DSLR, I really enjoyed using the 5D Mark III with Canon's superb fast primes such as the EF 24mm f/1.4L II the EF 35mm f/1.4L or the world-class super-telephoto EF 400mm f/2.8L IS USM II whose 'Power Focus' feature is a very smooth way to control the lens without introducing much camera jitter, specially when combined with the lens' Image Stabilization.

In the end, it is safe to say in the case of the 5D Mark III, the groundbreaking 5D Mark II is superseded by a technical evolution rather than a revolution. All signs seems to indicate that Canon is committed to producing cameras and lenses for the film making community, and it may well be that the Canon Cinema EOS range is where all the technical innovations will take place. Some of which may migrate in one form or another to cameras in the same class as the 5D Mark III. Whatever the case may be, I feel that the 5D Mark III is the most remarkable HD DSLR currently available. ■

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

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f11 for PHOTOGRAPHERS AND AFICIONADOS | 97

AIPA

AIPA News for May 2012

This month on the evening of May the 15th we will be holding our Annual General Meeting at Minnie Street Studios in Auckland. At the AGM we will review the association's activities over the past year and talk about what we have planned for the upcoming 12 to 24 month period. We'll also be electing new Vice-Presidents for all three regions – Auckland, Wellington and Christchurch.

If you're a current AIPA member the AGM presents a great opportunity for you to get involved and have your say regarding our organisation's future direction. However, please be aware that the association is a small, not-for-profit entity that relies heavily on the voluntary efforts of its members in order to get things done. The AIPA Executive Team are always keen to hear suggestions and ideas from the membership – but actions are far more valuable than words. Unless individual members are also prepared to step up and make a commitment to drive their proposed initiatives to completion then nothing will happen.

And while we're on the subject of getting involved and taking action I've decided to run a little experiment this month. If you're reading this column I'd like you to send me a simple short email that says "I read the AIPA News section in the latest issue of *f11* magazine", or something along those lines. You can even let me know if you regularly read the AIPA column, and if so whether you actually find the content interesting and relevant.

My email address is info@aipa.org.nz.

At the end of the month I will write the names of everyone who sent me an email onto separate pieces of paper, put them into a hat (or similar receptacle), and ask a neutral party to blindly select a winner at random. This lucky person will receive a 16GB Sandisk Extreme Compact Flash memory card, a Frio cold shoe, and some other cool goodies. Good luck!

Aaron K
AIPA Executive Director

PS: Tickets are now on sale for the 2012 Image Nation Professional Photography Conference in June. You can register online at www.imagenation.co.nz/conference/registration

The business of photography

Finding and Founding

"Too many budding professionals model themselves on their photo heroes. That's a recipe for failure... you have to find your own photographic voice – what you're good at and love – and pursue that above all else."

– Ian Batchelor

Lauded international food photographer

Ready to find your photographic voice? First, you'll need to build a business that supports your creativity, and this column offers tips to help you succeed.

Every hugely successful photographer I know is more of an entrepreneur and businessman or woman, than they are a photographer. The exceptions are outliers who are as rare as lottery winners. No one plans their career around winning the lottery so don't set out to be the next Terry Richardson. Set out to be the next you.

Photographic technique is a relatively small part of what makes you a success. Far more important is your business acumen. You're running a business like any CEO, company president or managing director. You need to think like a business owner.

When everyone has a digital camera, a laptop and Photoshop, a wedding photography website and a royalty-free stock archive, how can you justify charging enough to make a good living and a decent profit?

The key is differentiation. When photographers think of this, we always jump to the conclusion that we're talking about taking better photos than everyone else. I'm afraid you're simply not that special. Photos as good, if not better, than yours are likely to be all over the internet. By all means hone your craft and chase the assignments that you're most passionate about, but don't fall into the trap of thinking that's enough to guarantee success – or even have your calls returned.

How to differentiate? 'Productising' and branding. Let's focus on productisation first. (What truly ugly words these are James...ED)

Productising is the process of breaking down exactly what you offer your clients into easily understandable chunks or products. This makes it much easier to explain what you do and easier to price. Easier to sell, easier to market and to advertise. Clients start recognising you for what you are; easier to understand, easier to work with and providing them with a clearer discernible return on their investment.

Ever rent a car? There are tens of thousands of combinations of options, yet it's an easy process to grasp and you almost always end up spending more than you expected. Would you like a GPS? Baggage insurance? Every possible decision is matched by prepared choices to make customising your customer ▶

experience straightforward. Structure your photography business along similar lines so your customers have clear choices and the opportunity to upgrade, think 'supersize' - it works!

For a wedding photography business it might look something like this.... Instead of shooting a wedding for a standard price with a set delivery of, say 300 images (bad for all sorts of reasons), instead put together Standard, Premium and Gold packages to choose from. Split each package into its component parts and price each part individually so your customers can pick and choose. Then work out what your customers might like, over and above each package.... Their relatives will want photos. Perhaps offer a 5 page minibook, a 20 page book and a 40 page coffee table book. Images on mugs, canvas. A digital-photo-frame-compatible folder, with the chance to upgrade to a memory stick. Price each component so that building one of your packages from each individual part of the package would cost at least 150-200% more than the package price.

Commercial photographers can 'productise' with pre-prepared delivery types (email, CD/DVD, with or without contact sheets), different resolution folders, post processing options, licensing for 1,2 or 3 years here, there, everywhere and more.

Seems like a lot of work right? Here's why it's worth doing...

Wait, before that, a quick aside. Never charge by the hour. The only allowable exception is if the time you have to spend shooting is fixed by external events. Even then, it's a very bad idea. Ever met someone who's really good at what they do? Notice they do a better job quicker than their apprentice? Do you want the people you're working with, shooting, watching the clock? Will that give great photos? See why charging by the hour is a very bad idea?

By standardising your offering you accomplish several things that will make your business more money. First, your clients find it easier to understand what you offer. Second, they think of you as a business – you've set yourself apart from your competition and are easier to work with. Third, they'll spend more. It's easier for them to justify working with you when you've laid out your service so clearly. Fourth, negotiating is easier; all the options are laid out. If they want to pay less, in return you can easily respond by subtracting components of your product until you can agree a price. Fifth, it makes advertising what you do easier.

Certainty is a good thing for your customers.

Just like the car rental company, the fast food joint, the insurance agent or any other business known for having a polished sales routine, high revenues and strong profits, your up-front offer, the one you open the conversation with, should generally be one of the more economical options. I'll discuss premium pricing in a later column.

Don't go thinking this is a gospel to be followed to the letter. My aim is to get you out of the, "I'm a photographer, I take photos" and into the, "I run a business and my product is photography" mindset.

I'm using concepts learned from my current career that would have made me a much more successful photographer.

Find your voice and found a business. ■

James Madelin

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Manfrotto
Imagine More

This month we had a chat with Waikato based photographer, Karyn Flett about her involvement with nzipp.

How did you get involved with nzipp?

Many years ago when photography was just a hobby and something I wished I could do for a job, I remember standing in the studio of the photographer who had photographed my kids and looking at her nzipp certificate and I thought WOW imagine belonging to such an organization and being an amazing photographer. So when I finally had my own photography business, I often thought, at what point will I ever be good enough to be able to become a member? I pushed it out of my mind thinking I had so far to go. Then one day a lovely email appeared in my inbox and it basically said "Hi there, I've just looked at your website and you really, really need to come and join us at nzipp!!" I was so blown away and so grateful that the very lovely and awesome Nicola Inglis had opened that door for me and given me the confidence to go along to a meeting. And one meeting was all it took – I was all in after that!

Why do you stay involved?

I have said to many a person that I wouldn't be where I am now in my business had I not joined nzipp. It has given me so much more confidence in what I do and who I am as a photographer. It's also given me goals to work towards and a determination to get there. I've learnt so much about running my business and how to price myself and the chance to get to know other people going through the same things (or talk to people who have come out the other side and have some very wise words to share) is so valuable. And I have made some fabulous friends! I also stay involved because I truly believe that what you get out of an organisation, you can also put back in and I really love being able to extend the welcoming hand that I was offered in the beginning.



What advice do you have for photographers considering joining NZIPP?

I think what people need to know is that nzipp is what you need it to be. If what you need is business advice and opportunities to learn and grow, then that's what it is. If what you need is to get to know other photographers in your region, then that's what it is. If you want security for yourself and your clients, then again, that's what it is. It's a place to meet people, it's a place to extend yourself and grow, it's a place to know you're not in this alone and that so many others have the same fears, doubts and worries as you. It's a great place to find support, it's also a place to attend workshops and hear fantastic speakers. When you join, you find that it's not just one or two of those things – it's actually all of them.

Nearly every person I talk to who is not a member feels like I did – a little shy, a little scared and a little freaked at the prospect of walking into a room where you may not know anyone and where you have to refrain from throwing yourself at the feet of photographers you have long admired from afar! But at our regional meeting this week I looked around the room at all the people who were once strangers or competition and I was in a room full of friends and colleagues and I just cannot recommend it enough to photographers who aren't yet members.

See Karyn's work at www.karynflett.co.nz



WIN THE NEW IOSHUTTER™ SHUTTER RELEASE CABLE FROM OUR FRIENDS AT enlight photo! CONTROL YOUR SLR FROM YOUR IPHONE, IPAD OR IPOD TOUCH!

This month we have two ioShutter™ cables to give away – compatible with Canon SLRs and G Series compacts, Hasselblad H Series, Pentax and Samsung SLRs. We're giving away one N3 and one E3 cable. As these are model specific, you need to do the following for a chance to win the right one. Here's how:

1. Visit www.ioshutter.com to see which one is compatible with your Canon digital camera
2. Email us at admin@f11magazine.com with either N3 or E3 in the subject line of the email for your chance to win.

We'll announce the winners in our June issue, and Nikon owners – don't despair, watch this space for a similar offer in a future issue!

Email us
your entry



OUR APRIL SUBSCRIBER PRIZE DRAW WINNERS!

Our two lucky Sandisk 8GB SDHC memory card winners were C.K. Lee from Singapore and Chip Renaldi from the USA. Congratulations to these two *f11* subscribers. Your prizes are on their way people, good hunting with your new media cards!

The Essentials

Dream Glass

This month it's all about the optics. Had photography been invented circa 500 BC, and had Confucius been a photographer, he may well have said, "The latest sensor with the highest megapixel count can be quickly turned to crap by an average bit of glass on the front".

I picked up the latest Nikon full lens range brochure the other day and eagerly flipped it open. There, on the pages, was a lolly shop of beautiful optics, beautifully illustrated, with supporting pictures and little tables of specs. Of course there were no prices, but just like my wife in a boutique I promptly and assertively selected the most expensive ones to put on my wish list – every time and without fail.

Now I must admit to having a more than adequate collection of Nikon's professional lineup, an appropriate lens for every job I'm likely to be shooting now and in the foreseeable future. However none of that matters when your eye is captured by something sexy, exotic and expensive that you don't necessarily need, but you want, and you want it badly...

The thing is, you can always justify the purchase of such a lens by using it on the very next job you shoot. When I got my hands on a desirable, but unessential, lens recently I used

it the next day on an editorial job just for the sake of doing so. I didn't need to use it, didn't even need to do the shots I used it for, but it made me feel better about the purchase and the client even used one of the shots – hence, total justification! I am absolved of all guilt and can now covet the next one I find myself suddenly "needing".

All of this aside, there is a reason they make these things. They have their uses and they're usually very good at what they do. I don't spend too much time reading reviews either. How many times do the major manufacturers get it badly wrong? This happens from time to time but even a quick search of the web will quickly identify a lemon. The problem with exhaustive and scientific testing is that it can disappoint and mislead you if you take it too much to heart. I don't know about you, but my eyes certainly glaze over when viewing MTF charts and 600x magnifications.

The best test of a lens is to use it in a practical application of what you intend to use it for and if it nails it then you're all good. No lens is perfect, but some are very close to it so I don't dwell on the finer points - just test it in its proper context, work around any limitations it might have, and never give it another thought. Simply put the thing to use as intended.

Some of today's finest optics even arrive with built in flaws. I refer to (but don't name) a well-respected medium format digital system that uses built in firmware in the camera to correct the un-correctable in some wide-angle optics. To be fair, this does work seamlessly and provides optical choices that were previously unavailable, or too challenging to construct optically.

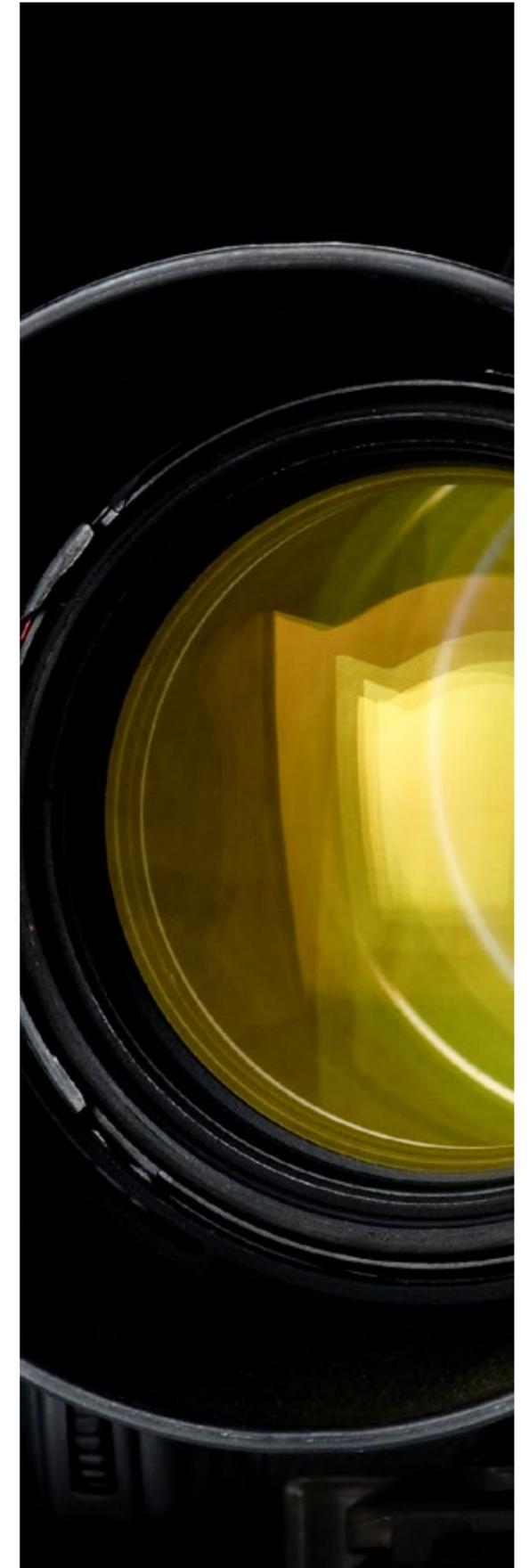
Of course all of this means nothing if you don't have the inspiration to make inspirational images. Close that brochure, log out of that review site, pick up your favourite lens and go forth and photograph!

Remember to love your lenses and they'll love you back!

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(aka Buzzard)

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At the heart of the image



Exploration

While compiling Lindsay Keats portfolio in this issue I was given to thoughts about how photographers are received when working and travelling abroad. Lindsay's a big guy, certainly not one to get lost in a crowd, easily noticed, particularly if he swung a D3 in your direction.

Lindsay is well prepared, has some language skills, knows that the best icebreaker is a smile, and vitally, that no means no in any language.

One of the most interesting things about travel, is how we project and how we're received as photographers. I've been accosted like a villain in a high net worth locale for daring to lift an SLR in the direction of some antiquity, yet welcomed with smiles and gestures when pointing the same thing at someone's infant in a desperately poor village in the Pacific.

Whether we consider a destination safe, safer than others, or highly dangerous depends largely on our own personal perception of risk. Or maybe that should read, our own rose coloured view of the world we live in, as many photographers give more thought to their footwear than they do to their own security.

I've talked to many photographers over the years about their journeys to far flung and law-less locales and almost to a man, sorry person, they have been blissfully unencumbered by thoughts of any harm coming to them in the process. One or two admit to concern about the potential of having their cameras stolen, that's about the extent of it.

This is either naiveté or a delightfully devil may care attitude along the lines of what will be, will be. Photographers are such optimists but personally, I'm sufficiently paranoid/chicken/

prudent (pick one) to either avoid unsavoury locations altogether or to take reasonable precautions in some locales.

Reducing your personal visibility as a target is a great place to start. Carry less gear than you normally would, dress down, leave the Rolex in the hotel safe and wear the G-Shock that day. Oh, and have a dummy wallet with a small amount of money in it ready to hand over without protest. A good day is the one you walk home from.

If it's a really exotic locale, likely Equatorial, know that Mr Kalashnikov has few working parts and is an undiscerning reaper. Westerners, and those from affluent societies blissfully forget that in some parts of the world, life is the cheapest thing on the menu. It's a sobering thought that the DSLR kit you're toting, not even the outfit of our dreams, is likely to be in the order of ten, a hundred or perhaps a thousand times the average annual income of the sleepy hollow you're visiting.

I won't oversimplify and I don't encourage you to either. Sometimes risk is inherent in the locations you would have deemed safest, and minimal in others you would have thought far less benign.

Stop worrying about your gear, and take the best possible thing along with you – sage advice from people who know the region you're setting out towards.

Finally, if push comes to shove politely hand over Mr EOS 5D to Mr AK47 – you should know better than to take a camera to a gunfight.

TS



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