

ISSUE 13 | AUGUST 2012



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com

KIM CHRISTENSEN

Impressions

IAN BATCHELOR

Antithesis

STEPHEN ROKE

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MURRAY SAVIDAN

Brief encounter

D3200



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At the heart of the image



Welcome to *f11* Magazine

Welcome to issue 13, August 2012, our biggest issue yet.

This month we feature four New Zealand professionals who have pursued highly successful individual careers as commercial photographers. All have won awards and enjoyed the fruits of their labour, but none are prepared to rest on their laurels.

Instead, together they comprise a cast of four players in 'Chew The Chilli', a creative pressure cooker of their own making.

Chew the Chilli is a photography collective set up by Ian Batchelor, Kim Christensen, Stephen Roke and Murray Savidan. Their main purpose is to encourage, provoke and critique one another in the pursuit of their desire to become better photographers.

'We all have backgrounds in advertising photography but at CTC we only deal with are our personal projects. It's all about the image and developing the narrative. Sharing images, ideas, knowledge, inspirations and resources is the essence of Chew the Chilli.

Through the online galleries Chew the Chilli also gives members the means to showcase their work individually or as collaborative projects. It's an evolving venture. Between us we have over 100 years of experience and in the future we plan to share this through things like small hands on workshops.

As an added benefit, we also get the opportunity to make lasting friendships, have a beer or two and engage in some lively discussions.'

Website: www.chewthechilli.com

Contact: info@chewthechilli.com

We hope you'll enjoy their personal projects displayed in this issue. This is not the commercial photography they are known for, these portfolios are labours of love and in each case represent only one of several working projects from each photographer.

They're keeping the creative flame alight, and the energy produced powers this issue of *f11*, thanks guys.

Hope you enjoy this issue of *f11* as much as we enjoyed creating it for you.

Tim

tim@f11magazine.com

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f11 Magazine

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Stephen Roke :: Murray Savidan

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The *f11* team

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



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



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



JAMES MADELIN is a former investment banker, a reformed press photographer and a stunning 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.



WARNING - HOTLINKS ARE EVERYWHERE!

Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer screen contains a link, there are highlighted links within articles and all advertisements link to the advertisers websites so you can learn more about the products you're interested in. Simply click on the ad.

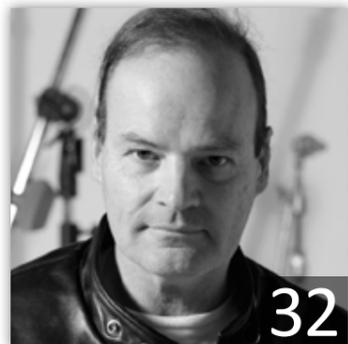
If this is still baffling, learn more in our expanded instructions on [page 103](#) of this issue.



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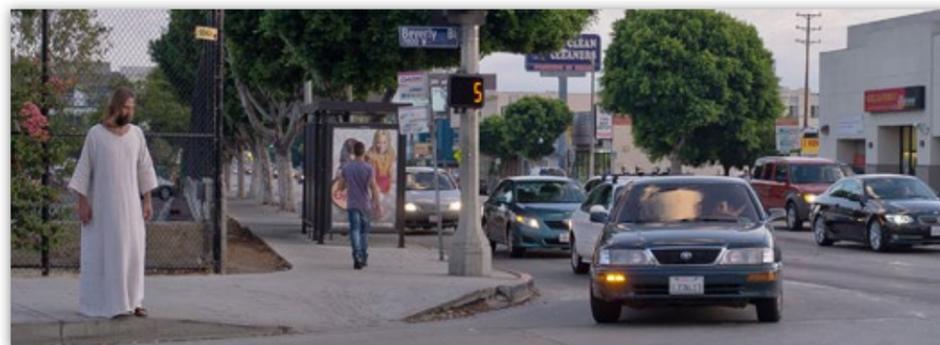
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COVER IMAGE © Kim Christensen
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LAFORET VISITS AUSTRALIA AND NEW ZEALAND!

Well known for his forward thinking approach to filmmaking and cutting edge use of technology, Vincent Laforet has been awarded the Platinum, Silver, and Bronze Cannes Lions for his directing work and he was awarded the Pulitzer Prize in 2002. View his 2012 Demo Reel here and learn more about his upcoming visit. Australia see page 100 / New Zealand see page 53.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



FROM ACORN TO OAK

Neil Bromhall filmed this time-lapse transition from acorn to oak tree seedling over 8 months with his Nikon D300 and 55mm Micro Nikkor lens. Music by Oliver Ledbury.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



VIEW FROM THE INTERNATIONAL SPACE STATION AT NIGHT

Every frame in this video is a photograph taken from the International Space Station. All credit goes to the crews on board the ISS. Knate Myers removed noise and edited some shots in Photoshop. Music by John Murphy - Sunshine (Adagio In D Minor)

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



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Ongoing professional development

In a fast paced and complex business like professional imaging, attending to your own professional development is an essential part of the discipline necessary to remain competitive and competent.

While the wide range of competencies necessary for

initial success are well known, the need to stay current and informed regarding changes in tools, technologies and modern practice is less well noted. Once the momentum of learning is lost, professionals can easily be left behind by the moving pack, in so doing risking becoming increasingly uncompetitive and irrelevant to clients and buyers.

First up are creative competencies. Professional imaging is influenced by fashion and trends, and styles come and go out of vogue. Part of your development as a producer is to understand emerging styles and how these are associated – or otherwise – with the people or the brands you're working with. Network with other professionals, learn from your peers. You'll need to be able to reference and discuss the styles in use by your clients and their competitors in order to be authoritative and contributory. Sometimes this will require the courage to try new things, at other times the conviction to dissuade others from doing just this, beware of new brooms at the client often willing to abandon successful formulas as 'not invented by me'.

Then there are technical competencies. The pace of change in imaging leads to a constant state of tech-flux where it's damn near impossible to keep an eye on every

new product, every new gadget or program from the software developers, let alone be supremely well informed about the raft of these rolling in daily. So instead, concentrate your interest and available waking hours into being selectively well informed on those techniques and trends which could most hurt, or enhance, your technique and your business relationships. Don't ignore the opportunity to attend workshops and lectures and take advantage of online training opportunities, as all have some nuggets of value waiting to be liberated. The wealth of video tutorials available online also represent a productive way to utilise any downtime in your workday. Schedule time for this and regard it as necessity rather than luxury.

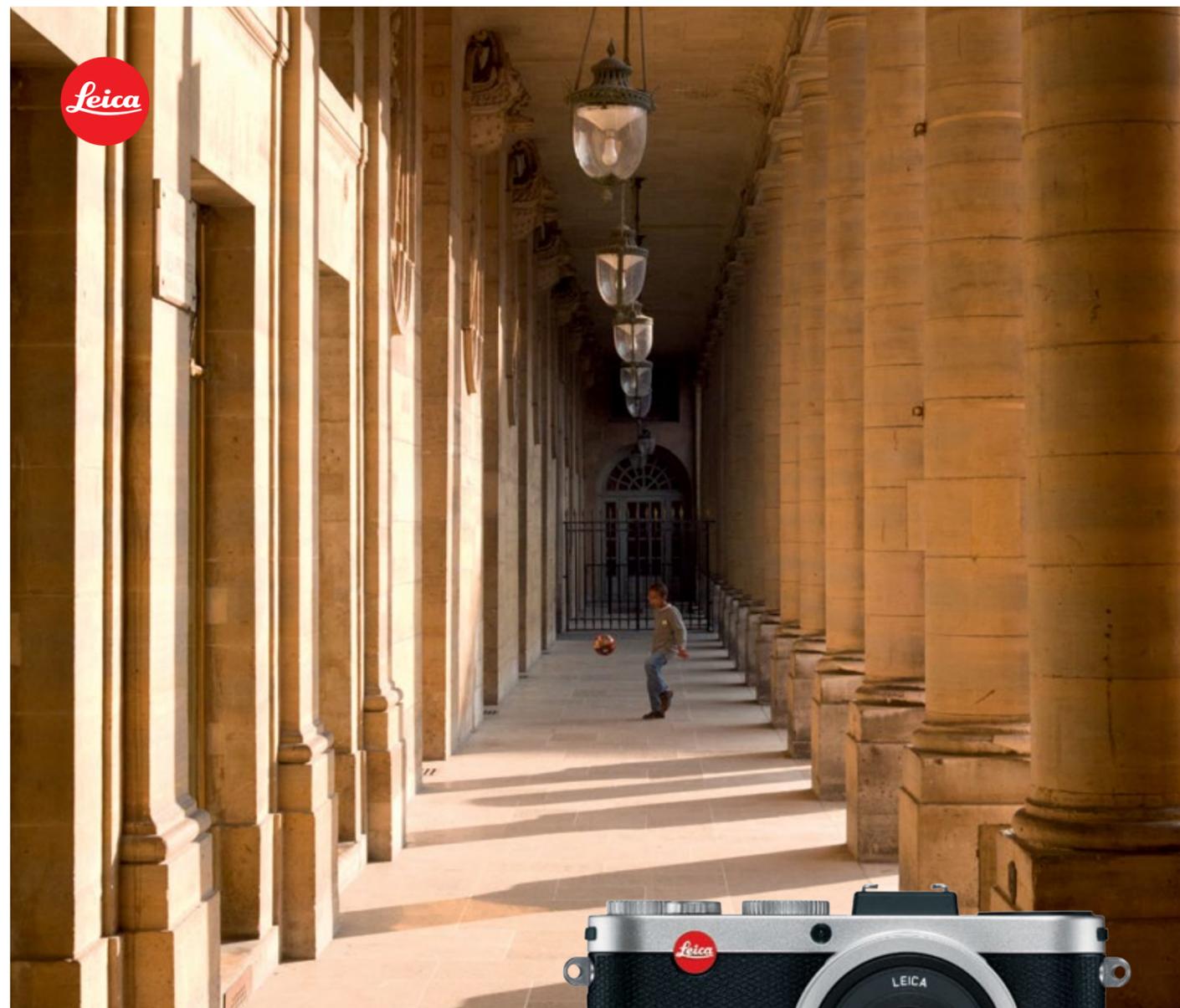
Finally there are social and environmental factors to keep abreast of and consider in order to be highly in tune, responsive and relevant to the client's needs. Don't jump on any bandwagons, but be prepared to step up if you think the client is about to make a spectacularly poor decision. Part of being a valued contributor to the creative process is knowing where your clients best interests lie, and being prepared to step up to say so with confidence and conviction.

Key to all of this self development is ongoing awareness, study, research, together with a degree of experimentation, and an ever inquisitive mind. Learning, as we're often told, is indeed the process of a lifetime.

It only stops when we do – and that's entirely as it should be.

What's your development plan?

TS



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Your camera as a travelling companion

I have given up counting the number of times I have seen a place or a moment in time and wished I had a camera with me. I imagine I am not alone in that.

When we respond in that way, we are being true to the whole reason the medium came into being, namely as a more efficient and precise way to document the world, one which would be more accurate than pen and ink. Photography's strength is, and always has been, its ability to document, to record. Think, for a moment of how much history is now frozen in time for this and future generations, because of the camera.

All the more reason to keep one with us at all times, and use it.

I often get asked about the best camera to have when travelling. The answer is simple: the one you own. Whether it is a Big Boy's Toy, a hulking DSLR with a monster zoom, which brings comments about compensation, or a small compact camera, or even a phone-cam, the point is that what really matters is to have one with you. All the time you are thinking about the perfect camera, the world is slipping by in fractions of a second, and all those wonderful stories are disappearing.

All photography is really about story-telling. Great photographs are encapsulated narra-

tives which speak to us for years after the event and if they are truly great, they will speak to others as well. Think of the iconic images, and I imagine you all have an image bank in your minds of such photographs. Whether they are landscapes, portraits, or documentary images, they will speak to you and whisper in your ears. They will talk of time and place, for those are the two great concerns of photography.

When I am travelling, I always find the time to wander and look. I am entranced by the world and what is in it, and by the lessons each moment has to offer us. They can be a simple observation, a la Cartier-Bresson, or they can propel us into new and satisfying explorations.

However, to be in the game, you have to take your camera with you. And be ready and willing to use it. For the stories are all around us, wherever we are.

Last year I was in Konya, in Turkey, the home of Mevlana, the great Sufi poet, known to most as Rumi. While Turkey prides itself on being secular, most Turks are Moslems. Our hotel was close to his tomb, in the centre of the city. My first impression was of a dodgy place, with the inevitable rug sellers and seedy galleries with badly-made rip-offs of Steve McCurry's iconic Afghan Woman image. He'd shudder...

*Konya window, Turkey.
© Tony Bridge*



A main street seems to be a main street anywhere, so I began, as I do, to look beyond the obvious, and go behind the facades, into the alleys. The truth often lurks back in the shadows, behind the obvious.

As I walked down an alley, I passed a small shop. It's owner clearly wasn't into bright signage at all. It's window was packed with all manner of stuff; old pots, shears, cups and even an antique musket. Along with lots of cobwebs. He waved at me through the grimy window and I grinned back.

I could imagine stepping inside, selecting a teapot, rubbing it, and having a genie appear.

Time had stood still for a moment, had stepped aside and allowed me to integrate with the past, to become one with it.

There was a story here, and I had a camera with me.

TB

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Ian BATCHELOR

Antithesis

With more than twenty books to his name, and a who's who client list, Ian Batchelor is well recognised for his work as one of New Zealand's leading food photographers. At any time, a walk through the aisles of the country's supermarkets and delicatessens is a stroll through a virtual gallery of his work.

Always charged with tempting palates and pocketbooks, Ian knows the necessity, and resulting pressure, of making food look like absolute perfection, every shot, every time.

Hence the name of the personal project he shares with us in this magazine, these are his words.

Antithesis:

A counter proposition and denoting a direct contrast to the original proposition. (Wikipedia)

'Almost any working photographer, whatever they are photographing, whether the photography is food, fashion or car, is expected by the client to make the subject matter roaringly fresh. A very young and almost unrealistically

prepared aesthetic that verges on plastic is desired. This is especially so with food photography, the pursuit of youth over character.

Anything or anyone, at this young stage hasn't had time to develop the intricate nuance and interest brought about by age and wrought by experience.

I have an ongoing regard for the textures, beauty and character of age.'

The series 'One Rose' is the antithesis of the nubile image, and a broad scope of work which started in 2001. This series follows the slow and steady deterioration of a single stem and bloom over a period of several months.

All of the images were photographed using a Rollei X-Act 2 with Imacon digital back and Bron lighting. The aperture and movements on the camera were varied for each photograph according to the desired depth of focus.

Born in Perth, Scotland, Ian started recording his experiences in the many countries he lived in at an early age and grew to regard photography as an essential form of expression. ►



Going on to complete his formal photographic education at Ealing School of Photography in London, Ian then continued his education by assisting three of London's leading photographers.

This, along with many creative challenges, both imposed and self-imposed, helped him to develop a critical eye, a love of light and an overwhelming need to communicate in this medium.

He moved to New Zealand in 1985 with his wife, Katrina.

Ian has won many awards and accolades for his photography.

These include:

Montana NZ Book Awards

– Life Style Book winner

Gourmand World Book Awards

– Best Mediterranean Cookbook

Gourmand World Book Awards

– Best Photography in a New Zealand Cookbook

Association of Photographers (London)

– Awards Book

NZ Advertising Photographer of the Year.

His work has also appeared in exhibitions in NZ, London and Madrid. ■

TS

www.ianbatchelor.co.nz



Rose 19. Rollei X-Act 2 with Imacon digital back.

© Ian Batchelor



▲ Rose 3. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor

▶ Rose 11. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor





▲ Above: Rose 5. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor

◀ Facing page: Rose 4. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor

▶ Following spread: Rose 6. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor





▲ Above: Rose 8. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor

▶ Facing page: Rose 16. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor





▲ Above: Rose 10. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor

◀ Facing page: Rose 9. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor

▶ Following spread: Rose 14. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor





Rose 17. Rollei X-Act 2 with Imacon digital back. © Ian Batchelor

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Kim CHRISTENSEN

Impressions

Commercial photographer Kim Christensen started his career in the late 1970s and professes to being 'more or less self taught with help from various photographers who I admired both here in NZ and Europe.'

In the 1980s he worked from several studios and then eventually from his own studio through the 90s in Ponsonby – this being what he refers to as his most successful period.

These were the halcyon pre-Photoshop days and Kim would shoot complex images with effects completed in camera, this was 'by far the most enjoyable time in a 35 year career in commercial and advertising photography.'

He travelled many times, mainly to Europe, even living a year in Paris, 'this period opened my eyes to the art world as I lived with a French girl who painted.' ▶



Canon 1DS MkII with 70-200mm f2.8 L lens. © Kim Christensen

'I have always liked the mood within the impressionist period. Consequently, I found myself shooting many double exposures, making hand made filters to get effects I liked, and utilising quite elaborate studio lighting. I have shot with everything from Pinhole cameras through to 5x4 sheet film.

I loved the film days as one could experiment with film types and lighting in an attempt to get the complete image without retouching. I guess in a way Photoshop, and then digital capture, led to the demise of a style I seemed to have.

Nowadays, of course I embrace the current technologies, I have always thought simply about images as – if it looks good, it is good – I never really got hung up on the rules as such.

Along with photography Kim has many other interests such as sailing, classic cars and motorbikes. 'I rode bikes since I was 15 years old and have always loved the freedom. Some of the new more compact cameras mean one can take small amounts of gear on a road trip, way more fun compared to the days of dragging roll film cameras around.

I have always like Gravure and have recently had a press constructed so getting to understand that process will be fun, I like the hands-on factor plus every image printed will be unique in some way.

I live 60km North of Auckland at Mahurangi West and love the harbour there, the sea is so grounding and I have always been around boats and water. I still travel to town to work out of a studio space I have a half share in with another Chilli member Stephen Roke. I find I don't do so much commercial work nowadays but I do shoot Stock pictures for income.' ■

TS

www.kcphotonz.com



5x4 pinhole camera with Polaroid Type 55 Pos/Neg film. © Kim Christensen



Canon 1DS MkII with 85mm f1.2 L lens. © Kim Christensen



Canon 1DS MkII with 70-200mm f2.8 L lens. © Kim Christensen





▲ *Canon 1DS MkII with Lensbaby. © Kim Christensen*

▶ *Facing page: Canon 1DS MkII with 24mm TSE lens. © Kim Christensen*

◀ *Previous spread: Canon 1DS MkII with Lensbaby. © Kim Christensen*





Canon 1DS MkII with 70-200mm f2.8 L lens. © Kim Christensen



Nikon F100 with 80-200mm f2.8 lens. Double exposure on Ektachrome P800 film. © Kim Christensen



Nikon F3T with 24mm f2.8 lens. Ektachrome P800 film. © Kim Christensen

“Future plans are really to find my way back into my more creative side so I plan a few projects for myself purely for enjoyment.”

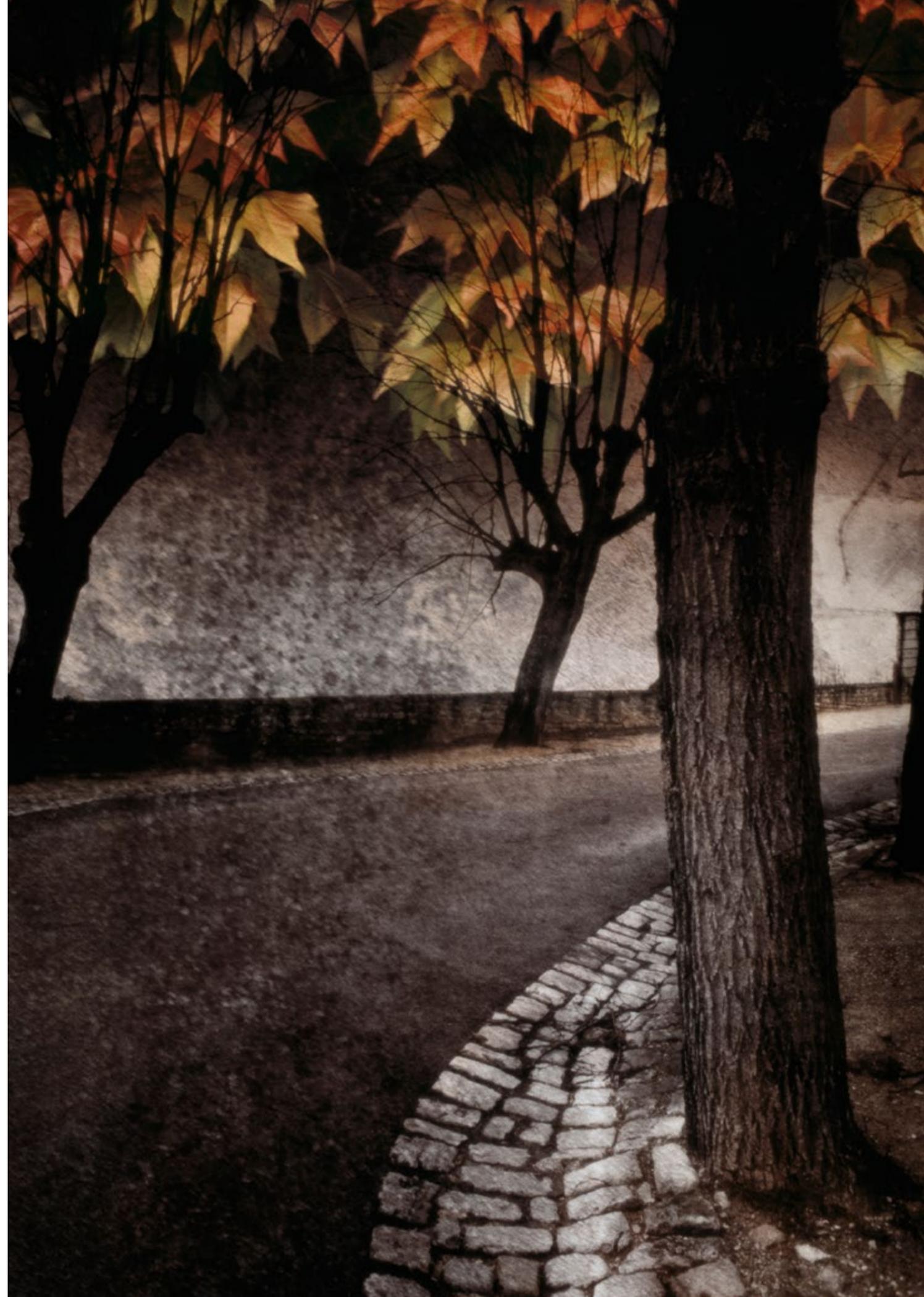
► *Following spread: Nikon F100 with 24mm f2.8 lens. Ektachrome 100VS film. © Kim Christensen*





Fujifilm X100. © Kim Christensen

► *Nikon F3T with 24mm f2.8 lens. Transparency sandwich with second image from Mamiya 645.
Both Ektachrome film. © Kim Christensen*





Nikon F3T with 24mm f2.8 lens. Ektachrome. Transparency sandwich of two images. © Kim Christensen



Nikon F3T with 24mm f2.8 lens. Ektachrome P800 film. Transparency sandwich of two images. © Kim Christensen

*“As a photographer, I have been to some amazing places
and met fascinating people along the way.”*



Nikon F3T with 24mm f2.8 lens. Ektachrome. © Kim Christensen

"I have always liked the mood within the impressionist period and found my self shooting many double exposures making hand made filters to get effects."



Vincent Laforet

Canon proudly invites you to experience Vincent Laforet

Don't miss your chance to see director and Pulitzer Prize winning photographer, Vincent Laforet in New Zealand. Known for his forward-thinking approach to image making and storytelling, he has been commissioned by just about every important international publication - including Vanity Fair, The New York Times Magazine, National Geographic, Sports Illustrated, Time, Newsweek and Life. Vincent is considered a pioneer both for his innovative tilt-shift & aerial photography and in the field of HD-capable DSLR cameras. In fact, his short film *Reverie* was the first 1080p video shot with a still camera and was seen more than 2 million times on the first week of its release in 2009.

Honoured with a Gold, Silver and a Bronze in the Titanium category at the Cannes Lions International Advertising Festival and recognised as one of the 100 Most Influential People in Photography, his talk and workshops are not to be missed.

To learn more about Vincent visit: www.laforetvisuals.com | blog.vincentlaforet.com

Cinema talk: Covering his progression as a filmmaker from *Reverie* to *Mobius*.

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Stephen ROKE

Remember who you are

Stephen Roke was born in West Auckland and has lived there for the best part of his life. He trained as a teacher but quickly realised after only 2 years into teaching that his heart really was in another place.

He was a late starter in photography, only becoming serious in his early 20s.

He recalls, 'In fact I think it was my 21st birthday when I received my first SLR camera, from memory it was a Canon.'

'It was in that same year that spare bedrooms and bathroom were converted to my own darkroom. I really just could not get enough of it, at that time every available moment was spent shooting, processing and printing. It was as if someone had turned on a light and I could see photographic opportunities, stories to be told all around me...

I became fixated about taking photographs, capturing moments to share with whoever wanted to look. The camera was with me always.

I read every photographic book and magazine I could get my hands on. There were too many ways I could go – it all sounded possible. So as soon as I was able, I got into a studio as an

assistant and soaked up everything I could. Any photography was good, I even spent weekends shooting weddings, which helped make up the shortfall in cash as a result of the assistant wage of \$50 a week.

After a couple of years I set up my own commercial studio – first in partnership with a couple of other photographers, and then on my own.

The move to digital for me, was perhaps a little slower than most. I needed to be convinced that there was no downside and that the quality of my files equalled or bettered the quality that I was getting from film. Commercially I was shooting everything from 35mm through to 10x8 inch sheet film. I started by buying the best scanner I could afford which converted my large format transparencies and negatives to a digital file. I certainly spent plenty of time learning the craft of working files up and the digital medium through Photoshop and other applications. It was not long before the high-end digital back provided a better file than I was getting by shooting on film and scanning.

The selection of the film type and processing was always such a big part of the decision-making when starting a new project. This was ▶



© Stephen Roke

possibly the hardest thing to adapt to in the digital world. I battle even now to complete my visual interpretation of a shot before this is delivered to my client. Whilst I'm fully aware of how retouching and postproduction intervention can change a file, I'm keen always to make a statement, my statement, about how I see this image.

I think it has taken me longer to get a sense of a personal vision than most. One of the constant battles of a commercial photographer is to balance your personal vision with the requirements of the project you are engaged in. And of course the digital revolution has changed that. It used to be that a briefing session with an art director was held over a large white A3 pad with felt tip in hand. It was often a collaborative process and certainly the shoot provided minimal opportunities to extend beyond the initial brief discussion. Now we will receive a digital composite, usually with a stock image in place showing exactly what the expectation is, and the result required. Breaking out of that mold can be difficult.

As a response to this, I purposely sought out opportunities to shoot personal projects, some of which have taken many years. Notably, there was a period of about 7 years when I spent almost every weekend over a three-month period travelling New Zealand shooting Rodeo. As much as anything, this provided visual push-ups and opportunities to use film and equipment not often used in my commercial studio work.

My techniques have evolved over my career as a photographer. There was a time when large clean soft light reigned supreme, providing the perfect light, shadow and reflection. I persist over verticals and horizontals and the perfect composition. This is certainly different for me now, lighting is often raw, harsh and natural. ▶



© Stephen Roke



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I will often tilt or intentionally blur parts of an image, or even the whole image, if I feel that somehow it will tell the story better or engage the viewer for longer. The challenge for me right now, is to not make my shots too obvious. So when a viewer looks at the photo, they have to process it a little and think about it, and hopefully this will bring them back to it again.

I understand now that photography is my medium for expressing my ideas. It used to be that I was happy enough to just make a pretty picture! I now realise that, like many other art forms, photography should raise questions and challenge, not just create feelings of joy at something pretty to look at.

There have certainly been many people whose work I truly admire and perhaps in some way they have influenced the way I shoot. Irving Penn, Richard Avedon, Albert Watson, David Bailey, Walker Evans and Diane Arbus were some of the first. More recently, I respond more to the likes of Joel Sternfield, Stephen Shore, William Eggleston, Bill Owens, Alex Soth, Keith Carter, Denny Lyons and Robert Frank. I also admire Thomas Struth whose book *Still* is one of the best around, as is Larry Towell's *World From My Front Porch*.

But more and more I am finding that influences are more inspirations and come from all over the internet through the wealth of blogs and sites out there. Our resource for inspiration is as big as the internet itself, not only within the photography world, but across all art forms. There is no better time to be a photographer.'



© Stephen Roke



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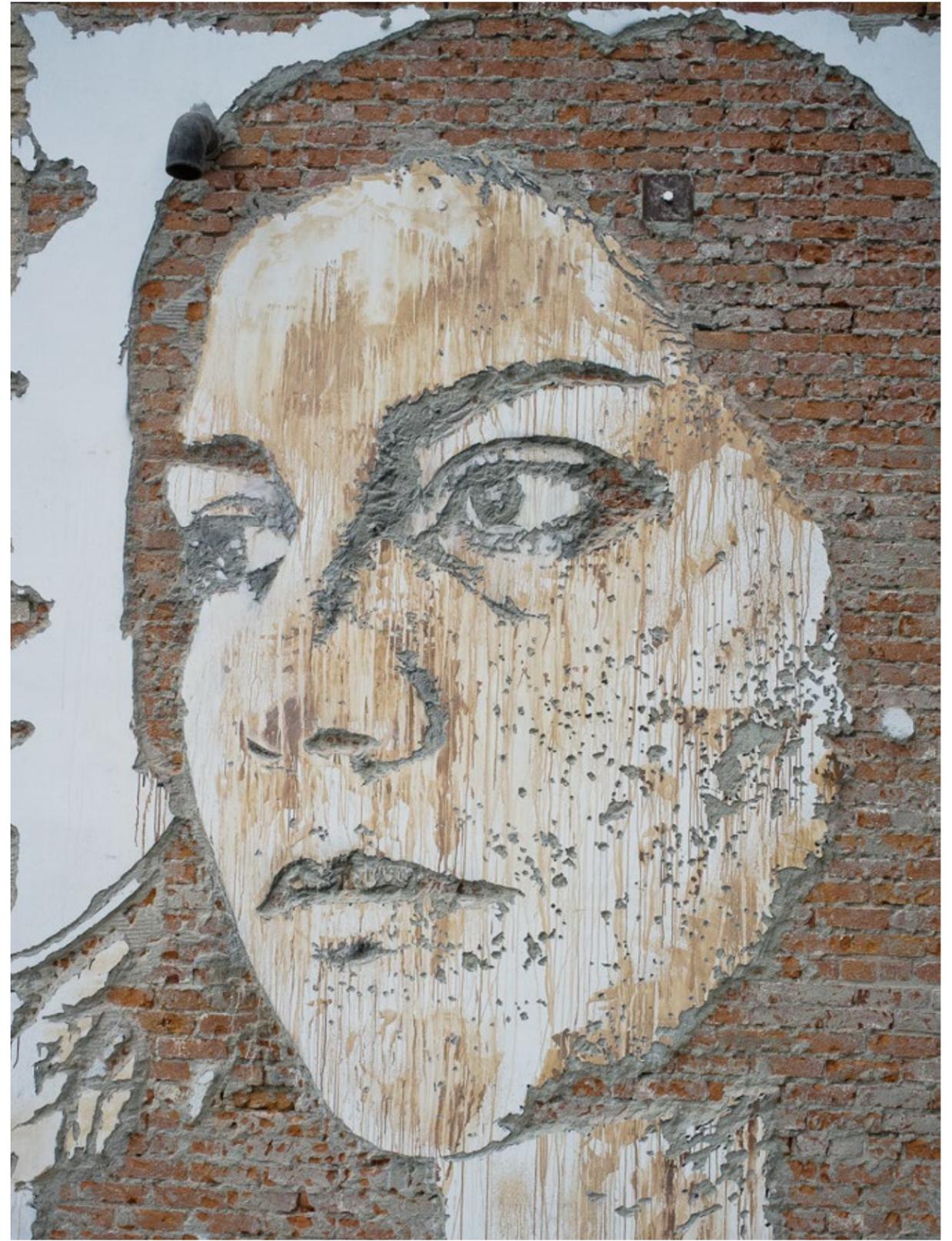
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Remember who you are:

'The inspiration for this series originated on a recent trip I made to Los Angeles. I was working on a print campaign. I had a few days spare and had the opportunity to wander around West Hollywood. I was struck by just how unreal life is at times. The extremes of poverty and wealth were never more apparent to me. The town really is full to the brim with unreality. At every turn the message was apparent that your life was not perfect, but could be made better with the purchase of a product or service.

In this work I am just attempting to make some sense of the chaotic, consumer centric world I find myself in. This world reveres the likes of Jesus, Santa and Elvis amongst others. Trying to live our life despite this onslaught is a challenge – hence the title, Remember who you are.

Ultimately I understand and accept that people will take what they take from any image series – hopefully there is enough here to at least provoke a few questions.' ■

TS

www.stephenroke.com



© Stephen Roke

Murray SAVIDAN

Brief encounter

Prior to becoming a photographer, Murray Savidan was a bass guitarist in a 1960s rock band. He formed the band with a school friend when he was 14 years old and over the next 7 years was as dedicated to music as he would later become to photography. His band, The Bluestars, was the first New Zealand group to have a record released in England with 'Please Be A Little Kind', a song that Murray wrote when he was 18 years old. One of their later releases, 'Social End Product', has currently scored more than 23,000 hits on YouTube.

On his 20th birthday he was given a camera. That was it. Three weeks before their American manager was due to take the band to fame and fortune in Sydney he quit and got a job in a photography studio.

His advertising photography career took him to London, Madrid, Sydney, Auckland and after winning the Axis Craft Award in 1986, to Silverscreen Productions as a director of television commercials.

Murray set up Rolling Films in 1990 with producer and friend Tim Coddington and ▶



Boy with his toy, Nungwi, Zanzibar. Canon 5D MkII with 24-105mm f4 L lens. © Murray Savidan

over the following 7 years established his name as a film director, working on national and international campaigns.

These commercials won many local and international awards and include the classic Mainland Cheese '4 Seasons' and Cannes Lion winner for Pepcid AC, a product that relieves stomach acid pain. 'For this we constructed a replica of some Rotorua mud pools out near Muriwai beach. It was so realistic that a passing bus filled with Japanese tourists stopped and started taking photographs!'

He then joined the Sydney Film Company from where he worked as a director in Australia and Asia.

In 2001 his book, 'Out There, Portraits of the Hero Parade' with text by Witi Ihimaera, was published. Murray now works on several of his own projects including continuing developing his passion for photography.

He is also completing a film script with his friend and former fellow band member, John Harris, based loosely on some of the experiences and people he encountered in his days as a rock musician.

The **Brief encounter** series featured here was shot over the last three years.

'I have always been interested in street photography. Invariably shooting these photographs involves an encounter lasting no more than perhaps 5 seconds.

Take for example the shot of the Vietnamese schoolgirls. They were sitting at a table behind a fence. I did not see them until I came to a gap in it. I lifted my camera and gestured "Can I take a photo?" They reacted. I framed the shot, snapped the shutter, thanked them and moved on. No more than 3 or 4 seconds. But that brief encounter gave me a buzz that is still with me. That's what it's all about.' ■



Zanzibar Fishermen. Fujifilm X100. © Murray Savidan

TS

www.chewthechilli.com

► Following spread: Barber's Seat, Zanzibar. Fujifilm X100. © Murray Savidan





Man selling Virgin Mary statues. Canon 5D MkII with 24-105mm f4 L lens. © Murray Savidan



Man and snake, Madagascar. Canon 5D MkII with 24-105mm f4 L lens. © Murray Savidan



School girls, Hue, Vietnam. Leica D-Lux 4. © Murray Savidan

"I lifted my camera and gestured 'Can I take a photo?' They reacted. I framed the shot, snapped the shutter, thanked them and moved on. No more than 3 or 4 seconds. But that brief encounter gave me a buzz that is still with me. That's what it's all about."

► Facing page, top right: Man with Glasses, Antananarivo, Madagascar. Fujifilm X100.
© Murray Savidan

► Facing page, bottom right: On the train to Hue, Vietnam. Leica D-Lux 4.
© Murray Savidan





Old man in doorway, Hue, Vietnam. Leica D-Lux 4. © Murray Savidan

"I have always been interested in street photography. Invariably shooting these photographs involves an encounter lasting no more than perhaps 5 seconds."



Girls on Zanzibar Beach. Canon 5D MkII with 24-105mm f4 L lens. © Murray Savidan



► Facing Page, top right: Girl in hammock on the Perfume River, Hue, Vietnam. Leica D-Lux 4.
© Murray Savidan

► Facing page, bottom right: Mother and daughters on motor scooter, Vietnam. Leica D-Lux 4.
© Murray Savidan





Two waiters, Salamanca, Spain. Canon 5D with 28-135mm lens. © Murray Savidan

Photographic conventions offer multiple benefits.

Photographic conventions are an excellent opportunity for professional and established photographers to put something back into the industry. They also allow anyone with an interest in photography to network and learn from these professionals.

The next Photographic Society of New Zealand's (PSNZ) convention – the Southern Regional Convention – will be hosted by the Ashburton Photographic Society from Friday, 12 to Sunday, 14 October at the Tinwald Hall, Ashburton, and this will definitely provide an abundance of opportunities for all levels of photographers.

An excellent line up of professional photographers are confirmed for the weekend, covering a wide array of photography related topics. As well as presentations, field trips are planned for Saturday and Sunday. Both trips will be to unique destinations within the Ashburton area, offering photographers excellent opportunities to explore all genres of photography – from macro to landscape, from people to architecture, from agriculture to vintage machinery and artefacts.

Keynote speaker is Allan Dick, photographer and editor of NZ Today. With over 40 years of publishing experience, Allan will recount his stories of many colourful explorations through the length and breadth of New Zealand which he has undertaken to fill the pages of one of New Zealand's 'real' magazines.

Specifically, he says he'll share his thoughts on the importance of photography in conjunction

with publishing, and what he 'looks for in a photograph' and how he goes about making it. Allan boasts a colourful career in the media, including radio talkback host, writer and publisher and says he has been interested in photography all his life.

Staying with the outdoors, Roland Dale of Tramping Fiordland will give a talk on a trip he recently undertook in Fiordland, accessible only by boat, from the head of the Big River to Lake Halapoua earlier this year, which will be accompanied by some spectacular photography.

Local photographer Greg Burns is a forensic photographer who worked for the New Zealand Police following the Christchurch earthquake. He also contributed to the book 'Christchurch Beyond the Cordon – 22.2'. Greg will share his experiences of forensic photography.

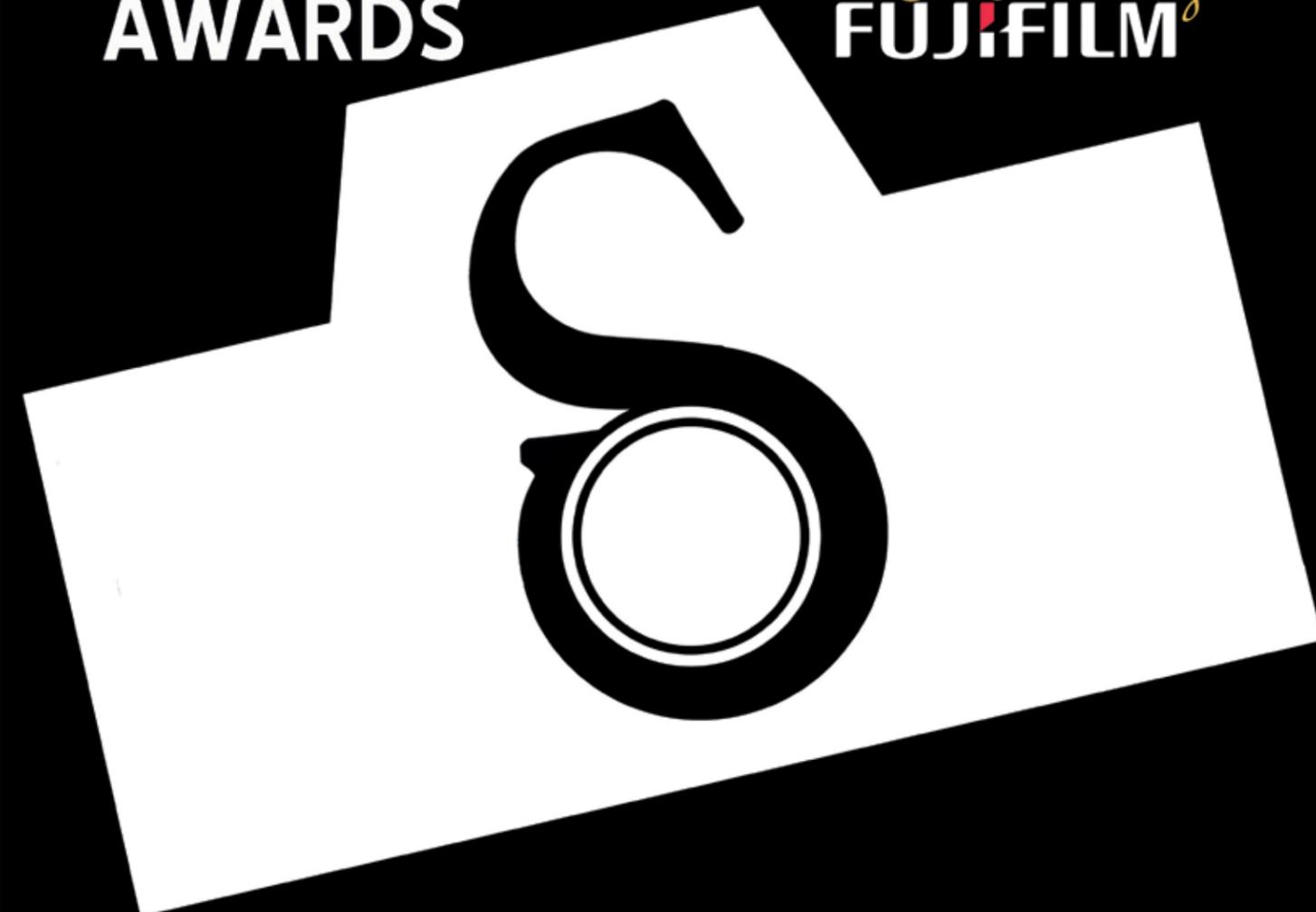
Anyone interested in photography can attend the convention – you don't have to be a PSNZ member. A Salon is held in conjunction with the convention. It includes the Regional Interclub Competition as well as the salon for individual entries. To enter the latter it is generally a requirement that you have registered to attend the convention.

For full details about the convention and to download a registration form go to the Ashburton Photographic Club's dedicated website or on the PSNZ website.

Moira Blincoe
PSNZ Councillor for Communications

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Knowing the hole...

Theodore Levitt was an economist and Professor at Harvard Business School, as well as Editor at Harvard Business Review. His ability to communicate the universal 'truths' on business and marketing are legendary. Perhaps the most quoted one-liner is what we, as photographers, need to have writ large on our wall:

"People don't want to buy a quarter-inch drill, they want a quarter-inch hole."

How often are we blinded to what we have got, and fail to match that to what a client really needs?

Are we listening?

Are we anticipating future implications?

Is a better, grander opportunity emerging?

Often we hear that buggy whip manufacturers were made redundant by the age of the automobile – and they were. We hear this applied to a lot of other auxiliary sectors as industries they depend on enter a sunset phase.

Levitt had a view on this too... 'If a buggy whip manufacturer in 1910 defined it's business as the transportation starter business, they might have been able to make the creative leap nec-

essary to move into the automobile business when technological change demanded it.'

It was very much a case of how you define your business purpose, where your place really is, in the widest possible environment.

Almost daily, I hear photographers muttering about how changes in their clients – be they magazines, agencies, corporates or consumers; have seriously effected their billings, limited what they buy, compelled them to move from big studios... even retrench!

In the last issue of *f11* I touched on the impact of photo libraries/picture agencies masking photographer recognition. That too has an upside as a market opportunity, if you define what you shoot and contribute, and control all your costs to take an acceptable profit.

Also, that you are prepared to have your work unrecognised, that you waive all other rights for it to be tampered with, reconstituted, even recognised as part of someone else's creative work?

But then, it may be OK if it places bread on your table.

As you know, many cinemas no longer use film for projection, soon there will be no traditional

film reels available from movie distributors. This year, many of those already with digital projection capabilities will be upgrading for the higher digital frame rates required for the coming blockbuster releases.

The implications from this are huge, as motion picture film capture has declined, and this will have far reaching consequences. Particularly for firms such as Kodak, where motion picture release film stock has always been a profitable, sustaining product when all else was declining.

Now the game is almost over, and with that massive decline we must wonder at the sustainability of the rest of the film coating plant and the ability to profitably manufacture the remaining lines of film products.

For the most part, photographers left that scene a while ago. They became part of a new scene.

Advertisers embraced the opportunity that the digital cinema now delivers – highly customised targeting of consumers via cinema advertising. Short scheduling deadlines, low production costs, high creative and quality values.

The ability to advertise hip replacements to the 11am 'Marigold' senior audience and a late night dance club to the 8pm courting couples session.

With that growth comes a huge need for targeted content and with that comes opportunity for photographers to create niche advertising content in collaboration with agencies, directors and producers, even cinema chains.

This is the way the whole buggy whip story should have ended.

MS

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We will announce the winner in our September issue, so good luck Nikon people!

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EOFY has been and gone and as we settle into the latter half of 2012 (seriously, where has the year gone) we have a few events and competitions coming up that all ACMP members can get involved in. Some of them are: The ACMP Student of the Year Awards; ACMP Girls on Film events in September in both Sydney and Melbourne; and ACMP Trampoline meetings in Queensland and Canberra.

The ACMP 'Retouch-Off' is also scheduled for this half of the year. The 'Retouch-Off' will be in an arena style setup where each round the competitors will be asked to complete a series of retouching moves and the fastest competitor to finish within a time limit will move to the next round.

In addition, The ACMP Student Card Support Fund is now in circulation. This support fund is for students who are involved in a photography course across Australia who need assistance with completing end of year folios/assignments. Selection criteria will be via lectures and course administrators and there will be ten funds available. Thank you to the sponsors that we have on board; Nulab, Borge's Imaging and The Edge.

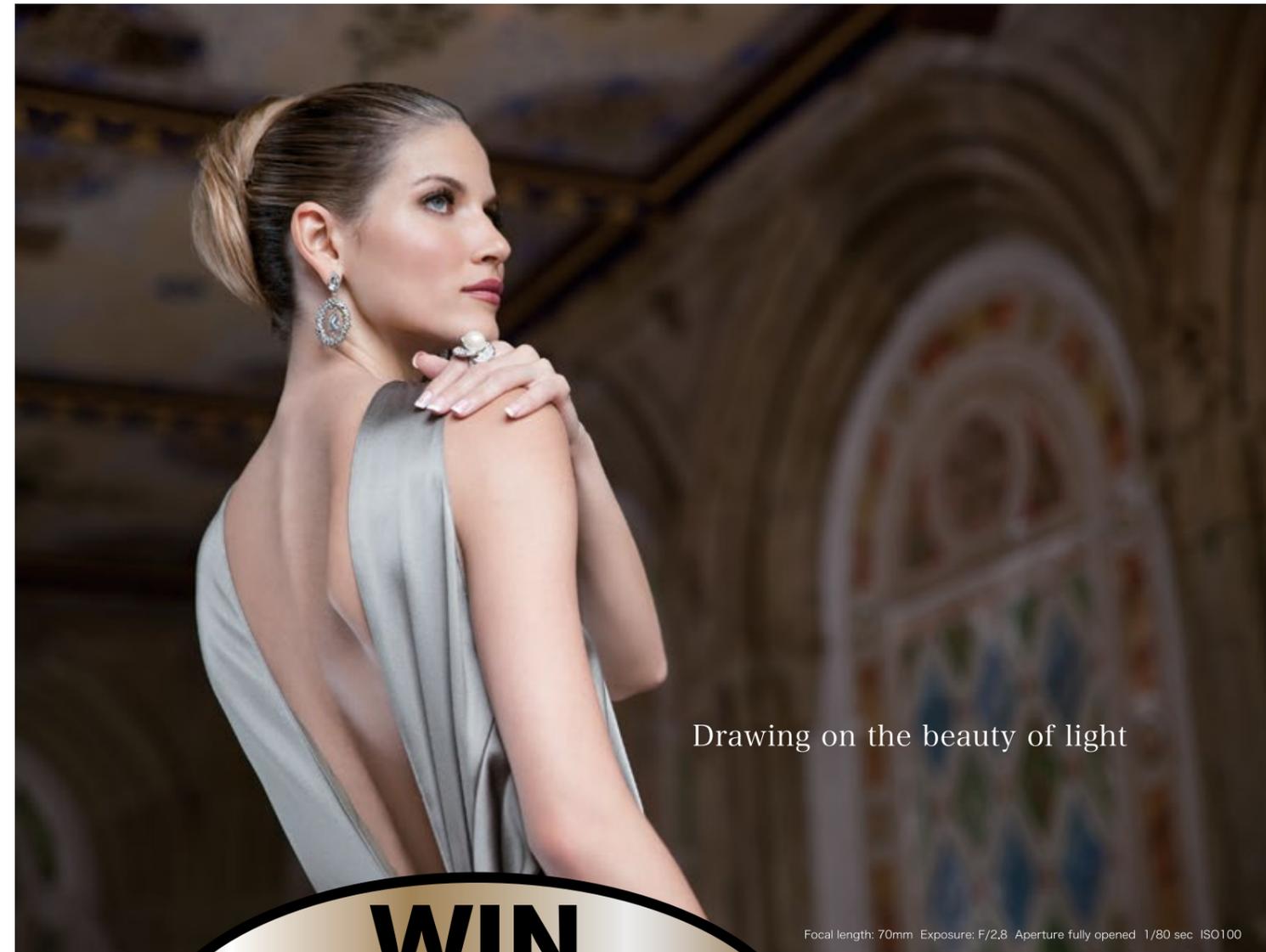
On another note; recently the ACMP was asked to submit to the 'Enquiry into IT Pricing' by the House of Representatives Committee. This report has been submitted to the committee who will be looking into: Whether a difference in prices exists between IT hardware and software products, including computer games

and consoles, e-books and music and videos sold in Australia over the internet or in retail outlets as compared to markets in the US, UK and economies in the Asia-Pacific. The enquiry seeks to establish what those differences might make for Australian businesses, governments and households and determine what actions might be taken to help address any differences that operate to the disadvantage to Australian consumers. Many thanks to Mark Arundel who was instrumental in writing the submission on behalf of the ACMP. The enquiry website and our submission can be seen [here](#).

Well that's it for now folks. Be sure to stay in touch via our website and Facebook Pages and if you still fancy an ACMP/Manfrotto courier bag, these are available for purchase via the events section on the ACMP website.

Enjoy the freshness of Spring.

Lisa Saad
ACMP President



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A Different Kind Of Digital Divide



After its October 2011 official launch, Canon's EOS-1D X digital SLR flagship was nowhere to be seen for almost ten months. No images and footage from the new camera were released, and during this unusually long delay, rumors arose about production issues with batteries, accessories and the autofocus sensor as well as logistical problems related to the post-tsunami 'chaos' in Japan.

Surprisingly, Nikon launched and started selling the remarkable D4 – its answer to Canon's 1DX – a full six months before Canon. But rumours are just that and, while Canon kept mum about the reasons behind the delay, the Japanese giant was hyperactive on the digital cinema front. In less than a year, Canon introduced an array of world-class lenses targeting moving image professionals as well as releasing 3 glitzy digital cinema cameras: EOS-1D C, EOS C300 and EOS C500.

Ten months after my first experience with a pre-production 1DX, I'm now in possession of two production models. Having used the 1DX, as well as all EOS-1 series cameras since 2003, I can confidently say that the 1DX' revamped

and highly flexible auto-focus system, as well as the beautiful images it produces at all but the top two ISO sensitivities deserve the highest acclaim. At this rarefied level of sophistication and performance, the EOS 1D-X' only match is Nikon's impressive, and somewhat cheaper, D4. But all of this auto-focus prowess is of limited interest to filmmakers. Where does this leave the 1DX with regards to digital video? The hard reality is that, despite the advancements on many fronts such as the massively improved light gathering capability of the 1DX' sensor thanks to gapless micro lenses, the unmatched auto-focus performance driven by a unique RGB sensor and its associated Digic 4 processor, despite the use of two digital signal processors (Digic 5) which, among other things, obliterate digital noise in stills and moving images captured at high sensitivities; despite all of this, the 1DX is still intentionally technologically held back – some will say crippled – in order to help propel the superb Cinema EOS line as THE range of products to consider if your interest lies in making films digitally. This may be interpreted as a harsh or misguided opinion, but bear with me. ▶



In order to capitalise on the fast-growing market that is digital cinematography, established manufacturers will continue to attempt to differentiate professional product lines from their less evolved and lower priced models, but, what differentiates pro from enthusiast/semi-pro is mostly artificial. To illustrate my point, I will continue to use the 1DX as a reference. What is abundantly clear with the 1DX is Canon's desire to clearly differentiate between it's new Cinema EOS line and its world-class series of stills cameras. But this differentiation is not because of a massive difference in features.

Simply put, a 1DX is practically the same camera as the EOS-1D C, a 4K camera with a much higher price tag (about \$15,000 USD). There are relatively minor differences between the two cameras, which, when analysed, are at the heart of a "digital divide" of a different kind.

It is one wanted by camera manufacturers, as it is used as a justification to apply a higher price tag on products which are marketed to a professional market – even when there aren't multiple thousands of dollars worth of hardware differences between two lines of products. Again, such strategy is by no means a Canon only thing.

The irony of it all is that, while digital SLRs have initiated a revolution by empowering the storyteller next door, taking it one step further can only be done at great expense even when hardware differences are not as massive as we are led to believe. A case in point is the very popular Magic Lantern firmware hack for the 5D Mark II camera which enables a slew of features which were disabled and hidden from the user by default.

This begs the question: will there be a firmware hack to enable the 1DX to enable log gamma and 4K? (The two main differences between the 1DX and the 1D C.) After all, both cameras sample at 4:2:2 over 8bit and employ the h.264 codec. Whether such codec eventuates isn't the point. One side effect of the manufactured digital divide mentioned earlier is that it leaves room for smaller companies to introduce innovative products which target professionals which do not have the will or power to honour the marketing the strategy of camera giants like Canon, Sony and others.

Let's take the example of Blackmagic's \$3000 USD Digital Cinema Camera. While not a 4K camera – the usefulness of which, at this point in the evolution of digital cinema, is debatable – this product offers a vast majority of features present in digital cinema cameras

priced at several dozens of thousands of dollars, including raw, flexible lens mount, SSD recording and a dynamic range allowing all manner of colour grading.

In the end, the digital differentiation introduced by large camera makers also creates another type of divide, one exploited by smaller technology companies willing to exploit advances in manufacturing and sensor technologies to introduce products which will exist at a price point many film makers will find more bearable. In these days of financial strife, this is essential.

I leave you with two articles which are sure to be food for thought. They're also topical, as they revolve around the opinions of filmmaker Christopher Nolan, director of *The Dark Knight Rises*, the latest Batman franchise now at a cinema near you.

The first article is from *The Hollywood Reporter* and the second is a counterpoint by Nadia Sandhu of *Entertainment Maven*. ■

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**BUT WAIT –
THERE'S MORE...**



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Each issue of *f11* Magazine contains dozens of hotlinks, all expanding on our content and offering an enhanced readership experience.

There are links to online content such as videos, and to websites expanding on the ideas on offer here. Passing your cursor over the link usually highlights it.

Anywhere you see an image of a computer screen contains a link, usually to video content.

There are links highlighted grey within articles which may provide further explanation or take you to a photographer's website.

All advertisements link to the appropriate website so you can learn more about the products you're interested in.

Finally, there are email links to many of our contributors so you can engage with us.

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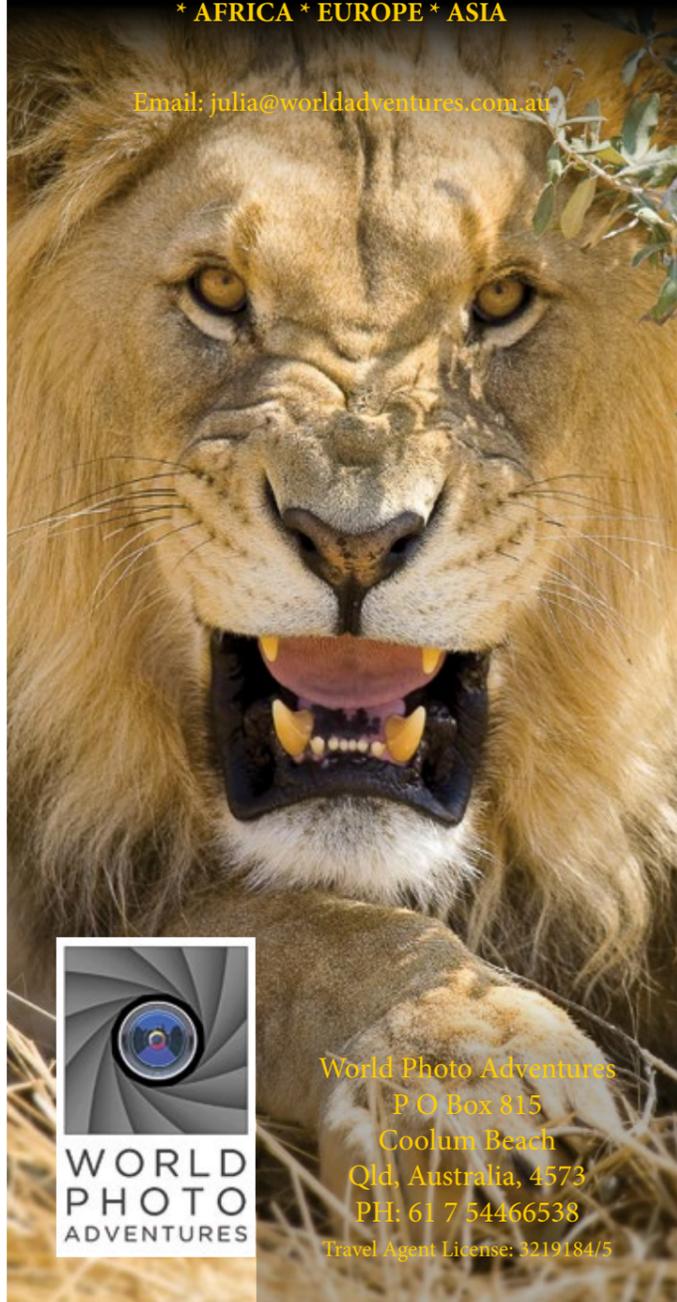
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The business of photography

Spreading the word

You must consider your photography career from the business aspect as much as the photography. I began this series encouraging you to keep your passion alive by embracing a life as a passionate amateur. If you insist on making a living from photography, I've covered how to price, how to differentiate and more. Make sure you check out the previous columns once you've enjoyed this one, if you're serious about a long career as a photographer.

It's one thing to work on your strategy, your branding and your marketing, but that's all for nought if you don't represent yourself effectively.

Documentation is absolutely crucial to set yourself apart from the crowd of playprofessionals and weekend warriors.

Start by creating your own email signature. It's incredibly simple to do in html but as with all things like this, I'm amazed how rare it is. There are tons of guides online how to do this, but if you use Mac Mail, here's a good one:

<http://willans.net/blog/create-an-html-email-signature-for-mac-mail/>

You might even want to call up a few graphic designers to see if they'll do some work for you in return for some images. It's called working

for 'contra' and although often seen as being as damaging as working for free, in some cases where you can exchange a tangible mutual benefit, it has its place. Make sure you estimate the value of your work and send them a zero rated invoice, which I covered in a previous column. A photo credit in a magazine, for example, is of no benefit to you whatsoever, but four hours of skilled graphic design is.

Next, build yourself a letterhead. I did mine in the popular "Word" editor, but any will do. Ridiculously easy. This will head up your estimates and invoices.

You're on a roll now. So go ahead and create yourself an estimate template. Be sure to call it an 'estimate' and not a 'quote'. There's an important difference; an estimate is a movable feast whereas a quote is too easily seen as a line in the sand. You'll soon find once you're shooting that clients change things once the shoot is underway... An estimate protects you from having to stick to your initial cost forecast.

I always include the standard Terms and Conditions that my national professional photography body makes available to photographers. Most national associations give them away, as it benefits the whole industry. ▶

UK Terms and Conditions:

<http://home.the-aop.org/Downloads>

US Terms and Conditions:

<http://www.editorialphoto.com/resources/>

Sometimes you have to join. Believe me, it's ALWAYS worth joining your national professional association.

When you're working on the assignment, it's common for the brief to change.

"I can certainly do that, but it will affect the estimate I sent you." Learn to say it. Say it in front of a mirror. Practise. Say it like you know they know, but you're saying it anyway... Never in a defensive or challenging tone of voice.

It's no different to what you'd hear from your plumber, electrician and mechanic if you asked them to do some extra work for you. If your client is exceptional, you may choose not use this essential script, but your default should be that it rolls off your tongue any time you're asked for something not covered in your original estimate.

Once your work is done, my invoices are simply my estimate amended to take into account the work done, along with any extra tasks and line items that weren't included in the original estimate.

Remember to effectively represent yourself when you deliver your work too. Do your clients get a CD or DVD? Avery is a stationery company that make great labels; part number L7676. Delivering on a hard drive? Find a label that fits and print your logo, date, contact details and job reference on the HDD.

I spent a couple of minutes building a standard CD/DVD label template that I write on. I love the way my clients comment on how professional my delivery media looks and I'm staggered that something this easy is so often ignored by my competition.

How about delivering on a USB stick? Search online to find a company that can print them with your logo, although I prefer DVDs as they can't be overwritten.

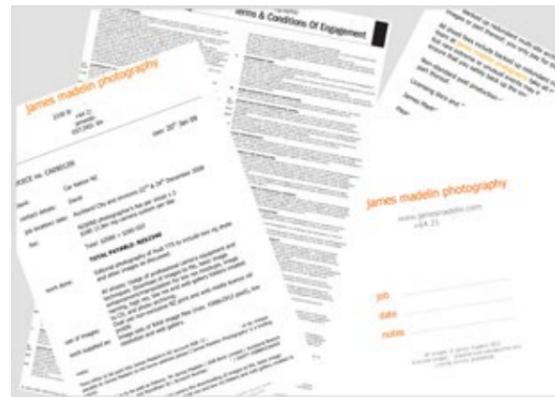
Last, but not least, is your internal documentation to make sure you cover everything you need to before estimating and to maximize your revenue. We'll cover that next time. ■

James Madelin

Want to send me some feedback?

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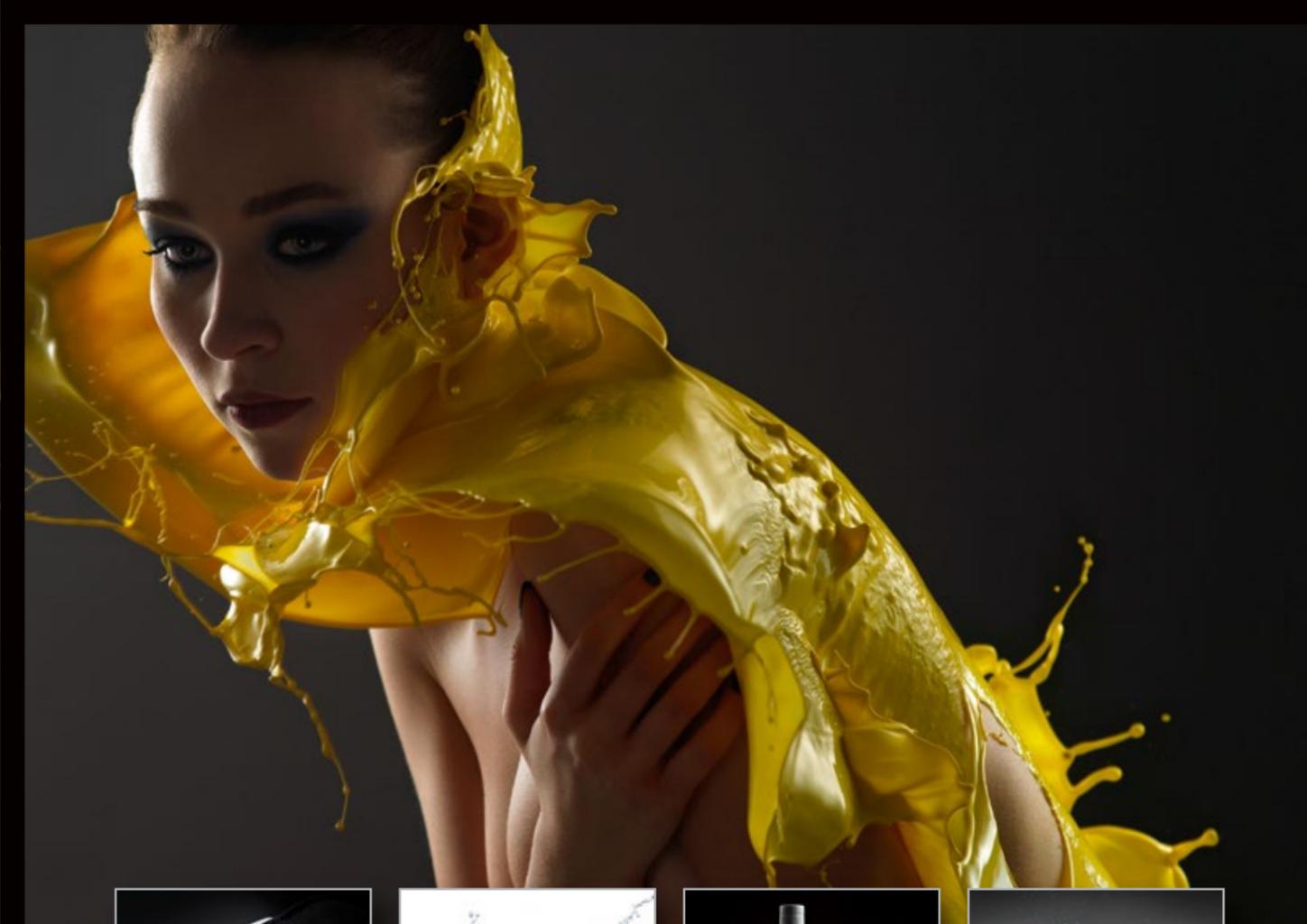
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2012 Infocus Conference and Epson/NZIPP Iris Professional Photography Awards

It's now less than two months until New Zealand's largest annual professional photography event, Infocus, gets underway. The event incorporates the Epson/NZIPP Iris Professional Photography Awards, a two day conference packed with speakers on a wide range of subjects of interest to working photographers, an industry trade show with gear and representatives from the major brands and suppliers, plus numerous social and networking opportunities.

This year, the event will be held in Christchurch from 20-25 September at Chateau on the Park. The venue has been fully refurbished following the earthquakes and is conveniently located in Riccarton overlooking Hagley Park (the CBD is on the other side of the park). There are plenty of accommodation options nearby as well as many bars, restaurants and shopping opportunities.

The schedule is:

Thursday 20 – Saturday 22 September:
Epson/NZIPP Iris Professional Photography Awards – Open forum judging, public viewing is welcome

Saturday 22 September:
Trade Show – Public open day

Sunday 23 – Monday 24 September:
Infocus Conference and Trade Show

Monday 24 September: Gala Awards Dinner

Tuesday 25 September: Masterclasses

Throughout the event the award winning images will be on public display.

For New Zealand professional photographers, this is the premier local photographic competition. One talented, lucky photographer will leave with the distinction of Epson/NZIPP Professional Photographer of the Year, others will be category winners, all winners of awards can use their individual success very effectively within their own marketing.

This year's Infocus conference features a wide range of speakers covering a variety of topics of interest to commercial, portrait and wedding photographers. Topics are varied and include digital asset management, business advice, how to sell, lighting techniques and more.

Presenters include Australians Marcus Bell, Peter Eastway, Peter Coulson and Steve Saporito – 'the portrait studio doctor'. Home grown presenters include multi-award-winner Esther Bunning and wedding photography husband and wife team Isaac and Amber de Reus.

If you are travelling to Christchurch for the event it is recommended that you book early as the city is pumping, the rebuild is well underway and hotel and motel rooms are in demand. Don't be scared of earthquakes, Christchurch is probably the safest city in New Zealand right now. As the locals say, 'If it hasn't already fallen down, it won't now!'

Full information including the speaker lineup, and detail about entering the awards is available now at www.nzipp.org.nz.

INFOCUS 2012

CHRISTCHURCH



TOP LEFT, ABOVE LEFT Images by Peter Eastway © TOP RIGHT, ABOVE, ABOVE RIGHT Images by Marcus Bell ©

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20-22 SEPTEMBER

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Entry is open to all professional photographers, with judging held in an open forum over three days.

Public Open Day

22 SEPTEMBER

Judging for the Iris Awards is held in an open forum, to educate, inspire and inform. Award winning photographs from the previous two days judging will be on display.

An Industry Exhibition, with leading photographic suppliers all in the one room, it is the perfect opportunity to see new products and services.

This is a unique opportunity, to view judging, award winning images and an industry exhibition all under the one roof.

Infocus Conference

23-24 SEPTEMBER

The premier professional photography conference, which includes two days of international and local speakers, industry exhibition, practical workshops, Iris Awards gallery, social functions, Masterclass and Gala Awards dinner.

INFOCUS 2012 VENUE

The Chateau on the Park
189 Deans Avenue
Riccarton, Christchurch

The Essentials

Time To Get One-Eyed About Your Photography

This month's tale is about optic. No it's not a typo, I mean committing to a single optic for a refreshing change in your outlook.

It doesn't matter what that optic is of course, as long as it's just the one. Depending on whether you're wide-angular or telephotoid by birth or upbringing the choice could be anything from a 6mm fish-eye to a 1000mm mirror lens.

This all started with the recent purchase of Fujifilm's superb X100. I was the last of my close peers to obtain one of these puppies, putting it off time and time again in favour of more "core" equipment purchases. When it got to the point where even the publisher of this fine publication had got his grubby mitts on one I knew it was time to act, or never board the "cool bus" again.

I won't go into details on this fine piece of equipment here, other than to say that the optic that it comes with – a fast 35mm equivalent lens – is NOT interchangeable. That's right you can't change it! Reach for the medication and start the breathing exercises, the world is not going to end, I'm just going to have to work a little bit harder to get the shot.

I spend a lot of my time selecting the right lens for every situation, long for shallow depth of field and tight cropping, wide for creating space and front to back sharpness, macro for er, macro, almost always with a good dollop of client input. Some six or seven lenses are in regular use, not including the specialist optics I rent from time to time. Suddenly having only the one viewpoint makes a very refreshing change – or shock, depending on whether your view on the glass is half full, or half empty.

Once resigned to this fact and invigorated by the freedom from choice, one tends to quickly find ways to make the single perspective work. Free from visuals and client expectations, with care my humble 35mm can take an awful lot of different pictures. From modest wide angle landscape and architectural views to portraits and yes even macro, the sky is the limit and your creative and problem solving skills quickly and quietly come into play in a very good way. And they get a good sharpening in the process. Walking around your subject, experimenting with high and low angles, finding angles and details you may otherwise have overlooked - it really is great fun, and that's when we learn



best, when we're enjoying the class.

If your choice is more extreme, either way, then things get a bit more interesting, but it's just as much fun discovering what's possible. Of course you must leave all other glass behind, or old habits may kick in and that'd feel like reaching for a cigarette after twenty years of abstinence wouldn't it?

Having had a taste I intend to practice what I preach (at least until I completely wear the X100 out) on a regular basis and who knows it might even have a positive effect on my commissioned work.

So why not go out there and try it, just once, with whatever camera lens combination you have to hand and I'm ninety nine percent sure you'll be better for it.

If not then feel free to let me know...

GB
(aka Buzzard)

gary@f11magazine.com



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- Khalil Gibran



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- Martin Read

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Working well with others

It's always been important for photographers to have good self discipline, and a broad base of knowledge of the other disciplines surrounding their profession, never more so than it is today. Ideally, you'll develop a quality understanding of the work of those downstream of you in the production process – stylists, hair and makeup artists, assistants, location scouts – as well as upstream in the form of agency creatives, copywriters, print and web designers, printers, production houses and the like.

Understanding processes peripheral to your own, enhances your ability to contribute more to the creative partnerships which deliver value to your clients. The best photographers operate from a really broad base of knowledge of these surrounding disciplines and this shows in their ability to anticipate the way their images will be used and to provide a range of options around layout and design.

Those working with advertising agencies, design consultancies and large corporates need to understand the broad principles of brand management in order to be sympathetic to what drives the people commissioning their services on behalf of a client they may never meet.

In addition to marketing the company, product or service, the concept of brand guardianship needs to be understood in order to produce appropriate imagery. In particular, there will be protocols surrounding brand identity and brand values and these are often accompanied by highly detailed rules and regulations around how a brand is portrayed.

With a new client or agency relationship, this depth of understanding allows you to ask the hard questions before the shoot that will greatly enhance your opportunity to get this right first time. There may be rules governing the type and colour of props, or even the lighting style most appropriate for the portrayal of a brand. Ask, and ask again.

Being sensitive to design disciplines is also essential and there is a case to be made for doing research into current campaigns, and viewing recent marketing collateral such as brochures and websites the designer you're working with has been involved in.

Ensure that you understand all of the potential applications for the images you're charged with producing. Not only does this ensure that you nail every requirement with a selection of solutions, but it also allows you to get it right around any licensing issues or usage terms involved.

While these disciplines will make you look good in large business environments, they'll absolutely save your bacon in small business environments where the people paying your bill have scant understanding of your process, and little concept of what other creatives do. In this scenario, your knowledge places you in the role of trusted adviser and you'll very likely be the one introducing your client to the professional network you've developed so assiduously.

We're all small cogs in a much bigger creative engine, and it pays to mesh smoothly in the interests of professional longevity, harmony and referral.

TS

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