

ISSUE 17 | DEC/JAN 2013



for PHOTOGRAPHERS
AND AFICIONADOS

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New master

TESSA CHRISP
Working at home

STEVEN FRIEDMAN
The chaos of nature

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Welcome to *f11* Magazine

Welcome to issue 17, our last for 2012 and our first for 2013!

The *f11* team takes a well deserved break over what we hope will be a long, hot antipodean summer. We dream of sand between our toes and cool drinks in our hands, over indulgence and catching up on our reading lists, maybe even capturing a few images purely for the love of it, for our most discerning clients, ourselves. Here's what we have in store for you in this issue:

New Zealand photographer Tessa Chrisp shoots for quality lifestyle magazines. Her deft touch, and intuitive approach, make for images which eloquently communicate a sense of place as she explores the personal spaces of her subjects, and their wider environments.

Steven Friedman is a Canadian landscape photographer, delighting in the natural world and carefully applying the principles and discipline of medium format and panoramic photography to that process. Steven's images hang in corporations across North America.

Our cover was shot by Bill Gekas from Melbourne Australia. A latter day student of the old masters of painting, Bill photographs his young daughter in their style, adopting their use of light and composition. The images are compelling, yet curious, surprising but familiar.

Sadly, we have a couple of farewells to make in this issue. Our regular correspondents Karim Sahai and James Madelin have been with us from our very first issue in July 2011. Both have contributed wonderful insights from their respective areas of expertise. My personal and sincere thanks to the pair of you.

Finally, we have a new subscription prize promotion in place for this issue, offering the chance for one lucky subscriber to win the new D-Lux 6 camera from Leica! See page 121 or our website for full details.

I hope you enjoy this issue of *f11*, and we'll be back on 1 February 2013 with issue 18.

The *f11* team joins me in wishing you happy holidays, the compliments of the season, and all the very best for the New Year to come! ■

Tim

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The *f11* team

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



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



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.



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 94](#) of this issue.



Product REVIEW

Tony Bridge on the new Fujifilm X-E1

14



© Fujifilm



Tessa CHRISP

Working at home

18



© Tessa Chrisp



Steven FRIEDMAN

The chaos of nature

44



© Steven Friedman



Bill GEKAS

New master

74



© Bill Gekas



COVER IMAGE © Bill Gekas
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Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	96
PSNZ	100
Malcolm Somerville	102
ACMP	106
AIPP	108
Indispensable	110
NZIPP	112
Gary Baidon	114
James Madelin	116
Subscriber Prize Draws	119
The Slack Page	120

MCCULLIN

Watch the world exclusive trailer for David and Jacqui Morris's documentary on British photographer Don McCullin, whose acclaimed work for the Observer and the Sunday Times in Vietnam, Biafra, Cyprus and Lebanon produced some of the defining images of war. McCullin – the documentary – will be released in the UK on 1 January 2013. Source: The Guardian website.



CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO.



THE FIGHTING FALCONS

Tyler Stableford gained exclusive access to photograph and film F-16 fighter pilots of the 120th Fighter Squadron at Colorado's Buckley Air Force Base. This is a promo reel for the project which Tyler and his team shot with Canon 1D MkIV and 5D MkII DSLR cameras, often using fish-eye lenses from the cockpit.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



SOUNDS IN PICTURES

German audio-visual artist Rainer Tautenhahn makes pictures from sound waves. He can transform any sound into an optic signal and the resulting images are proving popular. Source: DW Euromaxx.

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

SUBSCRIBE NOW FOR YOUR CHANCE TO WIN A LEICA D-LUX 6 CAMERA!

See full details on page 121 of this issue. Please note all existing subscribers also go in the draw, which takes place at the end of January 2013.

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What you do matters, it really does and it's time someone told you that and really meant it. I'm here to do just that.

As creatives, we absolutely matter to society, even one that might seem to undervalue what we do. Some photographers are still 'rock stars' and we celebrate that at *f11*, but we also celebrate work less visible, or less lucrative, which adds to the quality of our lives as the primarily visual creatures inhabiting planet Earth.

What you create has either short or long term value to the people you're creating it for – but these days the cost of its creation is under previously unheard of scrutiny. Whether you shoot weddings on the weekend or campaigns for Coca-Cola, your value proposition is under the microscope. The buyers mandate - could we get this cheaper, have we shopped around for quotes, did we do a deal?

No wonder many photographers are questioning not only the potential longevity of their chosen career, but in some cases their own sanity for sticking to it. The conversations I'm either privy to, or experiencing anecdotally, seem fairly universal so I'll sum their tale of woe in the next paragraph.

'Everyone has a camera, damned cellphones have ruined things, everyone thinks they're a photographer. There is not enough work and too many people chasing it. Photography is undervalued, I am undervalued. Libraries and microstock have killed my business. No one is commissioning. Consumers don't value what we do. I have to diversify. I'm thinking about getting a day job.'

Doubtless, some of this is true and some of it inescapable, and if it's happening to you it has to hurt like hell. If you're staying in the profession, you suddenly have to get very real by examining, understanding and responding to the climate we're in.

If it's any consolation, in these tough times, buyers are scrutinising every seemingly discretionary expense – not just your costs. So, a few ideas?

Wait things out, pull your expenses in and lower your expectations – weather this financial storm. Expect better in the future but hunker down for now.

Do more work for less loot – or less work for a lot more loot. Beware of being in the middle – those who always get squeezed first, and hardest.

Become your own best client – develop a product or service which you can add to your portfolio, or use your own skills in its production.

Sell harder – much harder – read James Madelin's final article on page 116.

Keep the faith, it'd be a pretty shabby world without what YOU do. ■

TS

New image of Tim courtesy of Gary Baildon, so no more complaints please. Tim insists that he does not resemble a famous New Zealand radio and television broadcasting identity...



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Find more fascinating details now, at www.m-e.leica-camera.com

Approaching landscape photography

Finding your own mantra

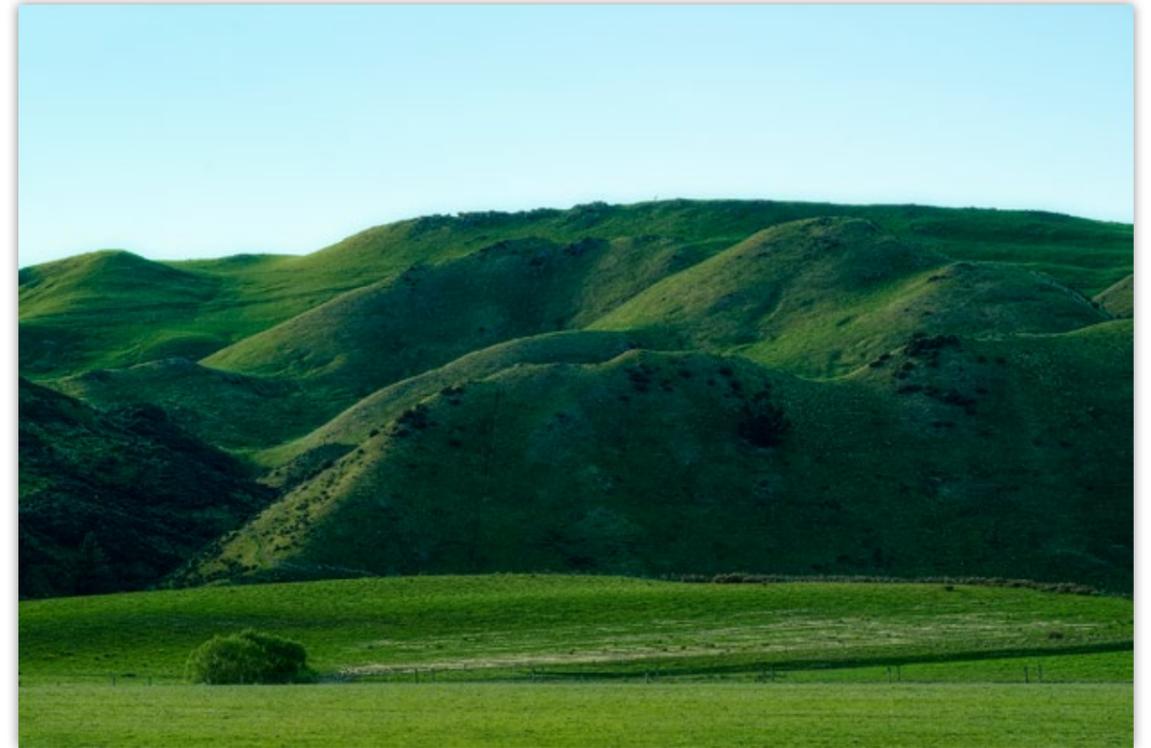
Back in the 60's, few of us, apart from John, Paul, George and Ringo would have known what a mantra was, but the Fab Four came back from Rishikesh and the Maharishi in India knowing exactly that, and the direction they wanted to take their music. The end result was the iconic White album and Abbey Road and a whole new focus for their music. Being guys who worked with sound, they would have instantly 'got' the idea of the mantra, a combination of words and/or sounds repeated to aid concentration in meditation. Hindus and some Buddhists believe that repetition of a mantra can induce a trancelike state and can lead the participant to a higher level of spiritual awareness.

However we photographers are visual people, and as landscape photographers in particular, we will be constantly viewing the places through which we pass in terms of their suitability for a photograph, preferably a masterpiece. So often, when we get to a new place, or even revisit it, we may be overwhelmed by what we see and be unsure how we should approach it. Because

the human brain works by comparing and contrasting, and seeks to find order by discovering patterns in the apparent chaos of what we observe, we are constantly looking for relationships and using these to establish meaning. The landscape before us may be complex or composed of disparate elements which we struggle to synthesise. The trick then, is to find ways to make sense of it and, more importantly, to find those aspects which speak to us and which we want to express.

We need to find our own photographic mantra.

There are many different mantras we might use. Scale is one of these. If we choose to photograph a wilderness scene, the viewer may struggle to grasp the grandeur which drove us to make a photograph of it in the first place, when we were overwhelmed by how big it was and how small and insignificant it made us feel. If however, we find an angle which allows us to include a building, say a farmhouse in the distance, or a line of road, then scale is now established and a viewer's mind can make sense of it. With the



farmhouse in the frame, a viewer can now visually work out how far away things are and how tall they are. He, or she, can now experience in a virtual way what compelled the photographer to make the image in the first place and perhaps share his, or her, feelings at the moment of exposure.

Of course there are many others. So what are yours? One way to do this is to look over your own work in your virtual lightbox, and select a range of images which resonate. Note down those things which constantly recur, such as water, or mountains or structures. These will form the basis of your own photographic mantra.

I am constantly drawn to the geology of the landscapes I traverse, to the forces which shape Mother Earth, and to the way these forces are expressed in the land forms I observe. Thus, one of my landscape photography mantras has become land forms. When I am driving through a landscape, looking for a place to begin, I will often repeat the phrase land forms to myself. It helps to focus my thoughts and seeing.

One morning I went out to explore the Hurunui, the glorious district where I live, and I began repeating my mantra to myself, focusing my attention on the structure of the landscape. I rejected possibility after possibility until I turned a corner and saw this scene before me, simple and yet complete. I stopped my truck, got out and looked at what was at once a simple yet complex scene.

And then I made a photograph of it. ■

TB

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TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

Tony Bridge is one of New Zealand's leading photo educators with over 30 years experience as a photographer himself, and as a teacher of photography at all levels. He is an industry commentator, a blogger and a popular columnist for f11 Magazine.

Bridge on teaching photography:

'Nothing gives me more pleasure than to share my knowledge, much of it not available in books, with people seeking to grow themselves as photographers.'

Bridge on his Hurunui Experience tours:

'Come, join me for a photo tour of up to 3 days, for only 3 people, and discover the astonishingly beautiful Hurunui District of the South Island.'

Bridge on his photography workshops:

'Share with others in one of my unique workshops, designed to get you thinking in new ways about photography.'

Bridge on mentoring photographers:

'Make a friend and become part of my strictly limited mentoring programme, a one-on-one journey, working towards your own goal and developing your own vision.'

These programs are often bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

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Photographer : Toshimitsu Takahashi

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First look review



Interesting things have been happening lately in the world of digital cameras. The point-and-shoot is dead - long live the smartphone. Camcorder sales are heading for the basement – long live the smartphone, and just about any modern digital camera, most of which have inbuilt video recording, from the industrial-strength broadcast-quality of high-end DSLRs like the Nikon D4 and Sony A99 to the more rudimentary tools in a smartphone.

However, if you care to ask just about any photographic industry crystal ball gazer, they will tell you that the action at the moment is in mirrorless cameras, the modern offspring of the venerable rangefinder. Panasonic, Olympus and Sony all have strong stables, as well as the Big Two who have come a little late to the party and, some would say, a little weakly. For many of us the current generation of mirrorless cameras represent a wonderfully effective balance between quality, features and portability, especially those photographers who travel and have to face the check-in desk inquisition, trying to fool them into believing

that our 16kg case of full frame gear weighs a mere couple of kilos.

Enter Fujifilm with their X-series cameras, the latest of which is the X-E1, aimed at the enthusiast and semi-pro. It has all the genes of the XPro-1 with a slightly lower spec. The hybrid viewfinder of the X-Pro1 has been replaced by a 2.36MP OLED EVF, which, according to my spies, is the same one as in the Sony NEX-7. The sensor is the new 16.3MP X-Trans used in the X-Pro1. It comes supplied in kit form with the new XF-18-55/2.8-4 OIS lens (27-84mm equiv.). It will shoot full HD video at 24fps. It covers an ISO range from 100 to 25600 and this time (a first) it has a built-in flash as well as a hotshoe for an external flash. All this for around \$NZ2100. The question is: is it an X-Pro1 Lite or an X-Pro1 Too Lite?

With a few days in Auckland and the Far North, I set out to do a little street and landscape photography and find out. When I arrived at my hotel, an aluminium case was waiting for me at reception. I felt a bit like James Bond picking up



© Tony Bridge

a package from Q. This time it came with a manual and I decided to put pride to one side and read it. I confess to wondering how much I would need to shoot to get in the groove.

I needn't have worried. Anyone familiar with the X way of doing things will be able to get into it straight away. Charge the battery, drop in an SD card (Class 10 is best), set the menu functions, customise the viewfinder and head for the mean streets – well, Central Auckland.

My camera came equipped with the HG-XE1 Hand Grip. At an RRP of \$NZ190, it isn't cheap, but it really does improve handling and balance. IMHO, well worth the money.

The viewfinder is big, bright and equipped with a -4 to +2 dioptre correction. Four-eyed photographers like me are well-served. Not only is it bright and clear but it seems to have fewer panning jitters than some EVFs do. It is a very involving viewfinder and it stays bright no matter what the conditions or light levels are. What is more, the colour rendition is very natural and realistic. The LCD is also brilliant and sharp.

Publisher Tim rang me to see if it was possible to shoot 1:1 images on the X-E1 because of his love for the square as a format. Well, it does, and because it uses an EVF, once selected, the viewfinder automatically switches to a square previsualisation. Of course there is the ubiquitous 3:2 35mm format, but it also supplies 16:9, again automatically changing the aspect ratio in the viewfinder.

The companion 18-55 lens gives the camera a nice weight and balance. It has the same high-quality build and finish as other lenses in the X stable so I've refrained from calling it a kit lens. As with the other XF lenses, you adjust the aperture by a ring on the lens barrel, although there are no markings as with the prime lenses. Either the LCD or EVF give you this information. The manual promises 4 stops of stabilisation, and my rough real-world tests show that they aren't being optimistic. I shot a frame at 1/20s, realised what I had done and zoomed it to full magnification to see how bad it would be. To my surprise it was beautifully sharp, with clean, well-defined edges. The unstabilised XF prime ▶

lenses will not let you away with that sort of sloppiness. The OIS could well be the Get-Out-of-Jail card you need to nail the shot of a lifetime.

The camera seems to achieve focus more quickly and certainly than the X-Pro1, and be somehow more responsive. It still has the same annoying two-button system for shifting the focus point and doesn't always lock on well to low-contrast or smooth surfaces in low light, but when it does achieve focus, the focus is always accurate. No front or back-focusing issues here.

IQ (image quality) is as good as anything from the X-Pro1. Remember that both cameras are essentially the same, with the same sensor and electronics. Remember too, that this camera will take the XF prime lenses already introduced, although these are not stabilised. And Fujifilm is on the verge of releasing an M Mount Adapter so you can use all that expensive M glass. Keen to see how the zoom lens compared with the primes, which are astonishingly sharp when used carefully, I deliberately shot some images to test the corners. Without doing any of those mind-numbingly boring studio tests of empty wine bottles, labels and toys, I shot some real world real estate pictures which a client might ask for, being careful to include texture on the corners. My impression is that the zoom is almost as good, and a little sharpening in post-production will sort anything out.

So the question becomes: is this a camera you could use for a real job? Yes and no. the IQ is definitely there, and the JPEGs are so good out of the box that you can supply them directly to a client. I recently shot a commercial job for an editorial client and sent him the JPEG direct, fully expecting him to come back and ask for TIFFs. To my surprise he called me back to say how clean and usable they were. I didn't tell him what I had shot them on. I know of a well-known food shooter who is using an X-series for his work. Carefully shot and processed it is possible to get an A0 print from this sensor. Remember too, that the range of raw convert-

ers for any camera based on the X-Trans sensor is limited, including the replacement for the X100, due out early next year, which will use it as well. However the perception among the uneducated that you have to have Big Gear to be a Real Pro still exists. You might struggle to convince a wedding client that you were for real with such a small camera...until they saw the results. Interestingly, this camera system is becoming increasingly used by wedding professionals overseas.

My only other annoyance with what is otherwise a fantastic camera is that they have not fixed the issue with minimum shutter speeds on Auto ISO. The X100 allows you to do this, so why not the X-Pro1 or X-E1? Mr Fujifilm, please!

In the end however, for some this could be the Goldilocks of the X-series. It somehow feels good in your hands, a camera you want to take out and use. The zoom lens is just fine for high-quality work and its convenience is excellent. For some of us the X100 is a little small, for others the X-Pro 1 is a little big. I doubt if there will be many who don't find the X-E1 just right. ■

Tony Bridge

www.fujifilm-x.com/x-e1/



© Tony Bridge



Tessa CHRISP

Working at home

Tessa Crisp has been on my radar since we started the magazine. I've enjoyed her work as an editorial photographer for a host of quality New Zealand magazines and continue to follow this with great interest.

Although Tessa has photographed widely internationally, in illustrating this feature we've chosen to focus exclusively on the work she has done here, at home in New Zealand.

Her clients include Telecom, Air New Zealand, AA Automobile Association, BP, Netball World Cup, Rugby World Cup, advertising agencies and PR consultancies and the following magazines: NZ Life & Leisure, North & South, Metro, Next, NZ House & Garden, AA Directions, Home & Entertaining, Lecker Magazine Germany, and Sunday UK.

Tessa took a structured and methodical approach to get to the point she has reached today. In the late 1980s she assisted a professional portrait photographer and managed a professional colour lab, hand printing enlargements for herself and for clients. Later she attended the Wellington Polytechnic School of Design (now Massey University) completing a Professional Photography Course there. Her ▶



*Hawke's Bay, North Island, New Zealand. Story 'A way of life' – Peter Karena and family. NZ Life & Leisure Magazine.
Canon EOS 5D MkII with 70-200mm f2.8L IS USM lens. © Tessa Crisp*

tutors encouraged her to pursue a direction in portraiture, which she would eventually do, but she admits that her heart and her interests were always in editorial work.

She then freelanced, spending time in her beautiful family bach (beach house) at Wainui Beach in Gisborne, on the East Coast of New Zealand's North Island. The property was later sold, and Tessa admits that her heart still aches for what was truly a special place in her life.

She moved to Auckland and worked at PCL (Professional Colour Laboratories) hand printing in colour and producing top quality commercial prints, retouching and finishing work.

A riding accident left her with a broken hand and facing six months of rehabilitation. This would prove to be the catalyst for change as she established and ran a portrait photography business, Photography By Tess, for the next ten years.

She also spent time living in the Fiji Islands and pursuing her companion career as a painter, holding or being involved in many regular solo and group exhibitions and selling her work locally (NZ) and internationally. She was a co-founder of a Gallery and Studio Space, 'Cite Gallery' in Ponsonby, Auckland. In 2006 and 2008, she exhibited at the New Zealand International Arts festival in Wellington at the Shapshifter Exhibition, Dowse Museum. Her artwork is collected privately throughout NZ and America, with some works held as part of the James Wallace Art Collection in Auckland.

We spoke to Tessa about her career, and the dimension that her painting may have added to the photography she now so prolifically produces.

f11: Welcome to f11 Tessa, finally we get to share your work with a much wider audience!

TC: It's a pleasure. As a typical artist, we are always our own worst critic, and someone else's perspective is always interesting, so thanks for having me Tim. Although the processes for both

painting and photography are cognitive, photography is so immediate. The brain computes a lot of information immediately. Painting is fluid and slow; it taught me patience, a great tool out in the field.

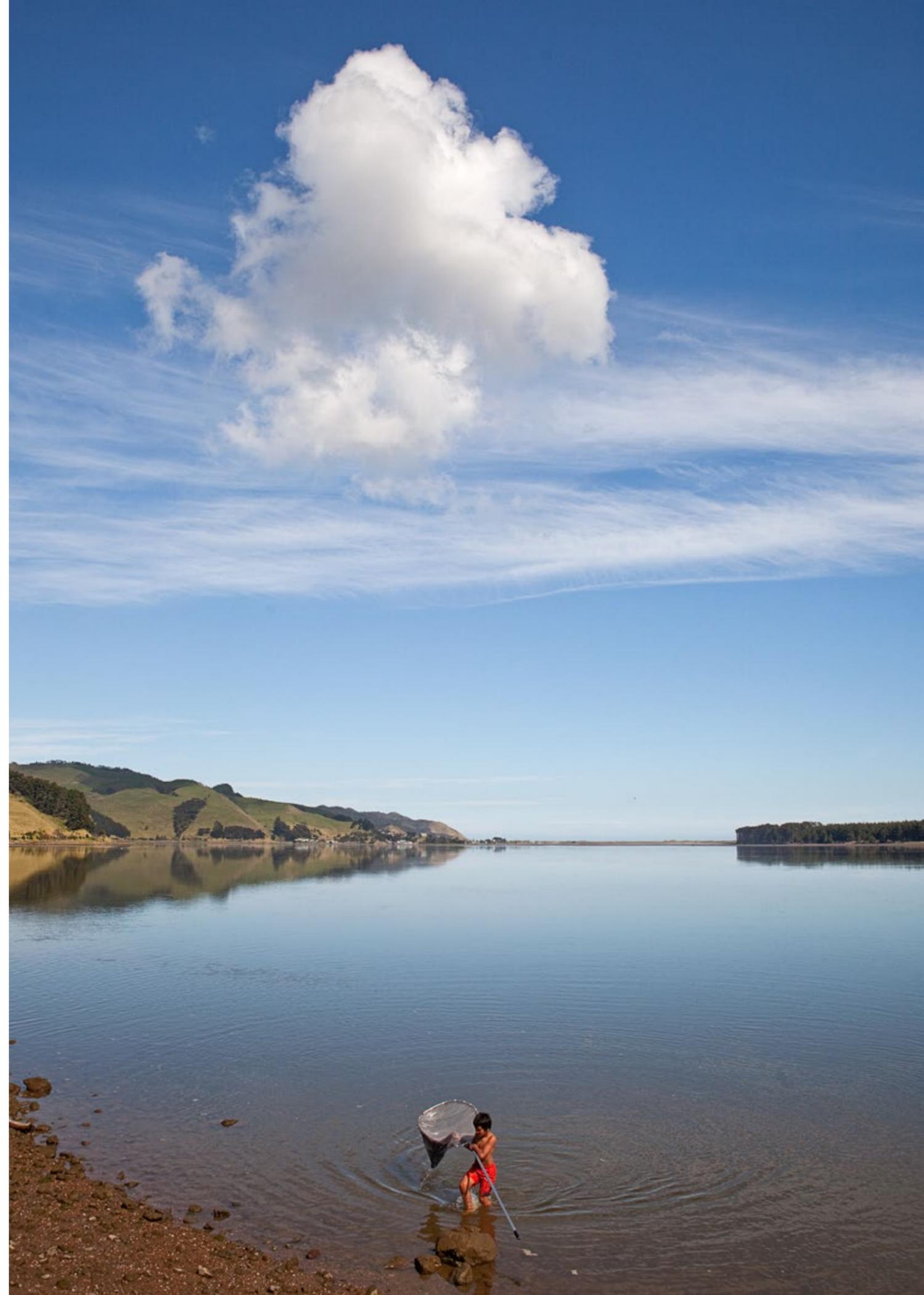
f11: For many people, photography satisfies all of their creative urges, but this is not true for you, is it?

TC: It's compulsive for me to express through a variety of mediums in an artistic way. The tactile characteristics from painting and sculpture, I obviously couldn't experience looking through a viewfinder, or sitting at a computer.

f11: Your career and your training set you in a direction and your wider interests probably steered you off in other directions for a while. When did you begin to concentrate on the editorial photography you've become so well known for?

TC: Around 2005 I made a change in the direction of my photography to editorial and commercial. It started with a few jobs for Air New Zealand's in-flight magazine. Slowly I built a stable of mainstream editorial clients. The conversion to digital changed my world. I stopped painting, I guess the computer consumed time and I was spreading myself a bit thin anyway with painting, sculptural installations, the many categories of photography and also the work I still do around production management. Painting needs to be applied everyday, artistic practices are definitely a discipline, so I decided to simplify and focused more on editorial. ▶

Port Waikato, New Zealand. Story 'Home port' – Nicci Wickes. NZ Life & Leisure Magazine. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Chrisp



f11: And this direction would literally take you places?

TC: Yes, I started travelling a lot. I make a point now to unpack as soon as I get home so that at least I feel like I'm not in transit all the time! Sometimes there is no time to unpack. I love travel assignments, they plunge you deeper into a place; meeting up with locals and talking to people who you may not necessarily cross paths with when you are on holiday.

f11: Now to the work we're showing here, tell us about shooting editorial for your New Zealand magazine clients?

TC: I feel like I have come full circle from design school days, back to my love of editorial photography. It's a privilege going into intimate spaces, and glimpsing other people's lives, I feel honoured on every assignment. The challenge of going into the unknown is satisfying for me. I enjoy photographing all aspects of life and especially rural and provincial NZ, trying to keep images structurally candid and fresh to reflect that.

f11: At the same time, you were developing an interest in art?

TC: The artistic streak in me must be in the blood; creativity rules a life of variety for me. I'm passionate about the arts, theatre, music festivals, concerts and I'm always on the look out for anything to do with the arts while travelling.

f11: In an annual sabbatical from your photography you still work in the arts, tell us about this?

TC: In 2003 I started working in events, assisting in production management for festivals. I'm now a bit of a chameleon; currently working as the Production Coordinator/ Crew Manager, for New Zealand's largest New Year's festival 'Rhythm and Vines'. I find the impetus and buzz of coordinating a show, which attracts around 30,000 visitors exciting, stressful but exhilarating.

I manage and coordinate a crew of over 200. A dramatic contrast to travelling solo on photographic assignments!

f11: There's a real discipline to shooting editorial work successfully, tell us about that?

TC: Editorial taught me a lot about story telling, that is the basis of my work. Most people comment about the light in my work. It is the first thing I'm swayed by before releasing the trigger, probably even before narrative, but the two I obviously observe hand in hand. I'm a bit of a purist, hardly using filters, a straight shooter and still coming to grips with photo illustration.

f11: Have there been mentors in your career?

TC: To this day my art teacher at school was a fantastic inspiration. She spotted my photography talent at an early age and encouraged it by allowing me to use her camera and gain access to a private darkroom run by the chemistry teacher, which I could use outside school hours. Even though there was no photography in the curriculum, I was awarded an honours thing called 'colours' for my contribution photographically to the school.

f11: How about early influences?

TC: From a young age I was inspired by National Geographic, probably the most predictable thing a photographer can say but it's the truth. My father was a hobbyist photographer; shelves of National Geographics. One of my earliest ▶

Piha Beach, Auckland, New Zealand. Advertising shot for clothing label 'Long White Cloud'. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Chrisp



fascinations was his darkroom, a red wonderland where life magically morphed onto paper in the developing tray. I was introduced to Cartier Bresson's work at an early age, I loved his sense of space, and timing unobtrusively capturing the extraordinary and separating it from the ordinary. I like Annie Leibovitz, particularly her more candid early work for Rolling Stone magazine. Even though her later work is really 'produced' she believes that it's not about the equipment; it's about how you see.

f11: A great lead in to talking about gear, what are your equipment preferences?

TC: When I was at design school I had a Nikon, but a fellow student lent me their Canon A-1 which I took on an editorial assignment and immediately struck up a relationship with that camera. I use all Canon gear now. But for years, and before digital, I used the Mamiya 645.

f11: On a scale of 1 to 10, with 10 being an absolute 'gear freak' where do you sit?

TC: 5 – really, I've never been a gadgets person. My brother got that skill.

f11: What's the one piece of camera or lighting equipment you lust after most at present?

TC: A Leica M9...

f11: What's a typical location shoot kit for you, the stuff you'd take to every job?

TC: Canon 5D, 70-200mm IS L series lens, 24-70mm L series lens, 16-35mm L series lens – all f2.8. Plus a cable release, a Manfrotto 055x pro tripod with horizontal centre column and the 488RC0 Midi Ball Head, and a lens cleaning kit.

f11: Available light or take your own light? What are your preferences?

TC: Available, love looking for it.

f11: How about post-production, what's your digital workflow after each shoot?

TC: Adobe Bridge and Photoshop.

f11: Tell us about your dream New Zealand assignment – what, where, when and who?

TC: Tim, that would be telling.....

f11: That's a little coy? And your dream offshore assignment?

TC: Obviously more travel, longer assignments where you can spend more time capturing. National Geographic traveller!

f11: Plans for the future?

TC: I'd like to have another exhibition, and to return to the Maskelyne Islands to help fund projects there. A book. I'd like to learn more post-production skills. Somewhere along my busy way I would also like to take time out – a New Zealand bach right on the beach will do!

f11: Thanks Tessa, lovely having you visit f11!

TC: Thanks Tim, its an honour. ■

TS

<http://www.tessachrisp.co.nz/>

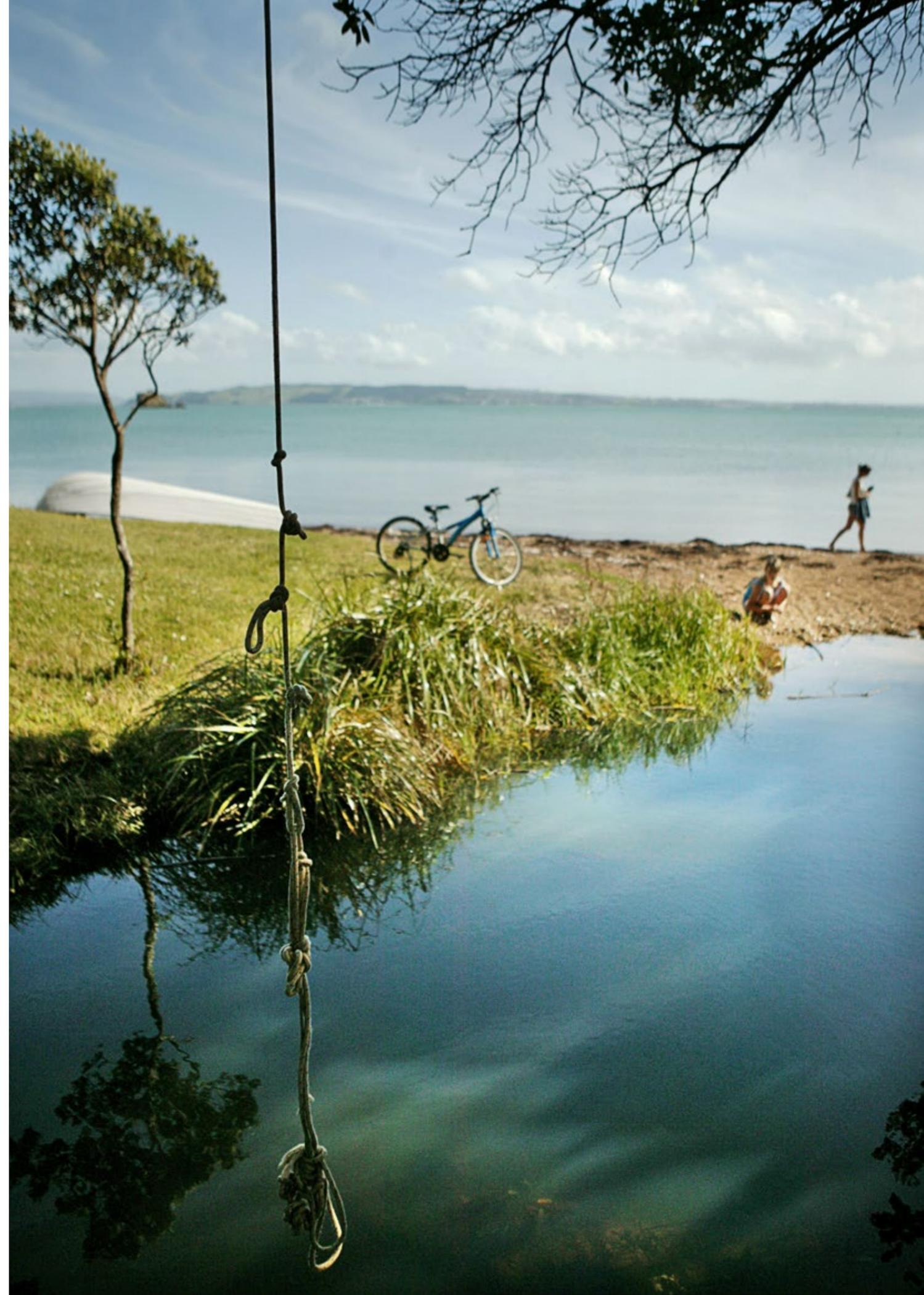
Wanaka, South Island, New Zealand. 'The Free Range Cook' – Annabel Langbein book/ NZ Life & Leisure Magazine. Canon EOS 5D MkII with 70-200mm f2.8L IS USM lens. © Tessa Chrisp





Canon EOS 20D with 24-70mm f2.8L USM lens. © Tessa Crisp

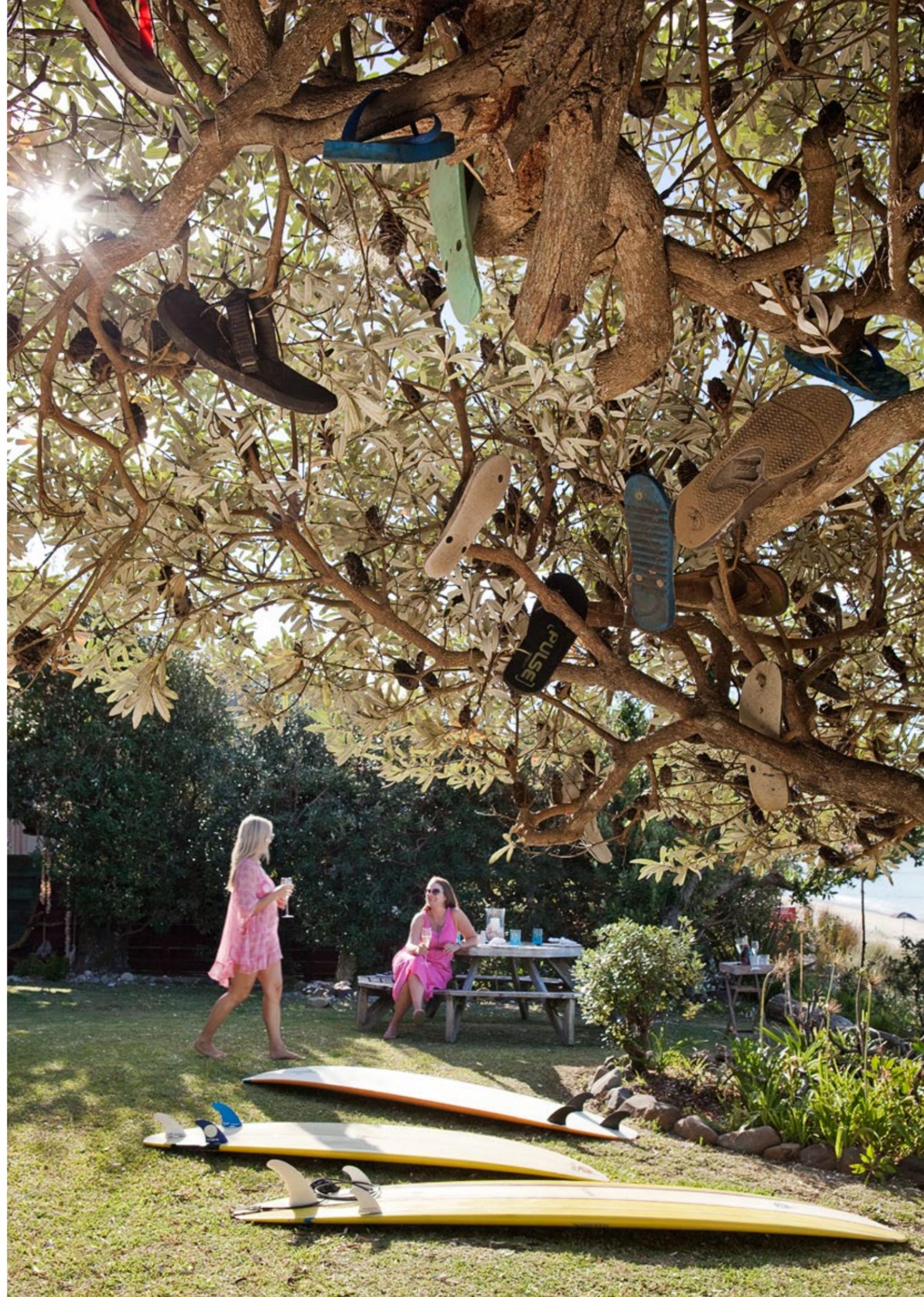
► Mary Wilson Reserve, Waiheke Island, New Zealand.
Shot for Air New Zealand 'Kia Ora' Magazine.
Canon EOS 1DS with 24-70mm f2.8L USM lens. © Tessa Crisp





Coromandel Peninsula. North Island, New Zealand. Story 'Eat, Pray, Surf' – NZ Life & Leisure Magazine. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Chrisp

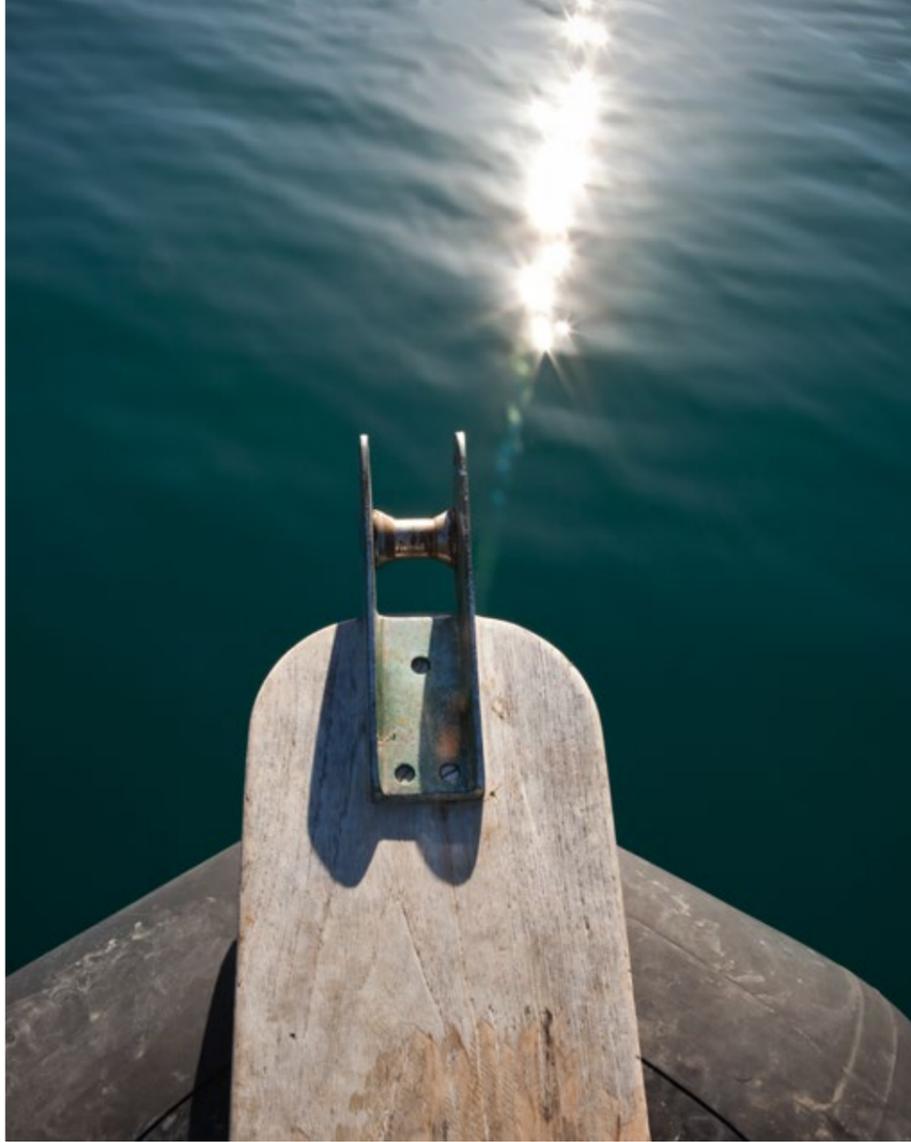
▶ Coromandel Peninsula. North Island, New Zealand. Story 'Eat, Pray, Surf' – NZ Life & Leisure Magazine. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Chrisp





East Coast, North Island, New Zealand. Unpublished. Canon EOS 5D MkII with 24-70mm f2.8L USM lens.
© Tessa Chrisp

'I feel like I have come full circle from design school days, back to my love of editorial photography. It's a privilege going into intimate spaces, and glimpsing other people's lives, I feel honoured on every assignment.'



Marlborough Sounds, South Island, New Zealand. Story 'Sounds perfect' – NZ Life & Leisure Magazine. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Chrisp

▶ *Shot on 172ft yacht 'Blue Gold', porthole from the kitchen. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Chrisp*





Hawke's Bay, New Zealand. Story 'A way of life' – Peter Karena and family. NZ Life & Leisure Magazine. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Crisp

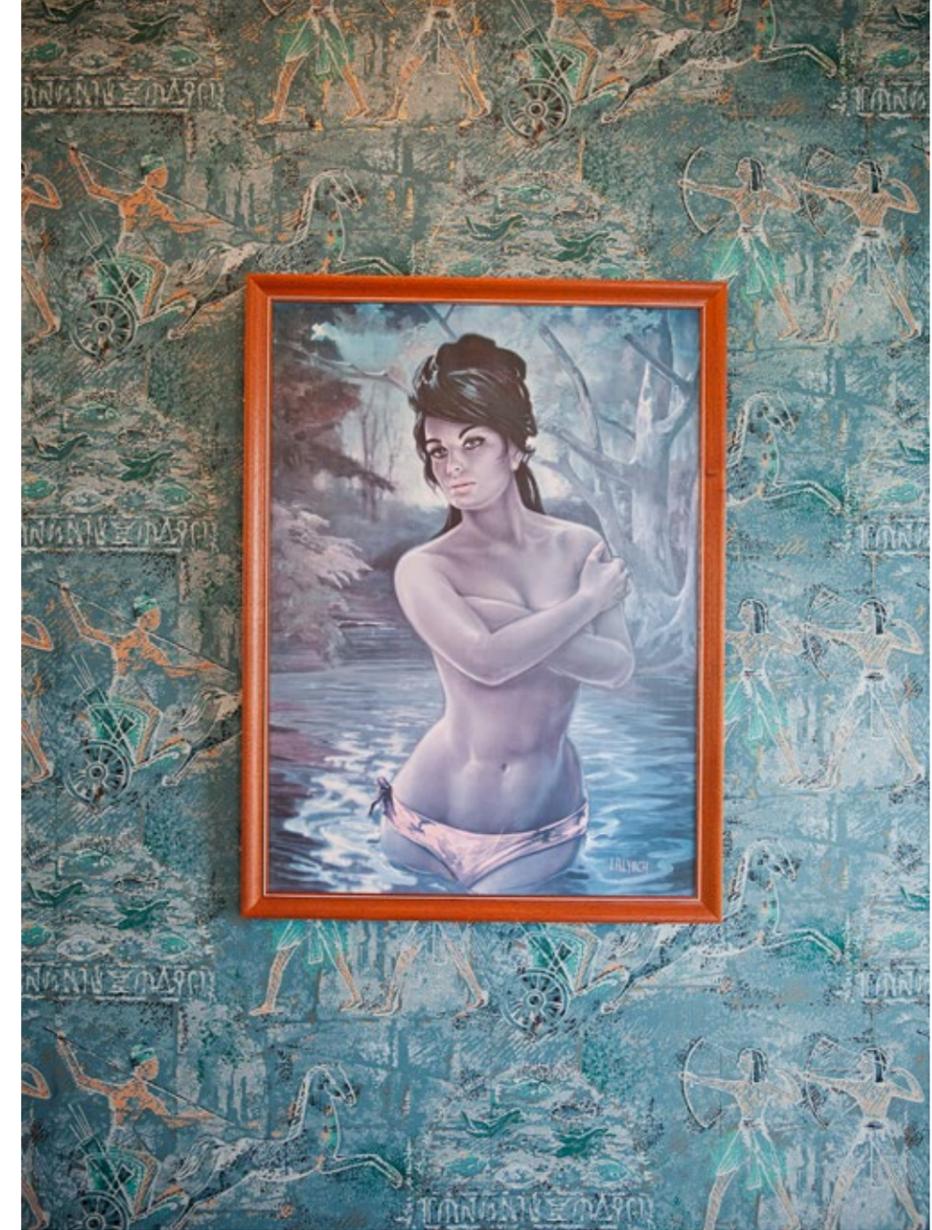
► Coromandel Peninsula. North Island, New Zealand. Story 'Eat, Pray, Surf' – NZ Life & Leisure Magazine. Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Crisp





Port Waikato, New Zealand. Story 'Home port' – Nicci Wickes. NZ Life & Leisure Magazine.
Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Chrisp

◀ Canon EOS 5D MkII with 24-70mm f2.8L USM lens.
© Tessa Chrisp



Waiheke Island, New Zealand. Story 'As time goes by'.
Canon EOS 5D MkII with 24-70mm f2.8L USM lens.
© Tessa Crisp

**'Although the processes for both
painting and photography are cognitive,
photography is so immediate.'**

◀ Raglan, North Island, New Zealand. Story - 'Adventures of the fabulous five'.
Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Crisp



Wellington, New Zealand. Story - 'Educating Kenya' on Cassandra Treadwell.
Canon EOS 5D MkII with 24-70mm f2.8L USM lens. © Tessa Crisp

► Hawke's Bay, North Island, New Zealand. Shot for a tourism story on the region.
Canon EOS 20D with 24-70mm f2.8L USM lens.
© Tessa Crisp



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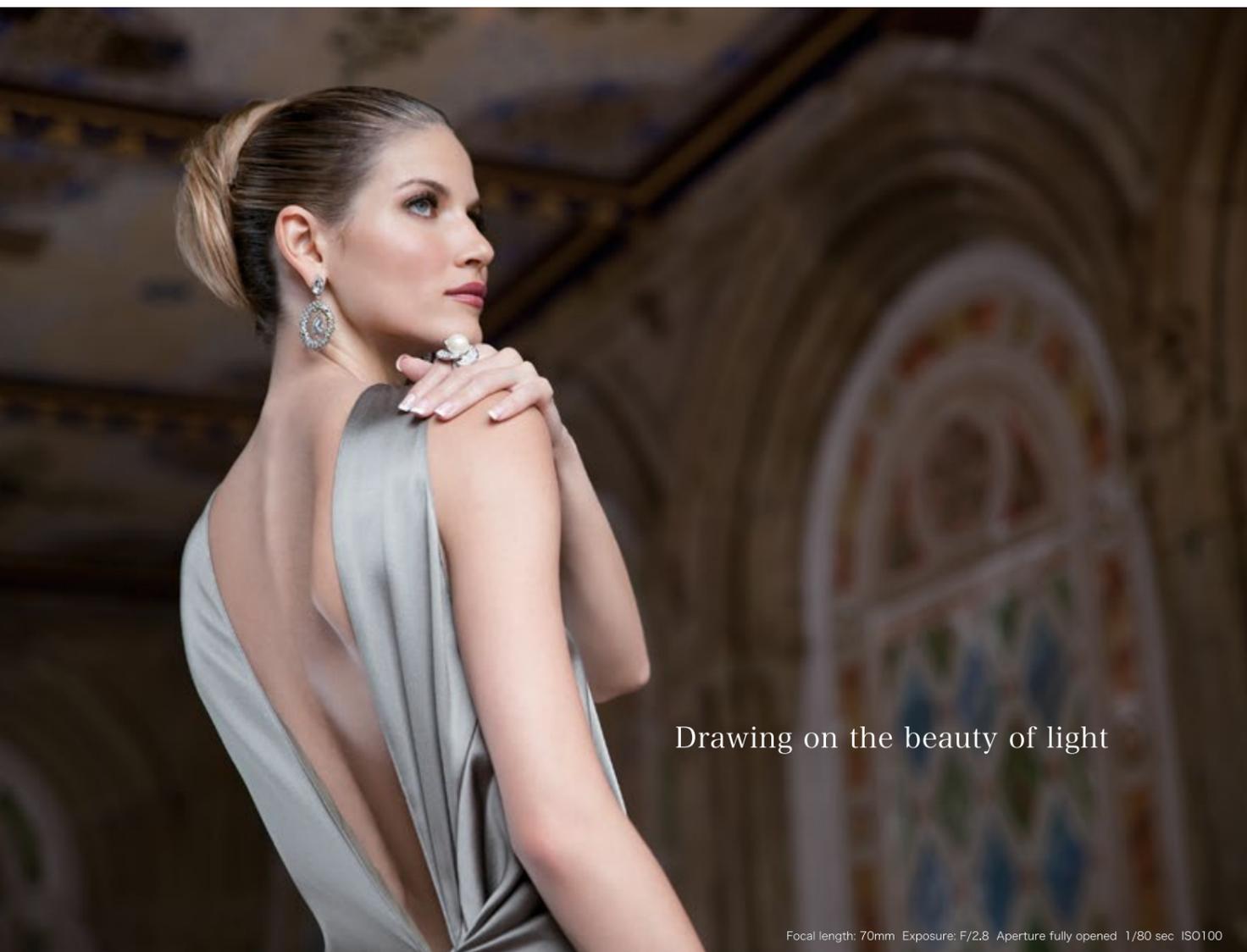
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Steven FRIEDMAN

The chaos of nature

Steven Friedman is a native of Ottawa, Canada, and graduated from University with a degree in Economics. He pursued a successful career as an Economic Consultant, first working with a pre-eminent Canadian economic think tank, and then breaking out on his own.

It wasn't until he found an SLR camera on an autumn hiking adventure in the Gatineau Park that he took his first photograph. This newfound craft quickly became his passion and before long he established himself as a respected fine art photographer.

Steven's talent for capturing the natural beauty of the world through his expansive, evocative landscapes can't help but bring you into the moment. The imagery transports you behind his lens to explore remote and inaccessible regions, awakening a sense of wonder and appreciation for the natural world; the crispness of the air as the sun rises, the smoothness of sandstone carved by thousands of years of wind and water, the dance of intense colour.

Steven's prior life as an economist seems incongruous with the artistic side of his brain that creates such beautiful art, yet they are similar. As an economist, he made sense of ▶



*Radiant Dancing Forest, North American Rockies. Hasselblad H4D 50 with HC 100mm f2.2 lens.
© Steven Friedman*

often-random appearing data; in his photographic work he makes sense of the chaos of nature.

To capture the images, Steven travels to remote locations around the world with his wife Joni, hiking sometimes 20 kilometres to an inaccessible region and working with impossible patience. He has visited a location for eight days to capture just the right light, waiting long periods for the rain to stop, the wind to still, the fog to lift.

Lecturing at workshops, Steven relays his passion to amateur landscape photographers, encouraging them to seek the untouched and unique natural world through thoughtful composition and the magic of beautiful light.

In 2000, Steven published his first limited edition fine art book entitled Steven Friedman Landscapes, printing each plate, and hand binding the embossed book.

Currently, he is working on a fine art book for global distribution, which draws on his passion for panoramic tree photographs, the format from which he feels he naturally views the world.

Steven's photographs have been published in international magazines and recognized with significant achievement awards such as the International Photography Awards, the Prix de La Photographie Paris (Px3), and the prestigious Hasselblad Masters Awards in the Landscape/ Nature category as a finalist.

Exhibiting internationally, Steven personally prints images to create a true sense of awe with his viewers. His latest collection of panoramic images of trees are mounted on aluminum and measure over 10 feet in width. In addition to printing his own fine art photographic work, Steven is considered a master fine art printer, working with discerning artists who seek the finest quality results. Currently, Steven lives on Salt Spring Island, British Columbia, Canada with his wife Joni and yellow Labrador Indiana Jones (Indy).

When Steven found the SLR camera that autumn day, he also found his greatest life passion, which he feels fortunate to be able to pursue every day.

Steven Friedman's fine art photographs are available as limited edition original prints in a number of sizes for each of his images presented on his website. Steven personally makes each print, using the finest digital printmaking techniques, currently a Canon IPF8300 44 inch printer with Lucia archival pigment inks on Hahnemuhle 100% Cotton Photo Rag Baryta Paper.

Steven uses a Horseman 6x17 Panoramic Camera, and a Hasselblad H4D-50 (50 Megapixel) camera to capture images either digitally or onto fine grained transparency film.

f11: Welcome Steven, it's good to have you here after our lengthy correspondence by email.

SF: I appreciate your interest in my work and am pleased to be included in your magazine.

f11: Tell us about 'finding' that SLR camera, was that literally or figuratively finding the camera? ▶

Quiet Aspens, North American Rockies. Hasselblad H4D 50 with HC 210mm f4.0 lens. © Steven Friedman



SF: I was hiking in late autumn in the Gatineau National Park and found the camera left on a stone wall at a viewpoint. Knowing someone must be missing it, I called the ranger station to let them know the make and model of the camera. I had always been curious about photography, so asked the ranger if instead of turning the camera in to their lost and found, I could hang on to the camera, and provide him with my contact information in case the owner came looking for it. No one ever did. The camera sat for a while until a trip down to the four corners area of the United States. I only took a few rolls on that trip, mostly documenting the hiking that my wife and I were doing. I remember going to Wal-Mart to have the film developed. It was like Christmas when I got my film back. It was so exciting to see the images. To this day, I still get excited when I get my slides back from the lab. It brings you back to the moment when you captured the images.

f11: So, you were fairly quickly ‘hooked’ – what road did you take in terms of first items purchased, and where did you turn for photographic advice and education?

SF: I was hooked. When I first started in photography, I had an 80mm lens that was attached to the found camera. After the trip I spent less than \$100 on a Samyang wide-angle lens and Gitzo G01 tripod, which would blow over in strong winds. The wide-angle lens opened up the possibility to create wider landscapes emphasising the foreground and big skies. I was fascinated with the wide-angle images that panoramic cameras could create. I later got a Hasselblad X-Pan panoramic camera. Interestingly, today almost all of my imagery is more about the intimate landscape. Initially, it was more about the hiking, keeping the gear as light as possible. It was about getting into remote areas. In my early years, I spent most of my time capturing images that other photographers captured. Shooting the iconic images. I got to a point where there was no satisfaction in

shooting imagery that other photographers took. I believe my analytical background as an economist specialising in econometric forecasting, made it easy for me to study other photographers work and understand what worked and what didn't. I would read Outdoor Photographer, which was great for early inspiration. Today, there are so many resources on the net for photographers.

f11: Were there early influences in terms of other photographers, or mentors either along the way or today?

SF: Early on, I was interested in Galen Rowell's work. The way he captured his images when he was adventure travelling or climbing peaked my interest. I really enjoyed his book 'Mountain Light', a gift from an aunt of mine. It was Galen's ability to emphasise the story behind his images, and describe what made the image possible. As well, I was interested in some of the earlier work of Christopher Burkett. His work is more about the intimate landscape of the forest.

f11: You work across a range of formats, can you take us through these and some of the favourite lens combinations that represent your everyday capture methods?

SF: Most of my imagery is made in forests around the world. I am always fighting to try to find a composition, which removes the chaos from the forest, bringing design, pattern, and colour to my images. I enjoy the challenge of shooting a large panoramic camera in the forest producing images that are clean and have meaningful compositions. In a chaotic forest, this can be very difficult and challenging. I wander around for days to find the right spot. When photographing with the panoramic camera I primarily use the Schneider 180 mm lens, and for the Hasselblad, it's the 100mm lens. The nice thing about the panoramic film camera is that I can shoot the Schneider lenses at f32 and maintain depth of field. Maintaining depth of field is a major issue for me. I like to

photograph using hyper-focal focus, which allows both the front trunks of the trees and those deep into the forest to be sharp. It gives a 3D feeling to the images, allowing the viewer to feel like they can walk into the forest with me.

f11: Tell us about working across a range of aspect ratios, and how each determines your approach to a subject.

SF: I usually try to make every image a panoramic one. I tend to see every scene as panoramic. As a result, these are the images that sell. I have been trying to broaden my work and to shoot more imagery in the 4/3 format. I hike with the 180mm viewfinder in my pocket. I use it like photographers would use a framing card. While wandering around the forest looking through the viewfinder trying to find my shot, I have fallen a few times as I get lost in the landscape, tripping mostly over fallen trees.

f11: Do you often shoot a subject with a range of formats, or is it very much a case of horses for courses?

SF: Generally, I shoot the panoramic camera first, then I explore the scene with the Hasselblad camera. If a client wants something smaller, I usually have something from the Hasselblad camera that can work. None of my images are cropped, they are all full frame as I shot them. Of course there are scenes where the panoramic camera just doesn't work and I shoot with the Hasselblad instead.

f11: I guess I'm also asking whether you pre-visualise a final image within a format, such as panorama, or do you play around with different cameras at the time of capture?

SF: I always pre-visualise in the panoramic format. Before leaving on a shoot I have ideas of the images I want to capture. I have visited some of the forests eight years in a row. I believe the viewfinder is essential for me in locating where I want to stand for my composition. I tend not to take a lot of images. I spend days

sometimes a week in one area, waiting for the light, the colour to turn in the forest, and most importantly stillness from the wind. The wind is a killer for long exposures in the forest. Some of the exposures reach two minutes, most are in the 8 to 30 second range. Getting sharp images is a challenge.

f11: Now to the medium, you're using both silver halide and digital capture so tell us about this, will you in theory keep a foot firmly in both camps or is this a migration process?

SF: I will shoot film until they stop making it. I give sample slides to my galleries so the clients can see that I have not digitally altered my images. I want them to see the colour, sharpness and effort that goes into each capture. I enjoy the process of manual exposure, focusing on the ground glass, and the excitement in receiving the slides after processing. I have spent hours removing blades of grass and sticks that might be in my photo. I shoot the Hasselblad digital camera for the 4/3 format. The digital images are very sharp and easier to print than the scanned transparencies. I do enjoy the instant satisfaction from shooting digital and recognise that one day, film will be gone. Sometimes, I shoot with the Hasselblad to explore a scene – often it helps to refine my idea for an image. Shooting with the panoramic camera is expensive and film is not forgiving in terms of its dynamic range.

f11: When working with film, what are your preferred emulsions?

SF: Always Fujichrome Velvia 50. I have made prints as large as 10 feet wide for display in corporate environments from this film.

f11: Still with film, do you scan your own film to digital or have that done for you? If you scan your own images, what equipment do you use and what are the challenges?

SF: My images are scanned in the United States with a Hasselblad Flextight X5 scanner. I get pretty nervous when I send the film off via Fedex. ▶



▲ *Aspen Cliffside, North American Rockies. Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman*



Aspen Birds, North American Rockies. Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman
This image was taken at the top of a mountain pass as an electrical storm was passing overhead. I was really fortunate to get this image as the winds were gusting and branches were falling all around me.

f11: After capture, how much post-production work do you typically do and what's your preferred software and method?

SF: I try to match the images as closely as I can to the original slides. I have the slides on a light table next to me as I work on the images in Photoshop. I have profiles for each paper that I use and these give me a very close match between screen and print. Each print is done to the highest standards and I am meticulous about the final results. I believe it is important for fine art photographers to print their own work. The subtle adjustments, through burning and dodging, allow me to convey the image as I saw it when it was captured. I want those viewing my prints to feel like they are standing there with me as I captured the image.

As well, I believe that the scale of my prints is crucial for the viewer to get a sense for the majesty of nature. The smallest panoramic prints made from the Horseman camera are 69" across.

f11: Let's talk about digital archiving for the short term safety and long term security of your image library – is this an area you've developed extensive knowledge within?

SF: I use multiple external hard drives that reside offsite from my studio in two locations. As well, we are just now investing in a fireproof safe for the slides.

f11: You print all of your own work, was that a steep learning curve and how long did it take you to feel completely comfortable with the end results you were achieving?

SF: The final print is the end of the creative process. I have been printing since 1995, and started using one of the first Epson printers. It took many years before I felt that I was achieving good results. The issue when I started was the lack of a good screen to print match. Today this has changed, making it easier to produce decent results. The challenge is getting your prints to the next level. I have spent years studying other

photographers' prints that I admire, learning and extracting what I believe makes a good print. It all starts with the image capture, though I am very critical of myself when I capture the image. Now, when I am shooting I have a sense of what the final print will look like and base decisions in the field on the limits of the film in the printing process.

f11: You also print work for other artists, tell us about that?

SF: I print for a select group of artists for their shows and portfolios. They sit with me and it can take hours to get a final print. I give the artist my advice on how the print should look, but ultimately it is up to them. I have become good friends with many of the artists.

f11: Do you market your fine art prints exclusively from your website or do you also have representation relationships in place with the 10 galleries listed in your bio?

SF: My prints are primarily sold through my network of galleries. We only occasionally sell directly to the corporate or designer market. As well, lately we have been getting requests for use of the images as corporate stock. The size of the files from the Horseman and the Hasselblad is beneficial for these clients. The stock world has changed over the last ten years and it is not a market that we have pursued.

f11: When producing your fine art prints, do you have a real sense of who a typical buyer might be?

SF: Whenever I print, I always think, would I be happy with the print hanging in our house? I have the same philosophy when I look through the viewfinder of my camera. I always ask myself the same question. I typically do not see the end client or have any interaction with them. The galleries handle all client interactions. I regularly receive emails from clients looking for an 'artist direct' price and always re-route these clients back to the galleries. I have a keen

interest in protecting the galleries and value the relationship that I have with them. I do annual shows with some of the galleries and get to meet some of my collectors at these events.

f11: Are there any areas you like to photograph and return to which are currently under environmental pressure?

SF: There are areas in the far north of Canada in the Yukon where I have experienced permafrost melt from the rising temperatures when I photograph in late August and early September. As well, we have made two trips to Patagonia – mostly the area north of the famous Torres del Paine. There are incredible lenga forests in this region, which turn orange and red in autumn. This area is about to have numerous rivers dammed, which will result in a catastrophic rise in temperature.

I am scheduled to go back in 2014. Every year, I also photograph the aspen forests in the North American Rockies. These trees are under pressure from sudden aspen decline. It is my favourite shoot each year and it is hard to go back year after year and see the decline in the aspen forests.

f11: Has being a nature photographer turned you into a conservationist, or was the process in reverse?

SF: I believe for me it was the reverse. Experiencing nature at its finest and realising how fragile the planet has become, has resulted in a greater appreciation for what we have and for how fast we are destroying it. You can see the changes year after year, especially noticeable from our hiking in the Canadian Rockies.

We have been fortunate enough to experience incredible wildlife encounters with pumas and huemuls in southern Chile, grizzly bears and wolves in the Canadian Rockies and of course our favourite; leeches in Tasmania.

I have also been shot at, in the aspen forest by a hunter – that was quite an experience.

f11: Which destinations stand out boldly as the areas you would you most like to visit and capture?

SF: Remote and inaccessible regions are my interest. I want to go where other photographers don't want to go. We are heading back to Tasmania, Southern Chile, and the Yukon in Canada. I used to want to go to Iceland but have taken it off my list, there are just too many photographers going there now.

f11: What has been the most compelling development in photography in the last five years?

SF: The most compelling development in the last five years is the smart phone, it has enabled everyone to photograph. When clients stand in front of my large prints and see the detail, colour and compositions, they recognise the images are something special.

f11: Complete this sentence: The trouble with photography today is...

SF: I believe, photographers need to slow down and enjoy the process of making images and not try to copy other images. There is no true satisfaction in re-creating another photographer's image.

With digital photography today, it is too easy to blast a bunch of images through the camera without sitting back and experiencing the scene and deciding what is important.

f11: Complete this sentence: The best thing about photography is...

SF: The best thing about nature photography is the ability to be out in nature and experience the landscape. Incredible light and colour in the remote landscape is rare and I never get tired of experiencing it.

Just recently, I was standing in an aspen field and the sun set in the back of the forest – it was quite a thrill to experience the colour and light and to photograph it. ▶



▲ Patagonia Lost, Chile, Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film.
© Steven Friedman

Painted Hills, North American Rockies, Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman

I stumbled across this valley of trees in the height of autumn colour, while I was waiting for a neighbouring stand of Aspens to turn. I spent 8 mornings shooting this scene. I remember one morning when a photo workshop group were shooting towards a mountain in the opposite direction. I couldn't believe that they bypassed this extraordinary valley scene. I did initially shoot this scene with my Hasselblad, but found the composition perfect for a panoramic.



f11: Any predictions on where photography is going?

SF: I think photographing with film will become more and more rare, not rocket science I know. Hopefully, one day when film disappears someone will see the light and make a panoramic digital camera. I think the megapixel race is now over and hopefully photographers can concentrate more on creating meaningful images, and less on acquiring gear.

f11: Where would you like to be in ten years time, what would be different and which things would you like to stay the same?

SF: I would like to be doing exactly what I am doing now, just more of it with a younger body. The travel can be quite extreme and strenuous, but I could do it every day of the year and still not have enough of it. It would be nice if the gear got lighter and it would great if film were still available.

f11: Thanks Steven, it's a real honour having your images in the magazine.

SF: Thank you for the opportunity, I am excited to share my imagery with your audience. ■

TS

www.friedmanphoto.com



*Black and Gold, British Columbia Canada. Canon 1DS Mk 3 with Canon 70-200 f4L lens.
© Steven Friedman*



▲ Ghost Trees ,South Island, New Zealand, Horseman 617 with Schneider Super-Symmar XL 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman

This was my third time photographing this stand of trees. I knew, before I left to go overseas, that I wanted to capture this scene in the perfect overcast light and no wind, something I hadn't been able to do previously. When I was focusing on the ground glass using my t-shirt as a cape, I was eaten alive by sand flies. My wife was swatting them off me as I shot. To get both the background beech trees and front tea trees sharp, I used f32 and focused using hyper-focal distance. I was lucky not to have any wind while I was working. The layering of the trees with extraordinary detail makes this image unique.



Deluge, Tasmania, Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman

It was raining so hard that even my wife was getting fed up of holding the umbrella for me to get this shot. We get wet, and the camera stays dry.



*Sunrise Aspens and high-bush cranberry, North American Rockies.
Hasselblad X-Pan with 45mm lens, Fujichrome Velvia 50 film. © Steven Friedman*

This stand of trees doesn't exist anymore. I spent three autumns shooting this scene and now it is gone due to a mountain housing development. The high-bush cranberry understory turns crimson red at sunrise. I noticed this spectacular colour contrast and realised I had to setup my panoramic camera in the dark well before sunrise. As soon as the first of the magic light passed, it was too bright to shoot this scene.

'Experiencing nature at its finest and realising how fragile the planet has become, has resulted in (my having) a greater appreciation for what we have and for how fast we are destroying it.'

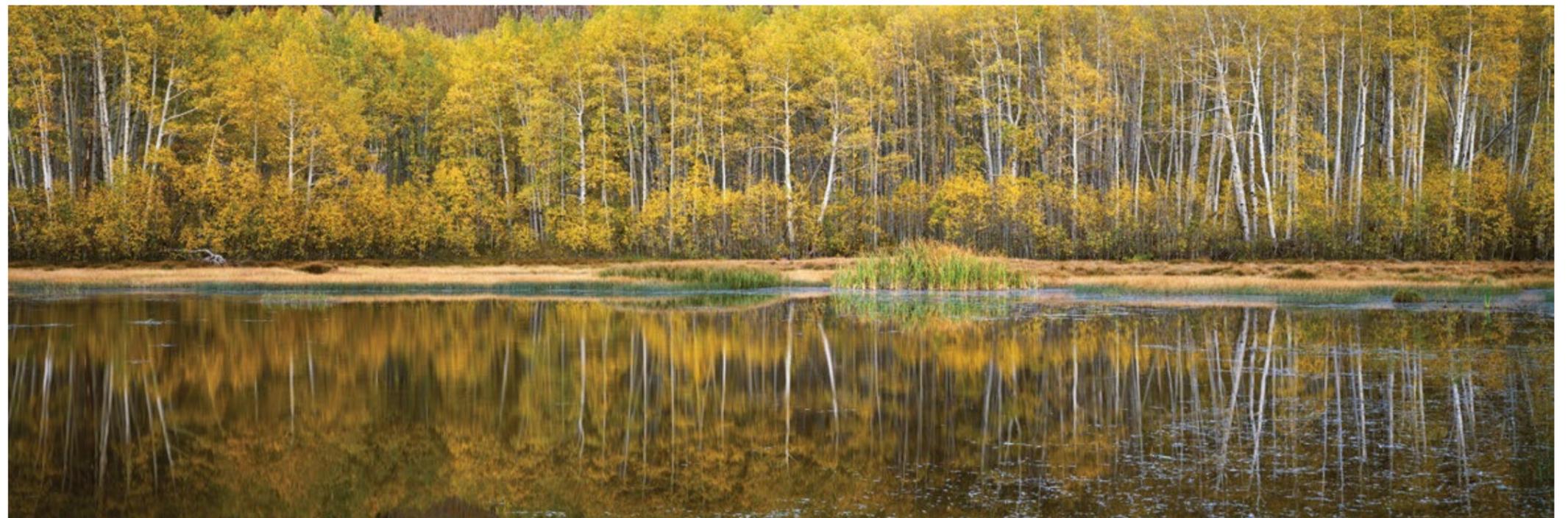
'Generally, I shoot the panoramic camera first, than I explore the scene with the Hasselblad camera.'



▲ *Glowing Autumn Willows, South Island, New Zealand, Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman*

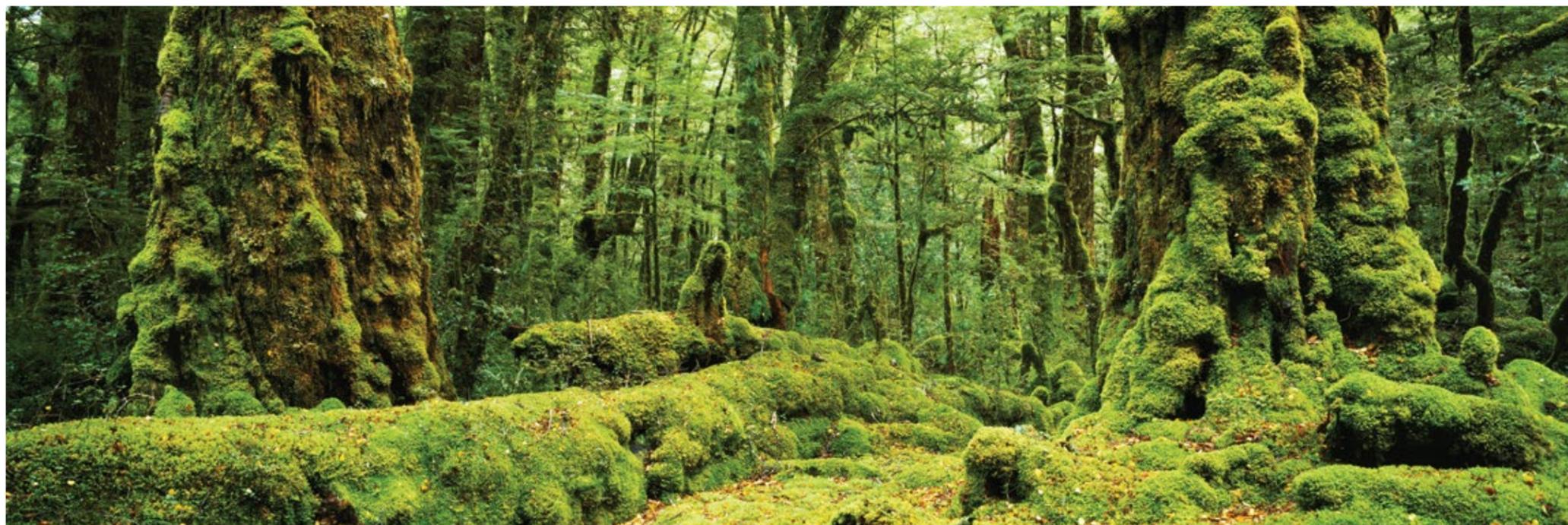
Tranquility, North American Rockies. Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman

It took three or four trips over a three year period for the wind to be still and to have enough water in the lake to make this image work.





▲ *Maples, ferns and moss, British Columbia, Canada. Horseman 617 with Schneider Super-Symmar XL 110mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman. I photograph this forest early every spring. Once the leaves of the maples are out, the scene is so dark that it is impossible to capture anything interesting. This forest is extremely cluttered and it was tough to find a composition.*



Pathway, South Island, New Zealand. Horseman 617 with Schneider Super-Symmar XL 110mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman
This is an image taken in the rain on the South Island of New Zealand. The overcast light is key to making this image work. Had it been a sunny day it would have been impossible to capture this image in one exposure.



▲ *Horns at Sunrise, Chile. Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film.*
© Steven Friedman. This image was recently sold to a large international outdoor clothing and equipment manufacturer for use in their website, catalogue and trade shows. This is a two minute exposure at sunrise of the Cordillera del Paine in Torres del Paine National Park in Southern Chile.



Patagonia Sunrise, Chile. Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman

This was taken on our second trip to Patagonia. The light was changing quickly when I took this image. You can see the long exposure with the streaking clouds at sunrise. On a previous trip to Patagonia, a Puma walked out of the grasses and stood by the tree on the left, while I was shooting a sunset.



▲ *Spotted Aspens, North American Rockies. Horseman 617 with Schneider Super-Symmar XL 110mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman. This image is unique as a result of the curvature of the aspens and the three dimensional effect that this creates in the print. This was shot with shallow depth of field; just enough to keep the trunks sharp, but let the background go soft.*

Dwarf Birch and Black Spruce trees, Yukon, Canada, Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman

Unique to the North are the vibrant colours of the dwarf birch in autumn.





▲ *Rock Reflection, New Zealand. Hasselblad X-Pan with 45mm lens, Fujichrome Velvia 50 film. © Steven Friedman*



Natures Fury, Tasmania, Horseman 617 with Schneider Apo-Symmar 180mm f5.6 lens, Fujichrome Velvia 50 film. © Steven Friedman

In Tasmania, when it rains it pours. The result is a powerful waterfall, it was tough keeping the spray off the camera.

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At the heart of the image



Bill GEKAS

New master

Bill Gekas was born in Melbourne, Australia and, as anyone can quickly see, his work is heavily influenced by the old masters of the art world. The lighting and the tones in his images, speak of master painters Rembrandt and Caravaggio while more recent influences from modern portraitists such as Irving Penn, Cecil Beaton and Yousuf Karsh are also in evidence.

Gekas has successfully fused these styles, bridging time and space to create compelling set pieces which demand not only a second look, but a third and fourth. These may be photographs, but they are highly painterly in their execution and effect.

On his approach, he has this to say:

‘Fusing the styles of these worlds together has moulded my stylistic approach which has been well received by both peers and public. Generally I’ve always believed that if your work impresses your peers, it’s bound to impress your potential clients!’

‘The subject of my fine art portraiture work for competition and public exhibit is my young daughter who is a metaphor portraying a universal child in a storytelling scene.’ ▶



*'Steampunked'. Indoor portrait using a softbox camera right, white reflector camera left.
Pentax K5, f4 @ 1/90sec, ISO 200. © Bill Gekas*

Gekas took up photography with a 35mm SLR camera around 1995 and moved to digital in 2005. He is a self-taught photographer.

Bill Gekas on digital:

'Digital is one of the best advances to occur in photography, it allows the post processing of images that the great photographers could only have dreamt about in their time. The technicalities of photography can be mastered, the art of photography is a life-long journey of exploration. Once you have the technical side of photography under your belt, that's when the fun really starts and the strength of your imagination becomes the only limiting factor.'

f11: Welcome to f11 Bill, thanks for joining us. Can we start by talking about your lighting, it harks back to an earlier time?

BG: Thank you for having me! We can talk all about post processing techniques, emotive expressions, tonal relationships, rules of composition etc. and they're all parts of the sum that make a final piece of work. However, the most important component is the lighting, or the lack of it, which is key to this stylistic approach. As photographers, I find that we sometimes can get carried away by using multiple lights from different axis' to get results we want and for sure many specific and in particular commercial type shoots require that, but when looking at the works by the old master painters, multiple light sources were not really an option – let alone natural – so they usually worked with one light source generally being the sun. Primarily it was the angle, colour temperature, degree of either softness or hardness, and just the overall quality of light that was the element that gave these works that ethereal aesthetic. This is what I generally try to recreate in my works using current strobist lighting techniques. When it comes to light modifiers for the indoor studio concepts I always prefer the more controlled recessed type medium and large soft boxes, when shooting

outdoors I generally prefer a shoot thru umbrella. Lighting is the key and Kodak founder George Eastman was already onto it over 100 years ago with his quote, 'Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography.'

f11: A lot of time and planning and preparation must go into each shoot. Can you tell us about this, and explain your approach to lighting and perhaps some of your preferred techniques?

BG: Most of my creative work is roughly sketched in an A4 size sketch book and thought out well in advance. The rough sketches are important to me as I'll have an idea, or be inspired by something I've seen or heard, and quickly sketch something with some rough notes to refer to. Otherwise I'd end up forgetting most of the concepts. This book of scribbles is also a go-to when I'm in a bit of a creative slump as well. I'll just pick it up and say 'Ohhh yeah, this concept could work like this but with that...' I'm sort of mixing and matching my own concepts and other things I've seen elsewhere.

When shooting indoors, I'll kill all ambient light by maxing out my shutter speed to max sync and using the lowest ISO sensitivity.

When using multiple lights I'll generally place them in the same axis pointing in the same direction to mimic the way natural light behaves and I always set the lights one at a time. If using a fill light, I place it close to my key light and bounce it off the ceiling as a wide scene fill, again in most cases I prefer light sources placed and coming from the one direction.

Basically it's about using studio lighting for complete control yet not having it look like studio lighting, that's the aim for me.

Ideally when shooting a young child I want the shoot to be over in minimal time because with this posed conceptual approach kids can get bored after 15 minutes or so. The prep work ▶



'Pleiadian'. Indoor portrait using a softbox top camera left, gridspot to background, white reflector camera right. Pentax K5, f4 @ 1/180sec, ISO 80. © Bill Gekas

usually takes days or a week beforehand, organising and thinking things out and in my mind I've already taken the shot before even pressing the shutter button. The rest is just execution of the concept. Following the shot, is a discriminate culling process to select the final frame that will be worked on in post.

f11: You're using a mixture of portable speedlight type units as well as more traditional studio lighting?

BG: I find speedlights so versatile and in a smaller indoor studio type environment where most of my work is done they give me enough power for what I want to do. Most of my work is shot between between f4 and f5.6 which will have me anywhere from 1/4 to 1/1 power on speedlights. If I need an extra stop, or faster recycle times, I just gaffa tape a second speedlight into the softbox, set the triggering to optical slave, and get away with it. My other main studio strobe can deliver a usable 640w/s and I use this more as a location light for it's midday sun-nuking power. It definitely has it's place, but not in my smaller indoor shooting space. There's also a small sense of satisfaction that comes with pulling a shot off using nothing more for power than a set or two AA rechargeable batteries!

f11: As your daughter gets older, does she have as much patience for the task as you do?

BG: I've been very fortunate in that she really loves the camera, and for a young child has been patient, as she enjoys the dressing up in fancy costumes and playing roles like an actor would. I think once we're talking costumes children give you something more, I don't know exactly what it is but I've found costumes and masks do something to a person where they turn into a character of sorts (rather than being themselves) and this opens up more creative possibilities.

At the same time we're not shooting very often so it's not something that's constantly in front of her to the point where she's over it. When it's time to shoot we make it a fun combined

family team effort in which we're all involved with. That's the other plus side to it as we're participating in something all together as well. My wife Nikoleta helps with the costuming, hair, and assisting with lights. We'll have music playing in the background and it sort of becomes a shoot which comes with many laughs, as there is quite a bit of goofing around in between frames.

f11: Can you envisage a time when a new subject will occupy your time and fall under your lens?

BG: One thing I've learnt over the last few years is that with this conceptual style there is so much to explore in one subject that you can just stretch it out as far as your imagination can go. It can become a study of a character which could last years.

However I can see a new subject some time in the future and ideally it would have to be a creative person. Just recently I had the opportunity to shoot a great creative individual for a small project and I learnt that when a creative is sitting for a creative it just falls into place, sure there may be differing opinions and expectations but generally great things happen when creatives get together. I'm actually looking forward to that time but in the meantime I still have quite a few unfinished concepts that are just waiting for the right moment to be made. ▶

'Rapunzel'. Indoor portrait using a softbox camera right, gridspot on background axis for shaft of light camera right, bare speedlight on camera axis fired to ceiling for bounce scene fill. Pentax K5, f5.6 @ 1/180sec, ISO 100. © Bill Gekas



f11: What will follow the series we're showing here, is a new direction on the cards?

BG: It'll always be portraiture with a fine art aesthetic, I love emotive faces and expressions. I think the directional change will be a shift from my painterly style to perhaps something that will encompass a more simplistic approach both technically and aesthetically. As much as I enjoy the painterly style I've become known for, I believe it's just a stepping stone to where I may be heading. My style is still slowly evolving and I know it's not exactly where I want it to be. Part of the journey over the years has been my progress of learning to see. I'm now at the point where I can look back at works I didn't quite understand years ago and I have that 'aha' moment!

f11: Pentax seems to be your camera of choice, did you start your film photography with this brand?

BG: My father gave me his Pentax ME Super to play with and I learnt the technicalities of photography using it. Some time later, in the late 90's, I bought a used Pentax K1000 and a few prime lenses and set up a darkroom developing and printing black and white film. Great days for sure, but I was also glad to smell the last drop of fixer solution.

I've stuck with the Pentax brand ever since although I'm not a gear fanatic at all and would be just as content using any reputable brand of camera. It's only that I've invested a bit in the brand over the years, otherwise anything would work for me. Truth is I don't consider gear at all and find it's the main barrier between a creative mind and the scene at hand. The future will be interesting, perhaps a sensor implanted in our brain with a USB port behind our ear would be the ideal creative solution, you couldn't get more transparent than that. No gear in the way of the creative process, with perhaps a sensor upgrade every few years or so, sound good?

f11: Sounds great. How much post production work do you do on each image?

BG: Post processing is part of the photographic workflow and when shooting I shoot already knowing what I'll be doing in post. An image can take anywhere from a couple of hours to a few more, depending on what's involved as each image is treated differently. There's no set formula or numbers when it comes to my post work, I work it like a chef does in a kitchen, seasoning to taste. The important part of this process is knowing what each tool does so you're editing with some sort of a pre-visualisation of the final result.

As important as the post processing is, it's still imperative to get the shot out of the camera as perfect as possible as this makes any creative post work a breeze. When shooting in a fully controlled, pre-planned environment there really is no excuse not to have technically perfect output straight from camera.

f11: Do you print your own work, or are these images primarily displayed on screen or in magazines?

BG: Any printing I do is profiled on my system and then outsourced to labs that have better printing gear than I could ever afford. I've never wanted to get into the printing side of things as I believe others can do it just as well if not better than me once a relationship has been established. I'll stick with the bit I'd rather concentrate on, being the photography. ▶

'Doilies In Delft'. Indoor portrait using a softbox camera top left, white reflector camera right. Pentax K5, f4 @ 1/125sec, ISO 80. © Bill Gekas



In an age where many photographers aren't printing their work I'm also a bit guilty of that sometimes. I admit to having seen my photos printed in magazines before I've taken the opportunity to have prints made for myself.

f11: With the view to exposing this work to a wider audience, have you had any thoughts about publishing a book?

BG: This has been a request over the last year or so, and a fine art coffee table type book is something that has been in the back of my mind for a little while now. Initially I was thinking of a 'How to...' type book with about 40 photos, detailed lighting diagrams, post work, creative thought process and so on, but it seems the request has been more from non-photographers wanting a clean, image only type book. One of the many things on my 'to do' list, so one day... stay tuned!

f11: Are you influenced by any of the more contemporary photographers?

BG: I was never influenced by the contemporary photography style but it definitely has it's own pedestal and is something I would like to fuse into my more classical approach with the next directional change I'll be taking. Not so much moving in that direction completely, but more about taking what makes a contemporary piece contemporary and sort of embedding it into what I do. I'm sure it'll just be another stepping stone in the evolution of my style. ▶

'Fur'. Indoor portrait using a softbox top camera right, white reflector camera left. Pentax K5, f4.5 @ 1/125sec, ISO 80. © Bill Gekas



f11: Where do you find influence and inspiration?

BG: While heavily influenced by the old master painters, inspiration is always just a few clicks away. The internet is a huge inspiration hub, it really is all at our finger tips and due to the affordability of camera gear over the years it has placed cameras in a lot of hands that are just doing some awesome stuff that we wouldn't normally see - if not for the internet.

f11: Any modern mentors, where do you turn for advice?

BG: I don't have any personal mentors, however I do admire and study the photography works of currents like Erwin Olaf, Andrzej Dragan, and Paolo Roversi. I also participate in the curated 1x.com photo gallery which I hold in high regard due to the quality of works and overall aesthetic of the images selected. This online curated gallery is a daily inspiration source and a great community with many extremely talented and helpful members.

f11: Your photographs are very considered, very planned, have you considered shooting with other camera formats, perhaps larger ones, maybe even square format?

BG: Ideally this type of work would really benefit from the resolution, dynamic range and more considered approach a digital medium format type system can deliver but unless I win the lottery any time soon that digital back will always be another dream away.

f11: What do you consider as modern influences for the direction your photography may go in the future?

BG: I can see a more modern, minimalistic direction evolving although I really think that's further down the track. All things considered I seem to really be enjoying the 'less is more' approach both in imagery I see and the creation process involved. As opposed as this aesthetic is to the classical palette rich stylistic work I've been doing, I think subdued tones with classical

lighting is where my work will end up some day. A more modern type minimalism infused with the light of the old masters. It's all open game and there's plenty of room for exploration as well.

f11: In your opinion, what is the state and health of photography at present?

BG: From an industry point of view, it seems it's been in a bit of turmoil due to the large number of part time photographers who have entered the industry, and although this has made it very tough for full time hard working photographers I firmly believe that like any other industry, competition is a healthy thing. From a creative perspective we live in exciting times where there are so many photographers doing amazing things and I strongly believe things will keep getting better. Due to the vast array of affordable online resources, I'm sure we'll be seeing more great work before us. Both from a technological and aesthetic perspective it's definitely a great period in time with regards to our craft.

f11: If you were not pursuing your photography, what art form would you be involved in?

BG: Most probably painting, although I couldn't paint or draw to save my life. I've always admired great paintings and the medium of photography has allowed me to express what I probably wouldn't be able to do with a brush, oils and canvas.

f11: Thanks Bill, it's been a pleasure.

BG: Likewise, the pleasure has been all mine! Looking forward to further issues of the magazine! ■

TS

www.billgekas.com



'Retro Child'. Indoor portrait using a shoot thru umbrella above subject. Pentax K7, f4 @ 1/180sec, ISO 100. © Bill Gekas

►► Following double page spread: 'Potatoes'. Indoor portrait using a bare speedlight outside toolshed window firing in camera left, white reflector camera right. Pentax K5, f5.6 @ 1/90sec, ISO 80. © Bill Gekas





'Red Scarf'. Outdoor portrait using a white shoot thru umbrella camera right with ¼ CTO gel. Pentax K5, f4 @ 1/60sec, ISO 140. © Bill Gekas

'The technicalities of photography can be mastered, the art of photography is a life-long journey of exploration.'



'Humanoid'. Indoor portrait using a softbox top camera left, white reflector camera right. Pentax K7, f4 @ 1/180sec, ISO 100. © Bill Gekas

'Part of the journey over the years has been my progress of learning to see. I'm now at the point where I can look back at works I didn't quite understand years ago and I have that 'aha' moment!'



'Cherries' - Indoor portrait using an octabox camera right, gridspot to background, white reflector camera left. Pentax K5, f4.5 @ 1/125sec, ISO 80. © Bill Gekas

► 'Yesteryear' - Indoor portrait using a softbox camera left, gridspot to background. Pentax K7, f4 @ 1/180sec, ISO 100. © Bill Gekas





'Basically it's about using studio lighting for complete control yet not having it look like studio lighting, that's the aim for me.'

'Camellia Girl' - Indoor portrait using a softbox camera top right, bare speedlight to background, gold reflector camera left. Pentax K7, f4 @ 1/180sec, ISO 100. © Bill Gekas

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THERE'S MORE...**



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Big game is the highlight of Etosha National Park. It can offer a new subject to shoot around every corner. A long telephoto lens of at least 400mm is a 'must have' in this park. © Darran Leal

On location

Namibia – Africa

I am often asked what is the best place to visit in Africa. It is always a hard one to answer as I like them all, but one place that has the edge is the very first country I visited there, Namibia.

This very stable, super dry and incredibly diverse country has just about everything a photographer could ask for. Expansive landscapes go as far as the eye can see. Stunning nature with the crown jewel being the Etosha National Park. Great people, with a diverse range of history and appearance.

In early 2013, I will be taking my 13th group and I can't wait.

Windhoek (pronounced vind-hook) is the capital and the likely starting point for most visitors. It is at an elevation of around 1,500m with most days offering clear blue skies. While small as a city, it offers excellent accommodation.

From this point you can spiral out to the many key points of interest, offered by Namibia. Here are a few.

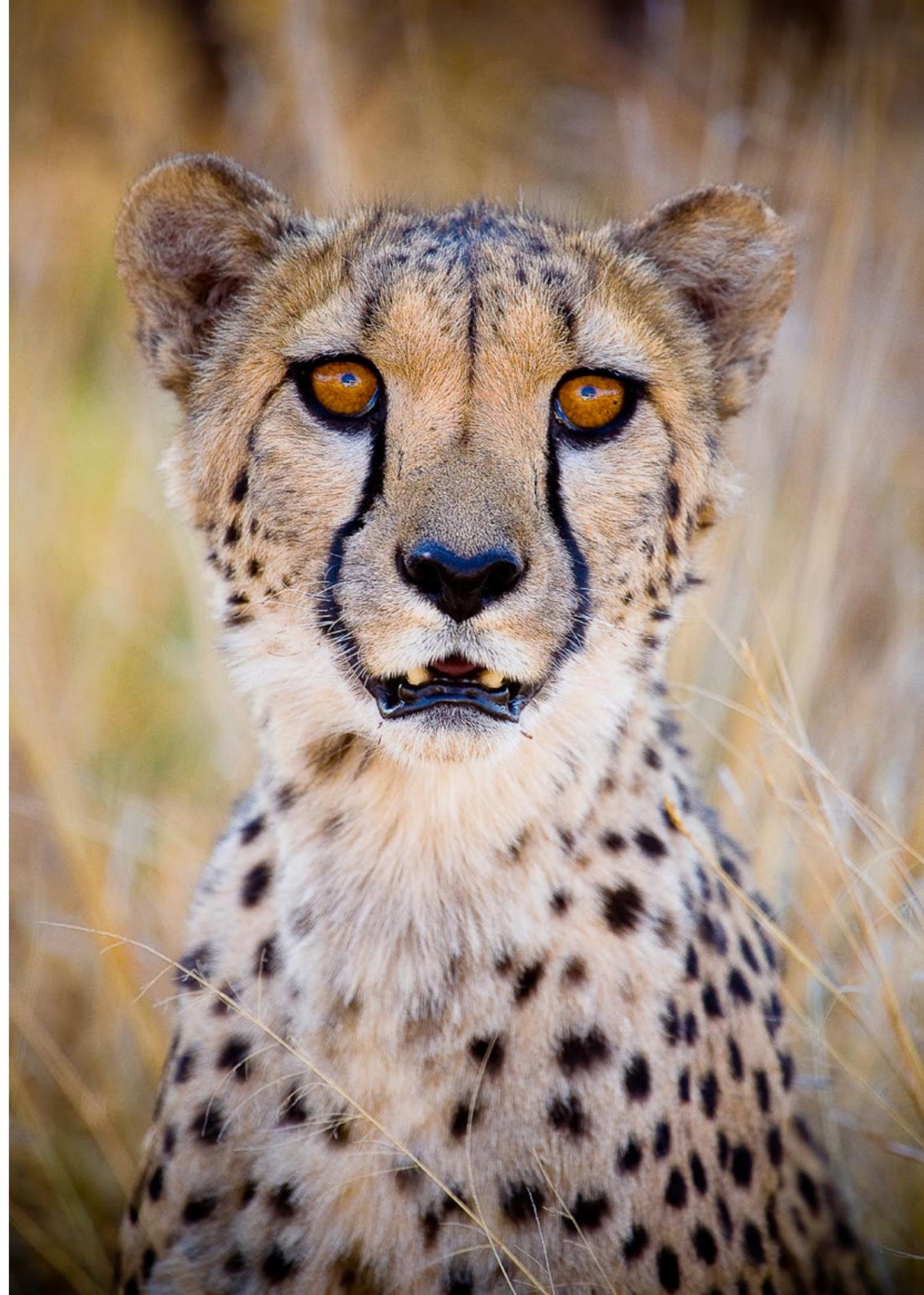
If you love landscapes, then you will find Sossusvlei (pronounced soss-us-flay) one of the most stunning locations on earth! 300m high sand dunes offer a wealth of creative photo opportunities. We spend 3-4 days at this location and often return to the same dunes to shoot

twice. Hiddenvlei is a prime shoot location, along with Deadvlei (vlei means pan).

While many tourists like the challenge of walking the taller dunes, I prefer to take photographers to the lower dunes. They offer fantastic ripple effects and a mix of sunny regions with sculpted shadows. The result is, you could shoot here for the rest of your life and never get the two images alike.

I predominantly use super wide angle lenses here (14-16mm on full frame sensor) but have at times used longer telephoto lenses as well. I start with a tripod as we arrive just on sunrise, but will quickly change to hand held to maximise creative options and in order to work faster. The best light only lasts for around 2 hours.

There are three ways to access the national park. Through camping, or staying at the one lodge within the park, or by staying at one of a number of lodges outside of the park proper. If you choose to stay out of the park, you will miss sunrise and the main event! Those staying outside are the last to arrive, even those staying at the lodge right next to the entry gate. It is a 60km drive from the second gate to Hiddenvlei, so imagine entering the first gate at sunrise, only to have another 60km to drive. You guessed it, you would have missed the action. ▶



We shoot morning and afternoon and make at least one of the mornings a Deadvlei shoot. This beautiful location is mind blowing with 800 year old mummified trees, stark against huge dunes and a white clay pan. Every visit is different. Arrive first, as once the tourists arrive, you will find that your options are severely limited with 'tourist bodies' in the way of every shot.

The wildlife is interesting and we add time for shooting gemsbok and springbok. We have even shot a sidewinder snake. For a final adventure, consider a scenic flight. Both short and long flights are available. Stunning is the word, and worth every cent!

The Skeleton Coast lives up to its name. As you drive into one of the only towns on the coast, Swakopmund, the temperature can change from 35 degrees C, to 12 degrees C. Fog is not unusual, especially in the early morning, creating atmospheric lighting conditions.

Swakopmund is a great place to clean up from the desert and to have a few adventures. One is to take a boat trip on nearby Walvis Bay. Flamingo and a few 'furry friends' make the half day tour a highlight of your visit. Swakop offers excellent cafes and good restaurants.

You can head south or north from here, with most travellers heading north. This is no mans land, with literally no habitations, few people on the road and only very basic roads. Lovely long white sandy beaches bely the nautical dangers of the region as evidenced by many ship wrecks over the centuries. With patience, you can usually find a fresh wreck on this coast.

The Etosha National Park is one of the greatest big game parks in the world. It has a huge range of wildlife, with the only member of the BIG 5 not present being water buffalo. While it is an arid region, absolutely key to the animal numbers are good watering holes. This is what we target. While driving yourself is possible throughout Namibia, I feel you will miss experiencing the spirit of the country and the best wildlife and

timing. Local guides are very professional and the things they can spot will make you say on a regular basis – 'how did they see that?' – as they point out everything from African Wildcats, to Pigmy Falcons, while driving at 60km per hour.

This said, of course the big game is a draw card and we are yet to be let down. Our best trip had 64 lion sightings and last year we had 6 leopard. We have shot several species of cats and great bird images, up close. Winding down the window (as you are not allowed out of the vehicle, something to do with things that eat you...) works, but the best is a vehicle, with a pro driver and a pop-top for 360 degree shooting. This offers the best of all worlds and the chance to shoot outstanding images. You can stand and move around for the best angles. In a group, you have other eyes to help you spot animals.

This is almost exclusively long telephoto country. You 'must have' a least a 400mm lens. I have taken everything from a Canon 500mm f4 to the Nikon 200-400mm f4. However, the best value for money are the Sigma 120-400mm, 50-500mm and 150-500mm lenses. I like the 50-500mm as it allows you to shoot short and long focal lengths. We have had giraffe bend down to peer into our open roof! We get lion close enough to pat outside the window - of course you do not do this! And we have had elephant close every trip. Your standard longer lens would simply offer a head shot. The alternative is a second camera and short focal length zoom lens, a natural compliment to the long lens equipped body.

I have only touched on the beauty of Namibia. It is one of my favourite places on earth and one I hope to revisit many more times.

Enjoy your shooting ... ■

Darran Leal

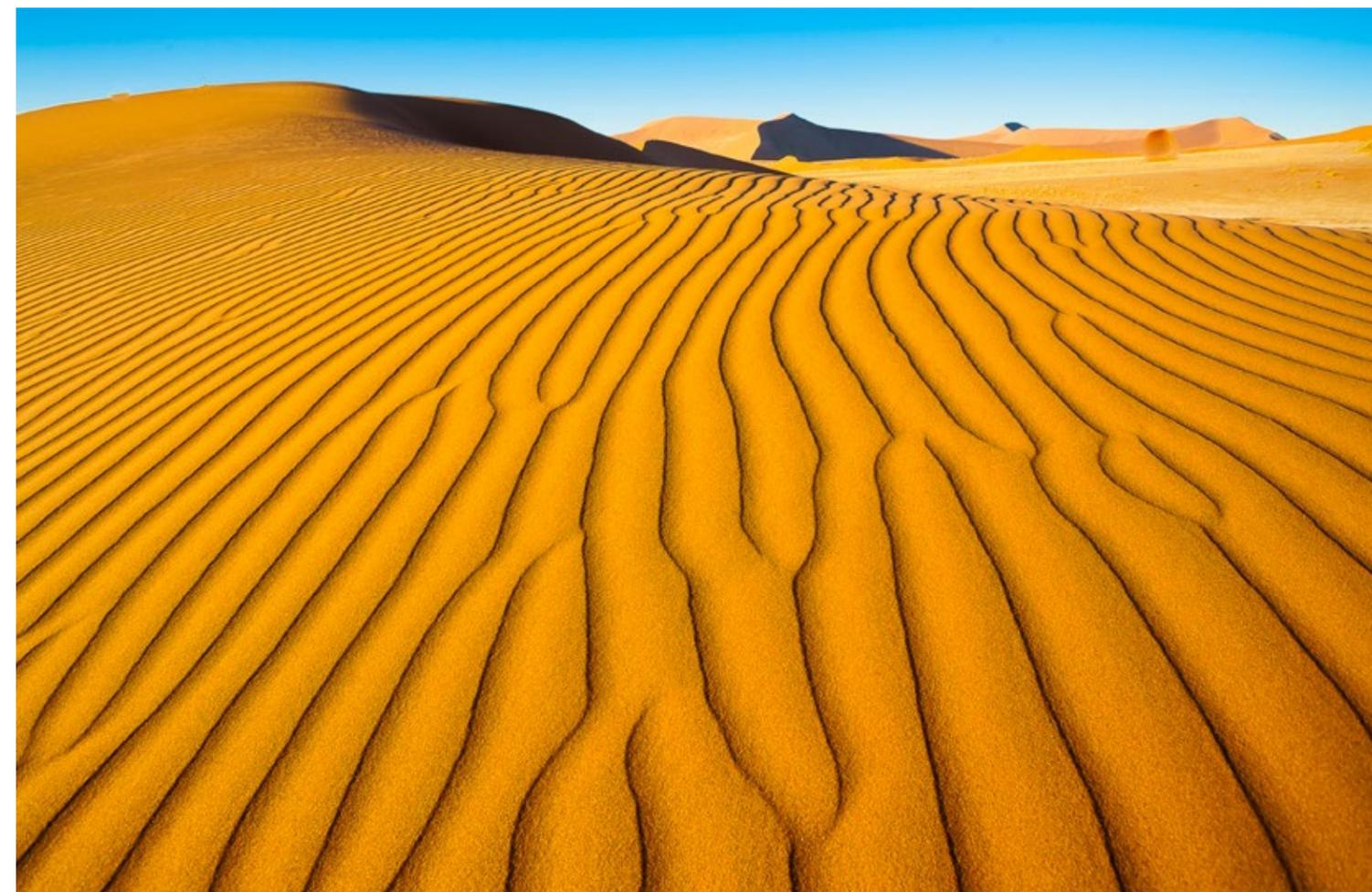
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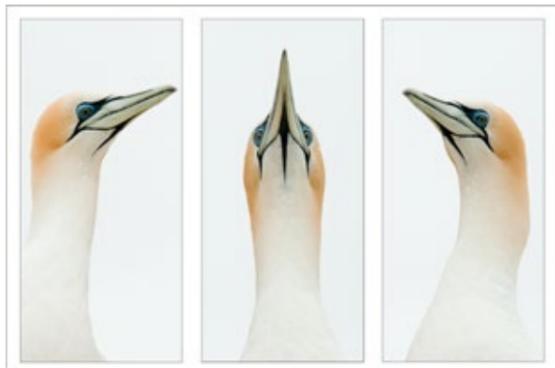


Namibia offers a wealth of landscape photo options from sand dunes to rugged mountain ranges. Nikon D3X with 70-200mm zoom @ 70mm. Aperture Priority f5.6 1/180 sec 400 ISO. © Darran Leal

The short walk to Deadvlei is tough for some. However, once on the dune rise, you are faced with one of the most unique scenes on earth. It gets even better once you walk down and into the pan.

© Darran Leal





© Alistair McCauslan



Inaugural Triptych competition a resounding success

The Nelson Camera Club on behalf of PSNZ recently hosted a competition solely for Triptych images, which was a resounding success.

Don Pittham, Leader of the Salon Organising team said he was delighted with the response to this first ever competition, which saw a total of 112 print images and 347 digitally projected images entered.

It was a tough process for the panel of judges and Don says they reviewed and discussed all images at considerable length before arriving at their final decision. Selecting the top print and top digital images was probably the most difficult part of the judging as all the top triptychs were of extremely high quality, and the range of subject matter covered was wide and varied, said Don.

In the case of both the Print and the DPI sections, the judges were 'unanimous in their choice of Champion'.

Alistair McCauslan APSNZ, won the Champion Print with his photograph, 'A Gannet Study' taken at Black Reef near Cape Kidnappers. Of Alistair's winning image, the judges commented: 'Minimalist, pristine, beautiful with symmetrical simplicity. Natural History as Art. Fills me with jealousy.'

Sarah Stirrup won the trophy for Champion Digitally Projected Image for 'The Red Room', – a photograph of an old homestead she

discovered in Fiordland. 'Emotion, emotion, emotion. A powerful flow of images with disturbing moodiness; an amplification of emptiness and echoes' is what the judges said of her winning image.

Nelson National Triptych Salon was made possible through the generous support from Canon New Zealand, Post Haste Couriers, f11 Magazine and the PSNZ.

Full results as well as all the Salon images can be seen on the Nelson Camera Club website at <http://www.nelsoncameraclub.co.nz/triptych-results/> as well as details for the 2013 competition.

On behalf of the PSNZ Council, we wish you a safe and happy Festive Season.

For more information on PSNZ go to: www.photography.org.nz

Moira Blincoe
PSNZ Councillor for Publicity

© Sarah Stirrup



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Welcome to the very first f11 online video feature! The team really loved making these clips for you. We pride ourselves on being the store to come to when you need to know more than the price. We are very competitive, but we consider the perfect result is when you get good advice, and the right product, at the right price. Hit a button and enjoy the clips, all shot by Matt on a Nikon D7000 and MF 50mm f1.2 lens.



Fuji X Series: The guys discuss the ever popular range of Fuji's X Series premium cameras...



Serious Accessories: The Team talk tripods and bags - showcasing a select range in this clip...



Second Hand: We share our thoughts on secondhand and all the interesting things that come through...



Nikon Love: The guys discuss Nikon's current range and share their thoughts on the brand...



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Back to the future....again

As we charge head on into a new year it's again time to think ahead and reflect a bit.

I was recently asked, what I would do now with the experience and years in the imaging business; if I was starting again?

From time to time, most of us hit a wall of diminished opportunity; changing technology, changing demographics, changing personal circumstances. For some there are specific trigger factors like a redundancy, a new romance, or critical health issues.

These critical decision points have often triggered an escape out of the image-making business. It's fair to say, they have also resulted into an influx of people into the imaging business.

One of the most memorable summations of career value was something I learned from a Kodak CEO as we jointly evaluated a job applicant's 12 year experience statement. His summation? 'No, its not 12 year's experience, it's one year, lived 12 times!'

So true, the annual cycle of repeated events can easily lead to comfort, complacency and reduced engagement with processes, concepts and people. In other words, a rut.

It also means a lot of time is wasted without any real net gain.

In a nutshell, YES - I would do it all again – but I'd place more value on some of the experiences along the way, as I know now that these contribute to the whole of an individual's understanding of the world as a career progresses. So, I will frame this as 'what I would do differently if I had my experience and perspective and was beginning again'.

Precisely how I define 'image-making' is the first step. 40 years ago I chose photography when I could equally have chosen a number of other quite discrete imaging niches such as photo lithography, graphic design, or cinematography - or remained in the one for which I was trained, teacher.

The imaging world is now broad, fast and rich with content. There are no longer any glass ceilings or dividing walls that limit mobility between a raft of disciplines. There are fewer financial barriers to entry, and the inherent and continuous reinvention, and short term obsolescence, of our tools means entrapment in one mode does not reduce our flexibility.

My competitors now - those who shape the marketplace, set the prices, establish the contemporary look and feel of content - are young, enthusiastic and vitally important: supplying to a buyer group comprised of their peers.

As undisciplined, shallow, or erratic as some of their processes and results may appear to be, their ethos is driven by economy, speed and 'moving on' to the next thing. What once was a few days work with countless skilled film separations, masking, burning to create clearcut artwork for platemaking can now be done in a matter of hours in Mumbai, or elsewhere, for a few pennies.

The risk is that some of the creative content too will slip away as the requirement for economy and speed increases. Previously implicitly understood demarcation lines around content and creative control are now blurred by the emphasis on a project's pace across the ground toward completion.

Despite all that, I believe there is an element of opportunity to starting again now, maybe even changing direction, and surviving into the future, and that is to apply wisdom.

The wisdom which comes from knowing people, working with, and interacting with, both the good and the bad. Wisdom which comes from knowing the world, understanding how companies work, where our food and energy and technology comes from. Actually getting involved with many of those tasks, be they picking fruit, driving dump trucks, making espresso, sorting accounts, or packing shelves.

It's also about building sensitivity to society, knowing what is fair and unfair, understanding natural laws about rights and justice – and the difference between the two.

It is all about bringing something else to the table when pitches are being made, when value is being determined.

Formal education is only part of what you take to that table, and these days most of your competition has parity. Almost everyone brings the same gun to the gunfight. Your informal education, street wisdom and passion may well be what tips the argument in your favor.

It just needs an equally well qualified, worldly buyer to recognise it. ■

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ACMP Student Card Fund

The ACMP is proud to announce the winners of the first round of ACMP Student Card Fund to aid struggling students within the education system to complete end of year assignments or folio pieces with the help of sponsors providing printing services, equipment hire or help with product purchases. Along with our sponsors who so generously added to the pot, this way, we as a collective force are showing support to the industries future image-makers and consumers. No one ever forgets the help they receive at the beginning of their careers.

Each individual TAFE/University was asked to nominate students informing the ACMP board as to why this particular student should be a recipient of the fund. There are ten lots of ACMP Student Card Fund to give away Australia wide each year. Each nominee was given consideration by the ACMP board and the first 5 were announced in Nov 2012 with the second 5 due to be announced in June 2013. The winners for this round are:

- Khanh Do from CATC in Sydney
- Corrine Akhurst from CATC in Sydney
- Kathryn Willmott from Curtain University in Perth
- Madison Saylor from PSC in Melbourne
- Chloe Carbines from PSC in Melbourne

The idea behind the ACMP Student Card Fund came from the help that ACMP President, Lisa Saad, had received whilst studying at RMIT. She found herself in a situation where she was unable to purchase the materials required to complete an assignment and a lecturer had heard of this and helped her out with materials so she could complete the assignment.

Ideally the ACMP likes to be involved and to take this idea further and with the help of our sponsors we have been able to gift each prize worth \$520.

The Sponsors:

ACMP: x 10 1 year full Student Trampoline Memberships valued at AU\$120.00

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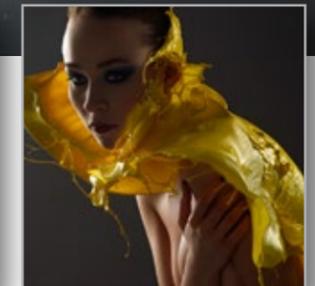
*(Elinchrom, Laccolite, Eizo, Drobo, Canson, Orbis, Datacolor Spyder, Tether Tools, Gigapan, ioShutter, GTI, GMG, Falcon, Dynacore, Barbieri and Redrock)

Borges Imaging: x 10 AU\$50.00 of services ie: equipment hire and/or product within the Borge's Imaging system.

The Edge in Melbourne –Digital Printing: x10 AU\$50.00 of services within The Edge system.

Nulab Australia Wide –Digital Printing: x 10 AU\$50.00 of services within The Nulab system.

For further information on the next round, allocated in June 2013, please contact ACMP directly or see www.acmp.com.au.



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Hair of the dog 2013

We are often asked where does the name 'Hair of the Dog' come from?

Well this is what Wikipedia has to say...

'Hair of the dog' is a colloquial expression in the English language predominantly used to refer to alcohol that is consumed with the aim of lessening the effects of a hangover. The expression originally referred to a method of treatment of a rabid dog bite by placing hair from the dog in the bite wound.'

In the AIPP world many years ago now, one of our esteemed members, Tero Sade, decided that the first AIPP seminar of the year might appropriately be called 'Hair of the Dog' as it too was the cure from the hangover of Christmas festivities and the focal point when photographers once again looked forward to the New Year.

And so the legend which has become the AIPP 'Hair of the Dog' was born...

Hair of the Dog 2013 will take place in Brisbane, once again at MSIT, Mt Gravatt from Feb 16th to Feb 18th.

Because of its heritage as the first AIPP seminar after Christmas, Hair of the Dog is a very relaxed, informal and fun affair. Content is deliberately aimed at photographers at the early stages of their careers with great hands on practical workshops, presentations and seminars. As you would expect, the three days also include BBQ festivities and a celebratory dinner.

The speakers and presenters from Australia and overseas are being announced on a regular basis in the lead up to Christmas.

Full details are available at the Hair of The Dog website <http://www.hotd.aippblog.com>

Have a great holiday season from everyone at the AIPP!

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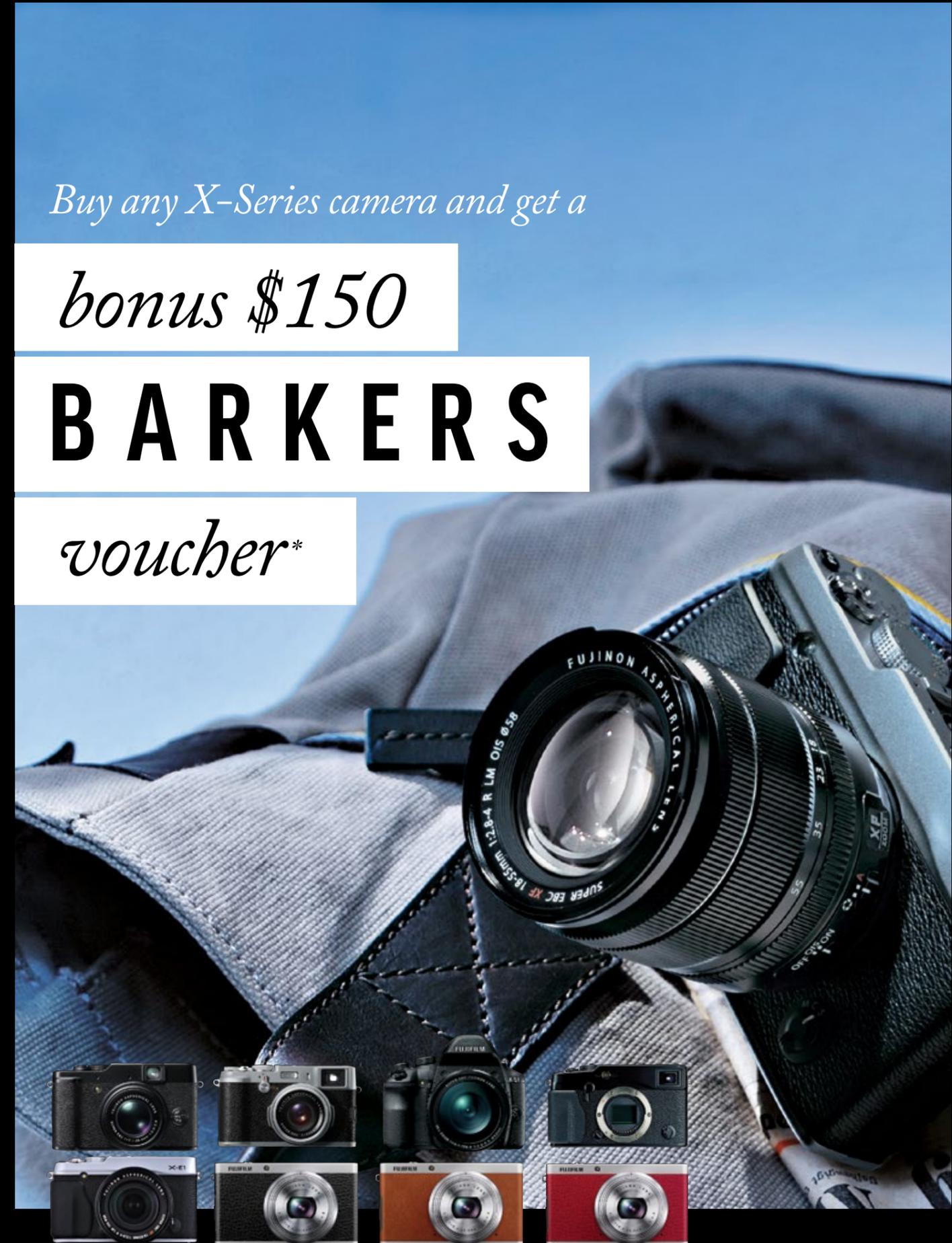
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Frio and Micro 250

Quite a pair



Every now and then something so indispensable comes along that we simply have to share the word. Like us, most photographers are magpies when it comes to gadgets, coveting 'useful' things and scooping them up to take back to our nests, already brimming with other treasures.

This month we have not one but two such 'finds' and – they combine brilliantly, going together like mashed potato and gravy, even though they come from different manufacturers.

The Frio, comes from Enlight Photo Pro, developers of the Orbis and the ioShutter. I'm constantly amazed at how many people have never heard of the Frio, so much so that I've taken to carrying one everywhere for impromptu demonstrations! Frio is a near indestructible, light weight polycarbonate/ABS cold shoe for attaching any shoe mount device to a light stand, tripod or anything with a standard ¼ inch male thread. Once solely found on the base of electronic flash units, shoe mounts have proliferated to include other devices such as flash triggers, external LCD video displays,

microphones and LED lighting panels. All need to be attached somehow – to something, hence the Frio!

www.enlightphotopro.com/gear/the-frio/

The Micro 250 comes from Joby, and it's the teeniest, tiniest gorillapod tripod. The Micro is a high quality die cast miniature tripod that folds neatly under your small camera, so neatly that you can leave it in place all the time. Although only rated to support 250g, we've used it with heavier cameras quite successfully. The trick is to anchor the tripod with one hand and shoot with the other. A modest range of motion never proved an issue, although vertical shooting would be tricky!

Also useful for close ups or tabletops in the studio, and a great way to display some of the cameras in your collection, they come in red, blue or grey.

www.joby.com/gorillapod/micro250/

Both of these devices are high quality, relatively inexpensive at circa NZ\$30 each, and practical photo accessories.

Combine the two, and you'll find endless uses for their stability and ease of placement, either individually or in tandem. The combo easily supports a large speedlight like the Nikon SB900 or Canon 580EX, even with accessories attached, and together they offer a better platform on a range of surfaces than the plastic cold shoe stands which often ship with these units – useful only on dead flat surfaces.

Check them out at quality photo retailers, you may well take a pair home with you. By the way, if you're anything like me you'll need a few of each, as I keep finding uses for mine! ■

TS

WIN WITH *f11* MAGAZINE!

f11 has ten pairs – comprised of a Frio and a Joby Micro 250 (in *f11* red, of course) – to give away thanks to Enlight Photo Pro and Joby's NZ agents, Lacklands Ltd!

Here's how to enter:

Email us at admin@f11magazine.com with 'Frio and Joby' in the subject line of your email, and your contact details and postal delivery address in the body of the email. You must be a current subscriber to win, and we will be checking – so make sure that you enter with the same email address that you used when you subscribed to *f11*. If you're not sure which one that is, check any issue reminder email we've sent you recently.

Entries close on 25 January 2013 and we'll announce the 10 lucky winners in our February 2013 issue.

Good luck!

Orphan works

Wikipedia definition: 'An orphan work is a copyrighted work for which the copyright owner cannot be contacted. In some cases the name of the creator or copyright owner of an orphan work may be known but other than the name no information can be established. Reasons for a work to be orphan include that the copyright owner is unaware of their ownership or that the copyright owner has died or gone out of business (if a company) and it is not possible to establish to whom ownership of the copyright has passed.'

Enormous collections of orphan works exist in the collections of libraries, archives and museums but precise figures are not readily available. Many examples of orphan works include PHOTOGRAPHS that DO NOT NOTE THE NAME of the PHOTOGRAPHER.

Many feel that the lack of legislation on how an orphaned work may be used limits works that are available to the public, maintaining that it discourages the creation of new works that incorporate existing works. Creators who want to use an orphan work are often unwilling to do so for fear that they will have to pay a huge amount of money in damages if the owner ever appears; the risk of additional liability or litigation maybe too high. This makes the work of historians, archivists, artists, scholars, and publishers at times more difficult and costly than necessary. There is a world wide debate raging on this subject and governments are being lobbied to legislate on how an orphan work may be used.

Whether this legislation happens or not it raises

the question of how traceable an image is back to its copyright owner.

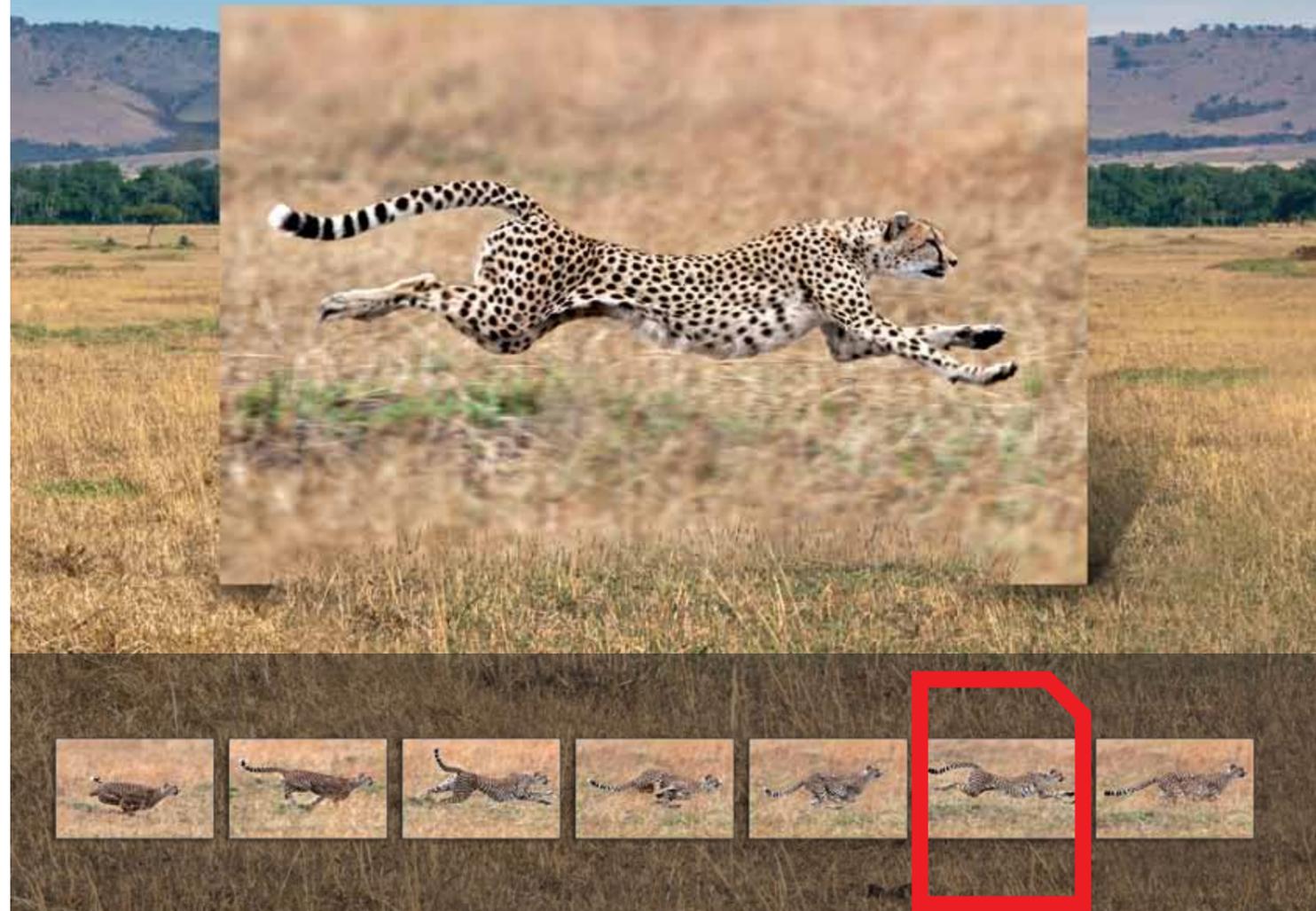
For more info on this subject you can look here <http://www.copyright.gov/orphan/> and of course do the Google thing.

You may be asking yourself why I am rambling on about this particular subject, well besides this being something that we should be aware of as photographers, I see it as a warning to ensure that your imagery is always traceable back to you as the author. Ensuring that you have adequate metadata in your imagery is a good start. All pro digital cameras have the facility to place copyright metadata into every image, ensure that yours is switched on and that you have entered your copyright information so that it is an inherent part of every image from the moment it is created. Next, set up a page on your website stating your terms of copyright and all your contact details and copy the URL. Use your own version of this URL in the 'copyright URL' field when adding your metadata.

By loading as much information into the metadata about who you are, and where you can be found, you engineer in great protection against your work becoming a little orphan out there in cyberspace – where big sharks circle just waiting for the opportunity to strike...

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A time for reflection

One year ends and another begins – usually fairly slowly...

The end of the year is fast approaching and it's time to look back on the year that's passed. As far as commissioning photography goes, my clients usually lurch to a halt around this time of year and don't generally begin to consider shooting again until mid to late January. Once they're back from the beach, and memories of Christmas dinner and New Year's Eve madness have suitably dimmed, it's time for them to start the advertising juggernaut rolling again for another year.

This annual lull gives me time to contemplate the old year, decide what to do about the year to come, and make a few decisions about how best to tackle it. I spend a fair bit of time hanging with my contemporaries throughout the year and as a result I generally have a pretty good grasp on the temperature, blood pressure and general health of our industry. Sometimes it's a case of misery loving company, as budgets mysteriously decrease year by year, and other times it's more upbeat and positive, but I find it more helpful than not.

When it comes to taking an honest look back and making some (hopefully) sound decisions about the upcoming year though, you're pretty much on your own. You only have yourself to answer to, and to blame. How did it go? Did you achieve your financial goals? Did you achieve

your creative goals? Did you climb up a rung on the ladder or slide back two? I'm pretty hard on myself when it comes to achievements and have yet to give myself a pass mark on all of these categories in any one year. This isn't a negative thing, I believe it's good to have great expectations of yourself and also good to be your own worst critic. After all, if you're honest with yourself it'll not only drive you forward, it will keep you sane when all around you is descending into madness.

So, if like me you now have a little time on your hands go ahead have a hard look at the past twelve months and think about what went well, what didn't, and what you could do better next year. At this point I tend to go through the year's shoots one by one, culling all but my selects and condensing the library to save a little hard drive space. This gives me an excellent overview and a starting point for new years plans and schemes.

Now is the time to think about my somewhat neglected portfolio, website, marketing material and to draw up a shot list of personal work that I never got around to during the year. Then I draw some lines in the sand (OK, calendar) to make sure I stay on track and get these oh so important jobs done in time. I also go over the gear with a fine toothed comb – cameras, lenses, meters, lights, tripods, stands, mags, software, hard drives, batteries – I leave no item unchecked and if any non urgent repairs or upgrades are needed I'll schedule them for December or January.

Of course I'll also plan to spend time with loved ones, do some important chores around the house, get away to the beach myself and maybe even forget all about photography for a few weeks – because, after all, photography's not everything is it? Hell, who am I kidding?

Be good to yourself, and to others, get your self together and have a great break! ■

Buzz



© Gary Baidon

Sell, sell, sell!

And farewell.

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 the life of the passionate amateur. If you do choose to make 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. This is the tenth and final part in the series.

The other day I gave a speech in London about my home country New Zealand. Afterwards a friendly photographer came over to chat to a friend and me. Lamenting the state of the industry, I suggested he read these articles.

My friend mentioned halfway through the conversation just how much her company pays for good photography. And how important to them their relationship with their photographers is.

It was only later on my way home that I realised that the photographer who'd been talking to us hadn't made any attempt to leave my friend his card, engage her in conversation, find out more about her, her company and most importantly, how he might earn some of the huge sums of money she was telling us that her company spent on photography.

There's an old adage that goes something like 'You're your own biggest fan.' Maybe it's something my mom used to say. It's true. No one will ever be a better salesperson for your

work than you. So if you're not a pretty damn good salesman or woman, you are going to be making a rod for your own back.

I've already highlighted how frustrating it can be to see mediocre photography in prime positions. You know you could do better. How did that photographer get that assignment? Was that the best they could do?

It may have been, or it may not have been. But the harsh reality is that they made the sale. They won the client. You need to as well.

That begins by finding your future clients and befriending them. People work with people they like. It's not long before talent, capability and technique falls by the wayside. Of course you need to be capable, but the best, photographically? Never. Everyone makes compromises to work with people they like.

You have to give your prospective clients a resounding sense that you will be thoroughly pleasant to work with. The best way to do that is to make them your friends by networking profusely. Industry events, tradeshow, coffee meetings and beer or wine are great places to start.

One of my good friends, a world renowned studio photographer, begins all his newsletters with 'I buy all my clients champagne for Christmas'. That's it. That's all he writes in his newsletters, these are then filled with interesting photography he finds on the web each month

that's not even his! Another of his secrets? He organises the best catering on every shoot. Gourmet sandwiches cost a relatively small amount more than standard, and does it make his clients more amenable to call him again? Of course! Is he an exceptional photographer? No doubt... but so are many other shooters in his city.

Once you've found and befriended your prospective clients, you'll no doubt soon be in the promising position of being asked about an assignment. Here's where you'll have to deploy your freshly practised sales skills.

It's usually right about now that I sense you may be throwing your arms up and proclaiming, 'But no one likes the hard sell!' or... 'I just don't feel comfortable with pushy selling!'

Let's be clear. The hard sell is a losing strategy. Unless you're in a densely populated country in a niche with plenty of foot-traffic, like mall retail, you can't use hard-sales techniques. Repeat custom and word-of-mouth promotion are essential for your success.

What I urge you to focus on is confident sales. Confidence in your own abilities to fulfill your clients requirements. And most important of all,

ASKING FOR THE BUSINESS.

I can't stress this last point enough. Yet it's almost entirely overlooked. When you've discussed the assignment, priced it, estimated it and sent all this to your client, call them to

catch up. As you're beginning to wrap up your conversation...

ASK FOR THE BUSINESS.

It could be something like, 'When shall we book this for?' or 'Let's go ahead and get this in the diary' or any variation you like. As I've mentioned before, for anything like this that may feel odd, counterintuitive or unnatural to you, practise makes perfect. One of my all-time favourite sales gurus taught me that sales is not an art. You'll be relieved to hear, as I was, that it is a science. It can be learnt by lesser mortals like you and me. And practised in front of a mirror, or with friends and relatives.

If they say no? It's just the start of another conversation to work out how to overcome their resistance. If it's just not going to happen, at least find out why, so you leave better prepared for the next time.

Having said that, it would be remiss of me not to close this series without pointing you in the direction of my new website, enlightphotopro.com, where you can browse all the gear that I make and find out where you can buy it!

Your clients will thank you for it. Farewell! ■

James Madelin

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Thanks to our friends at Fujifilm NZ Ltd for their generosity in providing this most sought after prize. If you're a disappointed subscriber, why not just go out and buy one – many of the *f11* team are X series users, so why not join us?

Learn more about the X100 here:

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IOSHUTTER FACEBOOK PROMOTION

All visitors to *f11* Magazine's Facebook page who liked our page were entered into the draw to win one of two iShutters from our friends at Enlight Photo Pro.

Congratulations to Jayden Elley from New Zealand and Caroline Camilleri from Darwin, Australia! We'll be in touch to arrange shipment of your prizes soon!

Brand Values

Marketing people extol the virtues of understanding a brand and its values in order to maximise both opportunity and return against the vast sums invested in its construction.

For brands to prosper, and conquer other brands, in the dogfight that is modern consumerism they really need to stand for something. Tangible elements are best, but intangibles play a part nonetheless.

I've made a lifetime study of brands, what they stand for, what they mean to people and how that translates into short term value at the register, and long term value in an investors portfolio.

Over my business life I've seen brands built from the ground up. Apple is a shining example, a brand once known only to a tiny cognoscenti, carefully nurtured and now about as commercially mainstream as it's possible to be. Consider where its brand values lie: productivity, process, elegance, simplicity, connectivity, communication...and more.

I've seen the rise and fall of brands, like IBM and Eastman Kodak, once super brands. These stood for something significant, IBM occupied the hearts and minds of the world as the people who gave the world the PC, and Kodak as the people who popularised and democratised the process of photography for the masses over more than a century. These were conquering cultures, rising to the giddy heights of the Fortune 500 register, cultures of corporate excess, epic failures to predict and respond to changes in the world around them and inevitable precipitous decline into the arms of failure, perhaps one day forgotten empires. What brand

value remains of two household names outmaneuvered, and simply out-thought by new challengers and outmoded, made largely irrelevant by a world changing faster than they could even observe, much less respond to.

Brands need to mean something more to the people who support them than simply being the solution to a problem. My Rolex is more than a time piece, it's a promise of faithfulness over the long haul, a link to adventurers I'll never meet on adventures I'll never join, a precision chronometer from the country that invented the thing in the first place. It's so much more than a meticulously honed piece of surgical stainless steel full of silently whirring cogs and components in perpetual motion. It's a promise of more.

Think about the brands you choose. Think more carefully about the brands you identify with, are loyal to, perhaps even love. These brands are run and romanced by brand managers who understand the relationships people form with them, the tangibles and the intangibles and the degree to which those relationships can either be tested, enhanced or extended. ■

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Next issue – Brand You

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Our new subscription promotion covers the months of December 2012 through to January 2013 and one very lucky f11 Magazine subscriber will win a Leica D-Lux 6 worth NZ\$1369 including case!

If you've been procrastinating, now is the time to become a subscriber...

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All current f11 Magazine subscribers at the end of January 2013 will be in the draw. The prize is not transferable and cannot be substituted for

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