

ISSUE 39 | DEC/JAN 2015



for PHOTOGRAPHERS
AND AFICIONADOS

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EMMA McEVOY
Light in the dark

GEORGE FETTING
Perfect features

CLAIRE DROPERT
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At the heart of the image

Seasons greetings from the team here at *f11* Magazine, and happy holidays to all our readers, especially the Trojans who will work right through the silly season while we take pause for some rest and recreation in the southern hemisphere summer.

This issue features a review of one of DJI's fine range of flying camera platforms, the Phantom 2 Vision +. Many photographers are considering adding something very like this to their toolbox and since our columnist Gary Baildon is both a working photographer and a knowledgeable and accomplished radio control flyer I think you'll find his analysis a suitably qualified one. Is there a drone in your future?

Feature story wise, two Australian photographers kick off this issue and a European one closes it:

Emma McEvoy lives in Melbourne and shoots ethereal and conceptual fine art, exploring, in her words, 'the feminine consciousness and the emotional struggles of women'. It's moody, broody and we love it. That's one of Emma's wonderful images on our cover.

Sydney based George Fetting has a solid background in press photography, invaluable experience which led him to work as a features photographer for newspapers and magazines. We've curated a selection of these anchor portraits, everything from big stars to the guy who made George's coffee, and all are powerful pictures each worth a thousand words. Loads more on his website.

Finally, Claire Droppert hails from the Netherlands and shares a small but compelling collection of her Sand Creatures. See what happens when gravity takes hold of millions of grainy falling particles, all seemingly under Claire's control. Only seven images, but each one a gem. We can't wait to see what she does next!

The team joins me in wishing you the compliments of the festive season and, when it gets here, a successful, creative and fulfilling new year. My thanks as always, to each of them, my five loyal co-conspirators; to all of the photographers we've featured this year; and to you, our readers, our subscribers, and our advertisers, all part of this online community.

Enjoy this issue of *f11*, and the season, and we'll see you in 2015. ■

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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 suited, he now spends weekends in his small German racecar, 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.



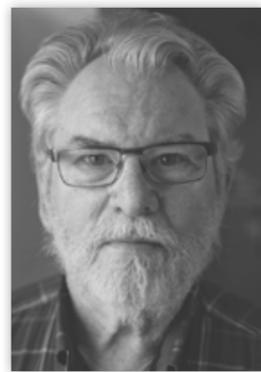
TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search of new images and true meaning. Like any modern day guru, in Yoda fashion, he thinks way too much, constantly reinvents himself and often pontificates on one of his blogs, enriching us all in the process. 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.



IAN POOLE has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for many years. Well known for his extensive work as an educator at both Queensland's Griffith University College of Art, and Queensland University of Technology, and with a background as an advertising/commercial photographer in Brisbane, Ian is now turning his hand to finely crafted black and white portraiture. He is a director of Foto Frenzy, which specialises in photographic education in Brisbane. Erudite, witty and urbane, or so he tells us, he's one of *f11* Magazine's ambassadors in Australia.



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 sheer bravado 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.



'Stare. It is the way to educate your eye, and more. Stare, pry, listen, eavesdrop. Die knowing something. You are not here long.'
– Walker Evans.

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 133** of this issue.



12

Product REVIEW

DJI Phantom II Vision +



© DJI / f11 Magazine



20

Emma McEVOY

Light in the dark



© Emma McEvoy



58

George FETTING

Perfect features



© George Fetting



100

Claire DROPPERT

Gravity – Sand Creatures



© Claire Droppert



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Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	114
APS	118
PSNZ	119
Malcolm Somerville	120
ACMP	122
AIPP	124
AIPA	125
NZIPP	126
Gary Baidon	128
The Deep End Ian Poole	132

CARNIVORA GARDINUM

This biolapse film of carnivorous plants required over a year of effort, with over 100 days of straight shooting with 2 Fujifilm X Series cameras by the film's producer Chris Field. Chris started out building timelapse equipment, eventually it turned into a business. Behind the scenes video found here.

The Chronos project via VIMEO

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



FOR THE LOVE OF FILM – INTERSTELLAR IMAX® FEATURETTE

The motion picture Interstellar used IMAX cameras as if they were GoPro cameras, says Director Christopher Nolan in this short promo touting his embrace of the IMAX format. Interstellar runs in IMAX at around 50 locations worldwide, 42 in North America. IMAX explains how it supports an analog release in a nearly all-digital world.

Studiosdaily via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



DAVID MCLAIN AND THE SONY A7S – SHOOTING IN 4K

Behind the scenes with National Geographic photographer and filmmaker, David McLain, as he captures the beauty and culture of Brazil during the Soccer World Cup while working on a feature called 'Bounce.'

Cinescopophilia via YouTube

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M60

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'Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever... it remembers little things, long after you have forgotten everything.'
— Aaron Siskind

Isn't that the truth? Like most families, we've accumulated countless thousands of photographs. Who am I kidding? There are tens of thousands. Some are film

based, shoeboxes overflowing with 6x4 prints, some are digital – hiding on drives and removable media, some are colour transparencies, carefully stored in acid free, archival filing sleeves. Others just knock about in places where they clearly should not be, sometimes floating to the surface of the pile, other times lost at the bottom of the stack – always vulnerable to mishaps, spills, sort-outs or clean-ups. The worst thing is that while they're all here, somewhere, they're inaccessible most of the time.

In an effort to manage the mayhem, corral up the critters, bring order to chaos, we've begun to scan and archive, in order of priority, need or relative vulnerability.

Various methods have been tried, like sending the first thousand prints to a commercial scanning operation, DIY with the flatbed, even a few camera copies where the originals were tiny, vulnerable or damaged.

So the first 1700 images now reside on a vintage iMac in our lounge, a relic, one of those upturned bowl style G4s with the 17inch display and horsepower no longer suitable for computing utterly anything – but what a great conversation starting digital picture frame this piece of legacy hardware has become. It's cute, and positioned near the kitchen, so virtually inescapable in the

melee of the constant foraging process. All who come before it succumb to its charms, a virtual time machine silently and completely randomly serving up the moments – across decades, across generations. It stops us both in our tracks every single day, and it stops traffic when our house is full, as it often is.

We catch ourselves, and each other, mesmerised by some distant memory, a hallelujah moment right in the middle of a hurry-up-we're-on-our-way walkpast, a shared indulgence, a shared intimacy.

There are family photos so old we're not sure if we're even related to some of the inhabitants, photos of our parents before we were born, and their parents before they were born, and our kids and now their kids. Photos of houses we've lived in, cars we've owned, holidays taken, parties and weddings and occasions, pets gone to pet heaven.

The best days of our lives are in there, and the worst are there as well, not because we set out to capture them in living colour but because there are pictures of the days leading up to them, or following – and a picture paints...

All the people we love are there, and all the ones we've loved and lost, and all the ones we fear the loss of one day to come.

The images on that iMac represent our hopes and dreams, successes and failures, triumphs and disasters and they're all ours. Thousands more will join them before we're finished, and their collective power grows every day.

Where are yours? ■

TS

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"For my studio animal portraiture, I exclusively use the SP AF 24-70mm f2.8 VC USD lens and have found it to be fast and sharp, enabling me to capture split second moments with clarity. For wildlife photography I choose the SP 70-200mm F/2.8 Di VC lens. It is fast, easy to use and a decent weight to still enable hand holding. For intricate details, I opt for the SP 90mm F/2.8 Di VC macro lens, they cannot be beaten for clarity and sharpness."
- Alex Cearns - Tamron Super Performance Series Ambassador

VC **USD** **eBAND Coating**

Sign and Symbols

Messages from Cubism

It seems to me that there is a great trap contained within photography's magnificent strength, which is its ability to document and record.

The trap is that we can mistake the illusion of a photograph for reality.

One of the most significant Cubist artists of our time, Pablo Picasso and many of his contemporaries saw this. Picasso went on a trip to Africa and while there, saw the native masks produced by local artisans. Those of you who have been to Africa and spent time in a market will know what I mean. The stallholders will have done their level best to send you home with at least one. The masks are depictions of the human head, often of warriors from times gone by.

What Picasso saw, which surprised him at the time, was the fact that they are essentially two-dimensional. While the height and width approximate the human skull's dimensions, their depth is much shallower than the human form. More importantly, there is no attempt to reproduce dimensional reality. Picasso began to look at the act of painting in a new way. Any painting is two-dimensional. It has height and

width and artists usually describe the work as an object in those terms. Any depth, however, can only be described in terms of the thickness of the paint applied, scarcely a few millimetres. And few, if any, artists do that. Why then, Picasso mused, bother to create the illusion of depth, a tradition which found its genesis in The Renaissance period? So he didn't bother after that, and his work from then on talked to this realisation.

The power of photography is its apparent documentation of reality.

Its strength rests in its ability to make a supposedly accurate likeness of what was before the camera when the shutter was pressed. Height and width are accurately recorded, but depth can never be. After all, a photograph is only a few microns deep. Our perception of depth lies, to quote Samuel Taylor Coleridge, in the 'willing suspension of disbelief'. Converging lines give us the illusion of depth and distance when, in fact they are only converging lines on a flat surface. We 'buy in' to the trap, because it is convenient to do so.

As photographers, we are often judged by our ability to play these games. We use things like converging lines, manipulation of depth-of-field



and choice of focal length to establish our superior skills at playing the game. However the game is not truth.

When we consider the fact that the human eye has a native aperture of f3.5, a relatively narrow angle of view, and generally 'composites' its images, why would we ever bother with anything but a standard lens used wide open at maximum aperture?

That is closer to truth.

Answer: because to play in the game of photography we must understand, master and be prepared to abide by the rules.

I had spent a week in East Berlin, wandering the streets, photographing this and that, feeling like George Smiley, as I wandered past Checkpoint Charlie and all the carefully-preserved Post-Soviet chic. I decided to escape my imaginary Iron Curtain and cross into West Berlin.

I found myself one morning inside the astonishing Kaiser Wilhelm Memorial Church. As I stared in awe at the astonishing blue glass brick walls rising above me, something off to one side, in a quiet corner caught my eye. It was a small engraving of Jesus on the cross. I made its

likeness and moved on. Image piled upon image in my mind. I photographed anything and everything. I was a magpie collecting twigs for a future nest.

Some weeks later, when I returned to New Zealand, I wandered through the 5,000 images I had made, looking for one which summed up the experience. There wasn't one.

I wandered through my memory banks. I experienced the mysterious cathedral in Lucca, Tuscany and the opulence of the empty Basilica in Rome, first thing in the morning. And I remembered this small effigy from Berlin. All of them were separate and yet somehow conjoined.

I remembered Picasso and Braques and the answer was there.

I stepped around the trap and found the solution in a composited image, a better documentation of my experience than a single capture might have been. ■

TB

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DJI

Phantom II Vision +

The little drone that definitely can....

When our publisher proposed that we do a 'hands on' test of this popular new aerial photography platform I jumped at the chance. He could get his hands on one, brand spanking new, and he seemed supremely confident that if anyone could test pilot the device without it accidentally becoming part of the scenery it was yours truly. Misplaced trust if you ask me, but who am I to quibble?

A couple of thousand NZ dollars buys you this quad copter, its dedicated two stick remote control unit, a couple of batteries, and an integrated 14MP full HD 1080P camera within a three axis stabilised mount, allowing you to tilt the camera up or down, off angle, or swivel it left or right, independently of whatever the aircraft which it's bolted to is doing.

Actually, I've been flying all manner of things remotely controlled (R/C) from gliders to fully aerobatic large scale planes powered by a petrol engine that would ordinarily propel an entry level motor scooter for quite some time now. Come to think of it, I've been doing this since

way before it was a cool thing to admit to, and I'd say I'm fairly competent with most things fixed wing.

However, I never really got to grips with R/C helicopters. Prior to this, my one and only foray into helicopter flight was limited to a small and inexpensive model which I have to admit I never did master and it now sits gathering dust as it's not even worth listing for sale on one of those websites where folk dispose of their misguided purchases or unwanted gifts.

The main reason for this is that the way an R/C fixed wing aircraft flies is very, very different to a helicopter (a rotary wing craft) and the sport is pretty much divided into two separate camps. There are a few who cross over and fly both and those people have my utmost respect. So why on earth, you might well be asking, give an admitted heli-phobe a chopper to test?

The thing is, these days these things are supposed to be virtually idiot-proof (I rest my case - ED) and don't require a high level of ▶



skill to fly in what most of the manufacturers refer to as stability mode - where the on board GPS keeps things safe and stable with the help of how-ever-many satellites may be within it's sight at the time. So if it's true that any idiot can get one of these in the air and keep it there (actually this is not a given, just Google 'multi-rotor crash' and have a few hours spare), then I surmised that the flying skills I gained through flying fixed wing planes such as spatial awareness, comprehension of height and distances and most of all, directional orientation - comfort with effectively flying from behind, beside or in front of the aircraft, should in theory be very helpful getting it to go exactly where I want, when I want.

The purpose of the exercise was to investigate how easy, difficult or perhaps impossible, positioning this rotary wing flying camera mount exactly where it's needed might be. This is, of course, the cornerstone of conventional aerial photography.

Ah aerial photography, those were the days. When aerial images were required our clients had no option but to put a real human photographer into a real plane or chopper to get the shot. At the beginning of my career I flew regularly in just those circumstances. Some of the highlights included shooting high level vistas from a small plane above the Southern Alps, assisting (and becoming very airsick in the process) my employer at the time in chasing a brand new executive jet around Auckland city at minimum altitude in a much slower chase plane, documenting the dropping of explosives to reduce the potential of avalanches in the Remarkable Range, and flying very low above a kiwifruit orchard shooting export fruit bathed in late afternoon summer sunshine. Ah, those were the days.

Lately though, I can easily count my ever decreasing aerial adventures on one hand for any given year, and I'm pretty sure that this is down in no small part to the rise of the drones,

unmanned aerial vehicles, as it's so much more palatable to the client than the massive cost of putting a life size photographer in a \$1500 - \$2000 an hour life size chopper. In the last few years I've watched with interest as the drones progressed from highly-complex-though-somewhat-experimental beasts into mature technology that is now within the reach of almost anyone.

The DJI Phantom II Vision + is a one box solution for any beginning aerial shooter. Unboxing reveals a cleverly packed Phantom II in the centre with everything you need to fly and shoot stills or video packed in tightly around it. The Phantom itself is fully assembled save for the rotor blades and the camera and gimbal are protected by a removable lens cap and a plastic transit lock. Installation of the rotor blades takes mere minutes as they are simply spun on (two are right hand threaded and two are left) and don't even need to be tightened as the spinning motors snug them up automatically when first powered up.

The first thing I did was check that all included components were present and correct and then charged the battery and the range extender fully. Ready for flight requires connecting the drone itself to a PC or Mac via the supplied USB cable and downloading the Assistant apps from the DJI website. It's worth mentioning here that there are two apps, one for the drone and it's batteries and one for the transmitter. Once connected to the computer a myriad of options for personalisation and calibration of the drone are at your fingertips. For the purpose of this test we won't be going into those options as we had one purpose in mind - how easily could we achieve a stable platform for aerial photography and how well is that process managed and served by someone using the drone at it's default settings.

One thing that is important is to ensure that all of the firmware on the drone and it's ancillaries is up to date. A single screen lists any updates

required and a few clicks of the mouse later everything is sorted. An interesting thing that separates the Phantom from any other R/C aircraft that I've used previously is that the battery is unique to the drone and carries on board it's own firmware that can monitor the charge, condition and life expectancy of the battery. Thus it needs to have it's firmware updated from time to time too, so it's important to do the update on all of your batteries while the drone is connected. Now there was only one obstacle still standing in the way of a maiden flight, this being that the controller was in Mode 2 and all of my previous flying has been done in Mode 1.

This will not be an issue to anyone who is a complete newcomer (that is, someone who has not flown R/C before) and in fact I'd recommend Mode 2 for flying this type of aircraft as it more closely resembles the controls found in a real chopper or in most video games. The way the modes work is that there are two most commonly used around the world (being mode 1 and 2) and it comes down to who trained you to fly in the first place as one system is no harder to learn than the other. Mode 1 has the throttle and ailerons on the right stick and the rudder and elevator on the left one while Mode 2 has the elevator and aileron on the right stick and throttle and rudder on the left. This comes down to personal preference to a degree and the only reason I mention it is that after all those years of flying Mode 1, if I were to try flying it in Mode 2 it would almost certainly have ended in disaster due to an incorrect stick input in the heat of the moment. Thankfully the app for the transmitter has a simple check box to switch these modes without having to physically touch the transmitter itself.

So with props fitted, battery charged, lens cap and transit lock removed that's it for the drone, my attention now turns to the transmitter.

The supplied transmitter is pretty basic by normal R/C standards and has only the usual

two sticks and two three position switches to control all functions. This is how it should be of course as the controller is designed to do one thing only and that is to control the Phantom II. Attached to the handle of the transmitter are a WiFi module (the DJI terminology being: range extender) which interfaces your smartphone with the on board camera and a clamp to hold the phone in a position where you can see it while flying. DJI provides a free app which once installed on your phone (in my case, an iPhone) allows you to see through the on board camera and control the 3 axis gimbal to enable you to position the camera exactly where it's needed and move it as necessary during flight. There are buttons for shooting a still frame or starting/stopping recording also as well as battery status and a range of warnings, such as low battery and signal lost. As dire as it sounds 'signal lost' is not the countdown to impact that it would be on the fixed wing aircraft I'm used to, as whenever it loses touch with the transmitter the drone simply flies itself back to within a few feet of where you took off from (actually, where you switched the motors on). Powered by it's own rechargeable battery, the range extender module also needs to be charged, and it would pay to ensure your smartphone was fully charged as well.

Now we're ready to fly! One constant in my R/C flying to date was that wind makes things a lot more interesting and to this end I wasted some of the valuable time we had allocated waiting for a calm day to maiden the Phantom. Eventually a call to a colleague who owns a similar model ended with me being told not to be a pussy as they handle the wind really well!

So our publisher and I head down to the local park on a day where the wind was gusting between 20 and 40 kmh. To say I was nervous was an understatement as I'd never flown anything R/C before that I didn't actually own! With the publisher clutching the manual, the pre flight checks began. It went something ▶

like this: Phantom II Vision + (check), All four props on (check), Lens cap and transit brace removed (check), SD card installed (check), Fully charged battery installed (check), transmitter, phone and range extender switched on (check), Phantom II switched on (check)...

Once the Phantom is powered up and armed (electronically that is, not literally, not yet anyway) the compass needs to be calibrated before each flight in a new location or a new day. With the publisher calling the moves, I put it through its paces until all the lights blinked appropriately and we were ready to take to the sky. Standing well clear I bravely increased the throttle and it left the deck with only a minor wobble (due to the uneven grass) and then I let go of the sticks. The Phantom settled into a steady hover right where I left it around 2 metres off the ground. As there was no stick input at all and the hover was being taken care of by the GPS, even though it was buffeted by the wind it stood it's ground really well, working hard to maintain position. It's worth noting here that the control inputs work a little differently to a normal R/C setup. The main difference is that unusually the throttle stick is self-centering and moves up and down from that point to either ascend or descend.

Feeling much more relaxed I experimented with a bit of flying to see how it handled. As with any R/C chopper, down elevator provides forward motion and up instigates the reverse. Normally the down elevator input would require a slight increase in throttle to maintain level flight but the altitude hold feature took care of this all by itself so maneuvering around the space was actually too simple. All you have to do is take off, gain some altitude then drive around the sky like it's a little hover car! Getting into it now, I was soon positioning the wee drone within a few feet of the publisher as he took the shots you see on these pages. By this time 20 odd minutes had passed and it was time to land for a fresh battery. There is a feature

whereby if the battery nears critical level the drone will return to home (as previously mentioned) and land itself. As it wasn't mine I decided not to push it that far but simply brought it in real close so I could see the battery indicator bars on the back of the battery and at one bar solid and one flashing played it safe and gently brought it down.

Battery two went in and up we went again. This time I tried a speed run away from us and it covered a couple of hundred meters in what felt like only a few seconds while holding altitude perfectly. I got off the power and it hovered at the same height that it had previously been maintaining before I sent it shooting forward. At this point it was a little hard to tell the orientation so I decided to check the FPV (first person view) screen on the smartphone as that would clarify things. This revealed the only negative of the whole experience so far, the iPhone screen was absolutely unreadable! I removed my polarised sunglasses and still it was unreadable due to glare. It's easy to see why professional flyers of this type of device use LED goggles or hooded larger monitors as they lock out most or all of the external light. I went back to visual mode, and trusting that it hadn't rotated with out my asking it to, I put it in reverse (up elevator) and gave it some power again. For a nervous few seconds it was impossible to tell if it was flying away or coming closer but then it finally started to get bigger. Once again I decided against testing the return to home feature as it was more than likely over water at the time and I wasn't certain it could swim...

Battery three installed and it was like I'd been flying it all of my life. Climbs, descents, power on turns, hovering - all had become second nature and I was confident I could position it pretty accurately to do some aerial proper shooting. So confident was I at this point, that I seriously considered landing it on my Bavarian pride and joy! (Glad I'd flown the coop in mine at that point - ED) ▶▶ continued on page 18



Homework, first fly the toy...

Once I knew this test was going ahead I dropped \$129 on a Blade QX Nano Quad in order to get some flight time in preparation for flying the DJI. This wee quad copter looked like just the thing, in miniature and at a disposable price point which allowed for a few potential 'training accidents'...

The Nano is a fun and very lightweight (30g complete with battery) device that can be flown indoors and due to it's lightness and tensile strength it's nearly indestructible.

Many an evening was spent mastering the little quad to the point where I could fly it from any flat surface in the house to any other flat surface. Funnily the Nano turned out to be far harder to fly than the Phantom II as it had no GPS stability support and had to be 'flown' the whole time.

I would consider his time spent as invaluable as while the Phantom is in many ways easier to fly the Nano will essentially 'over skill' you in terms of gaining comfort with the control orientation changes between the drone flying away, or towards you, climbing descending, forward and backward flight, turns, evasive maneuvers and so on. While it turns out that pretty much anyone could fly the Phantom II Vision + in an open field, a level of piloting skill is definitively required when working in close proximity to things like buildings cars and people. One panicky wrong move can result in property damage or injury very quickly.

Fly a toy like the Nano first, build skills, then move on to something like a DJI. It's ready now, you might not quite be there yet! ■

The best practice for commercial drone photography seems to be a team affair with one person, the pilot, flying and positioning the drone and another, the photographer, independently composing and shooting the footage while issuing instructions regarding placement and altitude. Alas we didn't have the time to take things this far but we certainly felt that we could easily have done this to a professional standard with a bit more practice.

Overall the Phantom II experience was nothing short of excellent, from opening the box to tearing up the sky. The quality of the kit is primo and everything works as it should, first time, and every time. The kit would be ideal for an entry into UAV aerial photography and the quality of the footage would be plenty good enough for any online use. If you're into real estate photography or regularly shoot for the web, acquiring and mastering a Phantom II would seriously expand your point of view offering.

It would also be an excellent platform for those aerial tracking shots of outdoor activities and adventures - man and machine, watersports, motorsport, skiing, snowboarding, mountain biking and the like spring to mind.

This model only utilises the bundled camera, and some photographers will aspire to 'flying' their own cameras, feature rich, configurable models with higher resolution. Doubtless these capabilities can be achieved in R/C rotary wing craft much higher up the food chain - read, at a price point circa at least 5x higher - and warning, these will make much higher demands on their operator.

The Phantom will deliver usable imagery right out of the box, and be a valuable part of your learning curve without risking serious money in the process. Like cars, boats and yes, aircraft, no one learns the ropes in a Porsche GT3, multi engine offshore racer or an F22 Raptor, common sense and prudent risk management dictate the

use of more modest platforms for training. Consider this Phantom entry level, but very capable indeed. Who knows where it might lead?

Best of all, it's an absolute hoot to fly. For me it ticks more boxes than there are boxes! Would I buy one? Hell yes! ■

Gary Baidon

For more information, full technical specifications and flight videos visit:

www.dji.com

Both images. © Gary Baidon



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Emma McEVOY

Light in the dark

Emma McEvoy is a fine art photographer from Melbourne, Australia. Her childhood was spent growing up on the coast of the beautiful Mornington Peninsula with four younger brothers.

'I'd always been creative and experimented with all kinds of art forms from a really young age but I first became interested in photography in high school. My favourite subject was studio arts, I spent all my time in the dark room, learning the process of film photography.'

In 2007 she graduated from a Visual Merchandising course at RMIT which developed her eye for styling and prop design, both of which would later become strong elements in her photographic work. After realising her heart actually lay in image making, she undertook an advanced diploma of photography at Photography Studies College, graduating as an arts Major in 2013 and winning the prestigious AIPP Australian student photographer of the year award, as well as being named the ACMP student photographer of the year. She is now in the process of completing her Bachelor of photography, and Diploma of Art therapy. ▶

Brave in her vulnerability. Canon EOS 5D MkII with 50mm f1.2 L lens. © Emma McEvoy



Photography is not only Emma's big love, it's her voice:

'My images speak for me, expressing what words often cannot. I photograph from the inside out, creating images that act as bridges between our inner worlds and outer worlds, pathways between hurt and healing. Through the strong use of symbolism, I explore the human condition with a specific focus on feminine consciousness and the emotional and psychological struggles of women.'

Emma tries to create as much as she can 'in camera' but she is by no means a purist, embracing Photoshop as a tool to enhance the overall mood of the final image. In circumstances where it's not possible, or practical, she will almost always photograph each element needed to construct an entire image herself.

This has seen her hiking up hills carrying a life size taxidermy deer in one hand and a barn owl in the other, building giant bird nests and paper cranes, and dragging everything from a giant ladder to a vintage bunk bed into the ocean. She also admits to pushing her friends around paddocks and forests in giant bubbles, chasing storm clouds and running wild through the mythical country of Iceland photographing surreal landscapes for later use as possible composites. Every detail is very carefully considered, from the stories and characters to the locations, props and costumes.

'My images delve into our innermost thoughts, feelings, beliefs, fears and dreams. I hope that they show us that we are all connected through our shared feelings and experiences and ironically it's often the sharing of the darker sides of ourselves that bring us closer together. My images show what it means to be human and hopefully allow us to feel like we are not alone.' ▶

Voice of the feminine spirit. Canon EOS 5D MkII with 24-70mm f2.8 L lens. © Emma McEvoy



f11: Welcome Emma, thanks for joining us for our 2014 wrap up issue.

EM: Thank you! It's so great to be involved.

f11: You're certainly not afraid of exploring darker themes, yet the collection you've shared, and the smaller collection we've curated here, has a lovely balance.

EM: Although exploring these often-dark emotions, there is an element of beauty, a light amongst it all. I like to say, it's as if the light and the dark are holding on to each other. You can't numb the dark without numbing the light so I like to find a balance in my images. I'd like to think that my images speak to the light and dark within us all.

f11: So really, from the moment you embraced photography, you had a niche in mind and focused on it?

EM: In terms of my career, and work, I really wanted to be a practising fine artist. I'm quite a solitary worker and enjoy making work for selfish reasons – first and foremost. I like making work that makes me happy and that I can enjoy then as a by-product, I hope others enjoy it as well.

f11: Where do you come up with all of the concepts that you end up creating on your shoots?

EM: A lot of the stories I create in my work come from my own personal experiences in life. I'm really interested in psychology and the human condition so I guess my images are very emotionally fuelled. I'm all about creating images that act as bridges between our inner world and our outer world. I'm inspired by the idea of finding that balance in allowing the vulnerable, dark parts of ourselves to be seen and heard in order to really feel the 'light'. Nature has always been a HUGE inspiration for me, and is often the starting point for coming up with ideas.

f11: Is it pretty self reliant stuff, just you one-on-one with a model or client, or do you work with a team?

EM: I'm not really into working with huge production teams, I prefer to keep shoots to just my model and me, and sometimes a make up artist. I do all the styling, location scouting, and prop buying or making myself. Because my images are so emotional, I feel like working one on one helps my model to get comfortable and into the headspace of the emotion I'm wanting to capture, it brings a certain intimacy to the images too I think. I also like to take my time with a body of work, I'm a huge perfectionist and struggle with pumping out a series of images constantly. I like to work on my own schedule, my own time frame.

f11: So, given your skills as an organiser, and a finisher, do you stray into the area of commercial and advertising photography?

EM: I don't like the idea of 'commercial' photography. In saying that, I do take on commissioned work and some commercial work if it's more creative and conceptual and suits my style. As an example, I really enjoy working with musicians and doing their cover art and promotional images. I love the creative collaboration that goes on between photographer and musicians – they provide the sounds and you deliver the imagery. It's a beautiful process. I get a lot of work from local Melbourne musicians through word of mouth now. I thoroughly enjoy exhibiting and selling limited edition prints though. That is my main passion.

f11: I hear you have plans for teaching and mentoring others, is that right?

EM: Yes, I've already been doing a bit of mentoring. I also really enjoy teaching and inspiring others so plan on studying for my Dip Ed so that I can hopefully teach art and photography down the track. That will be my regular income whilst working on different bodies of work and exhibiting in my own time.

A lot of people ask me why I don't just do commercial and wedding work as my 'bread and butter stuff'. Well, I have tried it, but it interferes with the creative process for my fine art work. I know plenty of people who are fine working in this way, separating their commercial and personal work but it just doesn't work well for me so I would prefer to get my income from teaching art or counselling using art therapy!

f11: Give us an idea as to influences, people who have impacted on your personal journey as a photographer?

EM: I am more influenced by writers than by other artists. I have a huge obsession with books, poems and quotations. I guess that's because storytelling is what I am most interested in, and what I try to achieve in my work visually instead of with words. Some artists that I do look up to, and who have inspired my passion in photography however, are Jane Burton, Alexia Sinclair, Francesca Woodman, Jan Saudek, Gregory Crewdson and Tim Walker. The music of Icelandic band Sigur Ros has always been an incredible inspiration, both musically and visually – their video clips are stunning.

f11: Can we talk about equipment? Are you a 'gear head' or do you opt for simplicity?

EM: I am so minimalist when it comes to equipment, as you'll see in my captions almost all of my images are shot with the same camera and lens. When I first became interested in photography we were shooting on film cameras. I loved it, the whole process of developing your own images was like magic to me, I really miss it and want to take up film photography again in the future. I then started shooting with my mum's Canon EOS 450D and then when I got really interested and passionate (well into my second year of study at PSC) I upgraded to my beloved Canon EOS 5D MkII that I still use today. It is a beautiful camera and does everything I need it to. Of course it's easy to say I would love the Canon 1Dx, who wouldn't? At this stage it's

just not vital for what I'm doing. I also prefer to put my money towards building my lenses. I currently shoot with a Canon 50mm f1.2L, 24-70mm f2.8L and 70-200mm f2.8L. I really, really want the Canon 85mm f1.2L, it's a gorgeous prime lens. The reason I have a couple of zooms is because I travel a lot and prefer to carry as little equipment as possible, I don't want to be constantly changing my lenses when I'm out and about on the road.

f11: If you had to summarise and capture your work and style in one line what would it be?

EM: Surreal, painterly, timeless, feminine, emotional – a light in the dark.

f11: Can you imagine working anywhere else but in Melbourne?

EM: Melbourne is one of the coolest cities in the world. It is so full of art and culture – not to mention amazing coffee! There is always something happening. The contemporary art scene here is really vibrant and inspiring and artists are embraced and celebrated. It's not at all weird to say 'I'm an artist' when people ask what I do. It seems as if everyone I meet is some kind of artist, musician or actor these days. Sometimes I do feel like we are so far away from Europe and the US – and that there aren't as many opportunities here in Australia in terms of the arts, but I think that is what also makes us so cool and unique...everyone does their own thing and makes their own opportunities and success. I love the independent artist vibe we have going on here in Melbourne. Everyone is really supportive and encouraging of each other. I wouldn't say no to living and working in Iceland though.

f11: What words of wisdom do you share with young photographers aspiring to follow in your footsteps?

EM: I'd say, go out there and make work that sings to you. Don't worry about what everyone else is doing, don't listen to the people ▶

claiming that 'everything has been done' because it has never been done by YOU, and you are unique. You have a unique voice and a unique story to tell so you can make your own images. Tell YOUR story because it is so worthy and so important. Someone else may have similar concepts, similar locations, models or props but you can put your own spin on it. Also, I know it can be hard – but try not to compare yourself to what others around you are doing. Make time to take a break from looking at other photographers and other's work. Focus on yourself and your work. Comparison really is the thief of joy.

f11: What parts of the world would represent your dream locations?

EM: Iceland is, and always will be, my dream location. I will never get sick of it. I just got back from New Zealand and I am already so desperate to go back. It has been a dream location for a long time and I am really lucky that it's so close to Australia. I would also love to shoot in Mexico...there is some incredibly surreal scenery there. Oh and I am dying to do an underwater shoot in the Jellyfish lake in Palau.

f11: Thanks again Emma, a pleasure having you with us and we really appreciated the opportunity to show your work.

EM: It was an honour having you show my work! Thank you. ■

TS

www.emmamcevoy.com

www.facebook.com/emmamcevoyphotography



A mermaid #2. Canon EOS 5D MkII with 70-200mm f2.8 L lens. © Emma McEvoy



*A tree is a poem the earth writes upon the sky. Canon EOS 5D MkII with 70-200mm f2.8 L lens.
© Emma McEvoy*

'I photograph from the inside out, creating images that act as bridges between our inner worlds and outer worlds, pathways between hurt and healing.'



Amphitrite, Queen of the Sea. Canon 5D MkII with 24-70mm f2.8 L lens. © Emma McEvoy



Artemis. Canon EOS 5D MkII with 70-200mm f2.8 L lens.
© Emma McEvoy



Beneath the weight of it all. Canon EOS 5D MkII with 24-70mm f2.8 L lens. © Emma McEvoy



*(im)perfect. Canon EOS 5D MkII with 24-70mm
f2.8 L lens. © Emma McEvoy*

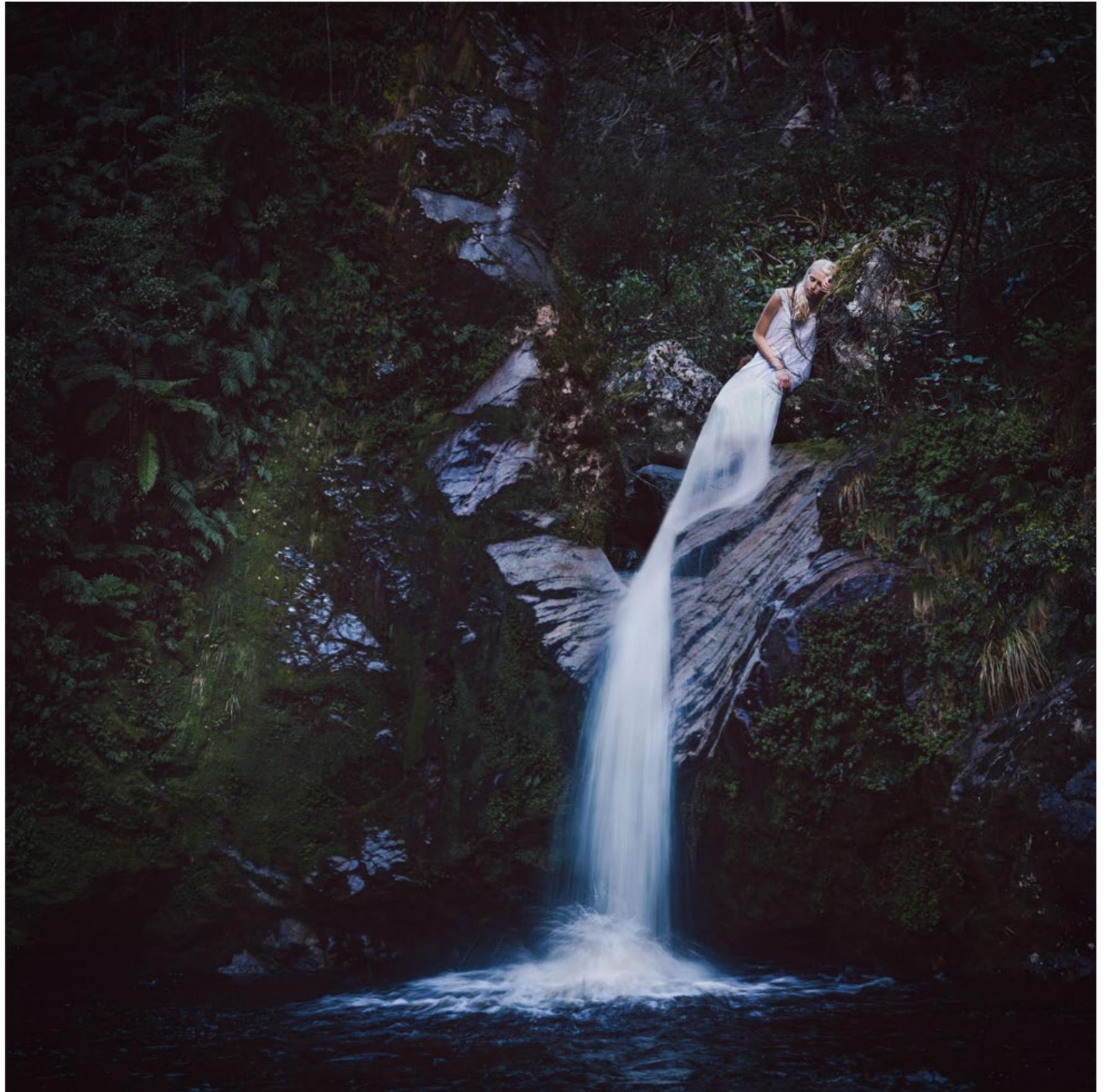


Porcelain. Canon EOS 5D MkII with 24-70mm f2.8 L lens.
© Emma McEvoy

*'I'd like to think that my images speak
to the light and dark within us all.'*

*The art of ruin. Canon EOS 5D MkII with 24-70mm
f2.8 L lens. © Emma McEvoy*





*The flow. Canon EOS 5D MkII with 70-200mm
f2.8 L lens. © Emma McEvoy*



The paradox of safety. Canon EOS 5D MkII with 24-70mm f2.8 L lens. © Emma McEvoy



*Up! Canon EOS 5D MkII with 24-70mm f2.8 L lens.
© Emma McEvoy*

*'...storytelling is what I'm most interested in,
and what I try to achieve in my work...'*



*Bloom where you're planted. Canon EOS 5D MkII with
24-70mm f2.8 L lens. © Emma McEvoy*



*Her rising. Canon EOS 5D MkII with 24-70mm f2.8 L lens.
© Emma McEvoy*

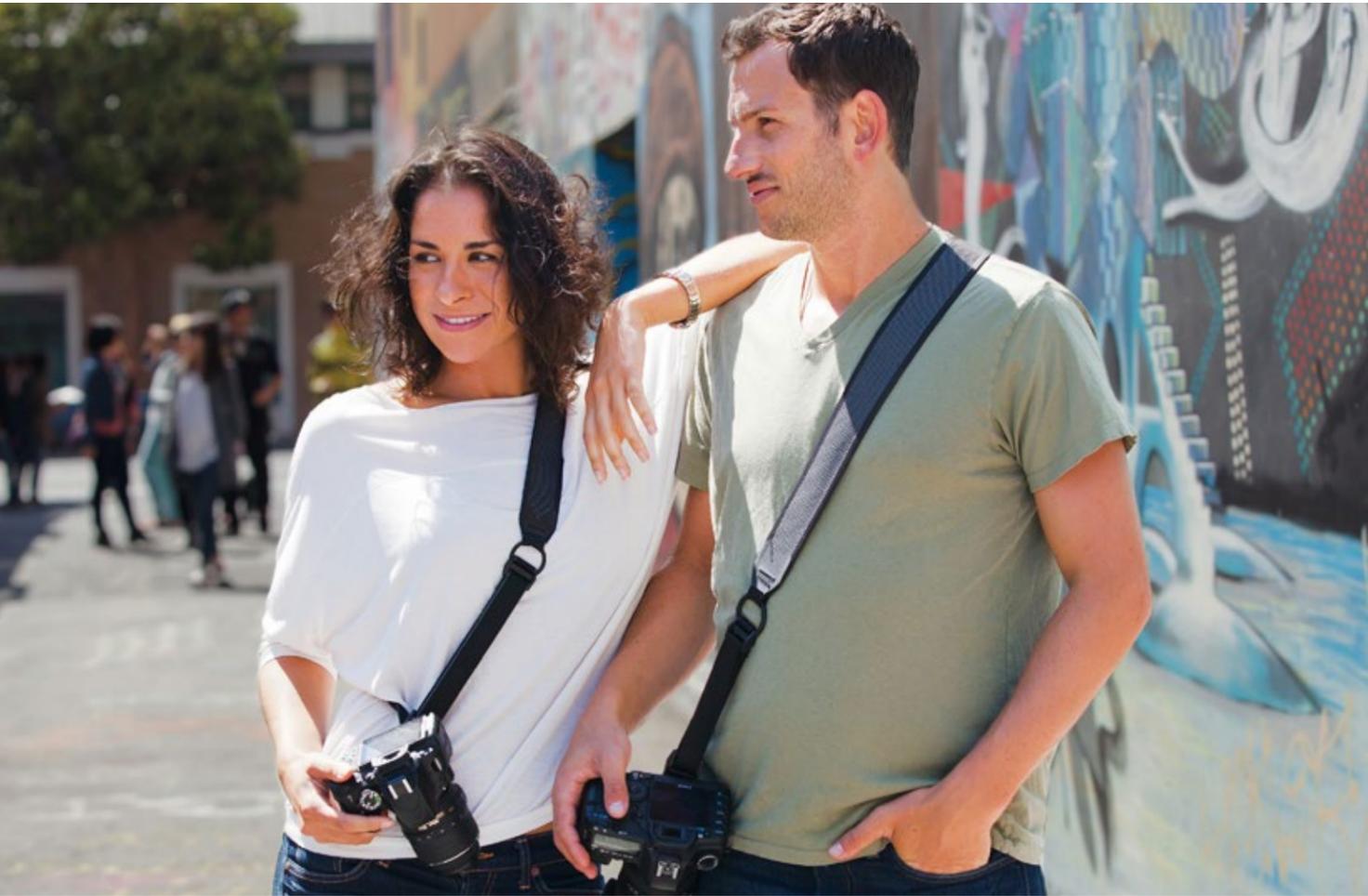
Emma on her own work:
'Surreal, painterly, timeless, feminine,
emotional – a light in the dark.'



▶ *Dream.* Canon EOS 5D MkII with 24-70mm f2.8 L lens. © Emma McEvoy

▶▶ *Following double page spread: Invincible Summer.* Canon EOS 5D MkII with 24-70mm f2.8 L lens. © Emma McEvoy





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George FETTING

Perfect features

A career professional photographer with extensive experience in all facets of the media industry, George Fetting has worked for numerous newspapers, multiple print publications, as well as advertising and editorial clients in Australia and international markets. His mission? To conceptualise briefs, co-ordinate production, execute photography, manage post production and digital processing and then supply high-end images – within budget and before deadline – naturally.

The resulting extensive archive of images from lifestyle, interiors, food, reportage, to portraits and travel has enabled George to supply, liaise and negotiate with stock agencies in both the USA and the UK. Drawing on this collection of images he created an award winning ▶

*Australian film director, screenwriter and producer Baz Lurhmann photographed in the yard of his iconic home and headquarters 'Iona' in Darlinghurst Sydney. This was an outtake from a Sydney Morning Herald shoot. I was shooting Baz inside and whipped him outdoors for a quick personal shot, something I often tried to do. Mamiya 7 rangefinder camera with 80mm f4 lens and natural light. Kodak Portra 160 colour negative film.
© George Fetting*



website, ('Best websites PDN Magazine New York) as well as collecting multiple awards locally and internationally. He was Australia's top travel photographer 2008/2011 as voted by his peers within the industry.

For the last three years George was employed fulltime at Bauer Media, working across multiple media titles. Prior to this he freelanced for seven years and was the chief features photographer on the Sydney Morning Herald, contributing to weekly magazines such as Goodliving, Domain and Spectrum. These gigs were preceded by stints at the Courier Mail in Brisbane, The Australian in Sydney and freelance work for London papers, The Times, The Observer and The Independent.

Through it all, he has still managed to travel extensively and his personal work has always been an obsession. George has five portraits in the permanent collection of the National Portrait Gallery in Canberra. The National Library, Tweed Regional Gallery and National Portrait Gallery London also house his works. A number of pieces reside in private collections.

George was born in Toronto, Canada and today he is very happily married with two beautiful children and the family calls Sydney, Australia home.

He backgrounds the start of his obsession with photography:

'After picking up a Kodak brownie camera at the age of seven there was no going back. A subscription to National Geographic not long after sealed my fate. My mother has a lot to answer for – I may have ended up with a real job. Art college and stints on some of Australia's finest newspapers were just about the best apprenticeship you could have.

Trips to some crazy parts of the world including Afghanistan, Laos and Burma – before they became fashionable – and the odd celebrity portrait along the way pretty much shaped my

photographic career. Many enjoyable hours in the darkroom seem like a century ago but I'm glad I experienced those distant black and white silver halide days. Documentary and travel photography have also been an enduring love.'

His latest venture is called Photo Editions, and George backgrounds the idea behind it:

'Photo Editions is a vehicle for many pictures taken on my treasured travels, a great many images that have been carefully archived, and of course the ones I've yet to shoot. The taking of a picture might only be a fraction of a second however my new online gallery lets people linger a little longer to enjoy my work. I hope they will. They'll find ethereal seascapes, contemporary landscapes, seductive flowers and abstract art – with more to come.

It's a photographic online art gallery offering beautiful, accessible art, in both open and limited editions. It is committed to providing corporate, private and investment collectors with a beautiful selection of art. The works span a large part of my career and include many of my favourite pieces. The imagery on the site is quite diverse, however the real aim of Photo Editions is to display beautiful and captivating works of art many of which have never been seen before. The gallery is a long term ongoing project with new works being added over time. ▶

Australian actor David Wenham sits atop a very heavy safe for a movie promo. David had just completed the film 'The Bank' and was being shot for the cover of the Sydney Morning Herald's 'The Guide'. A studio setup with quite a few lights. Mamiya RZ67 camera with 180mm f4.5 lens. Fujichrome Provia 100F Professional colour reversal film. © George Fetting



The idea is that we can make fine art photography accessible to all. The culture in Australia, compared to that of overseas, is that fine art is only accessible to a limited few. Our plan is to change that.'

So, all power to his new venture, but as a reader, you've no doubt already noticed that instead, we're dipping deep into another well of George's images for this feature story, collating a collection of characters that passed in front of his cameras over his newspaper and magazine years as a 'features' photographer. There are images of people passing through, on the way to somewhere else, something or someone else – images intending to supply the last unspoken thousand words for personality profiles, movie promotion, awards, book launches, news stories, and curiosity pieces. Very human visual fodder for the consumption of the masses, in time, in place for a few potentially revealing minutes. This feature is simply a tasting platter, the portraits section of George's website is a feast.

Each portrait has its own back story, its own cultural, historical or personal significance for sitter and photographer alike. As I worked with his images, I was struck by the subtle and not so subtle contextual differences rendered by time on these portraits.

I was keen to quiz George about that time, his process and the remarkable opportunities which that period, and those employers, afforded him.

f11: Welcome George, let's begin by agreeing that you were clearly very fortunate to be exposed and to some degree formed, by the rough and tumble pressure of press photography over many years. I'd like to explore this with you in more depth.

GF: I hit the jackpot back then getting a 3rd year cadetship on Queensland's capital city newspaper, the Courier Mail in Brisbane after completing a Certificate in Photography from the then Queensland College of Art. Cadetships were like hens teeth and newspapers were a

bit of a club – once you got into one you wouldn't look back. Press photography was so different when I first started with black and white film and a darkroom to process it in, but the approach was the same. Typically on a job you had limited time and two other photographers from rival publications to compete with. This was such a good discipline having to come up with a picture idea of a person on location. If there was only one good spot you got in straight away to nab that spot. You never ever shot over someone's shoulder to copy the shot as that would have risked a major bollocking. It was always great opening the paper the next day and seeing if you had managed to out-shoot the other guys! That's when Brisbane had three daily papers and real budgets.

f11: So, that first press photography role – was that a baptism of fire?

GF: No, it was a really amazing time to be honest. The paper had around 25 photographers and some of the 'old guys' had some great advice to offer. A lot of stories were covered year after year so it wasn't too difficult to work out the formula for a good page three shot, or hopefully a front page. It's hard to believe now, but for big stories we actually took away a 'portable' darkroom on assignment. I once covered a plane crash in far west Queensland. We processed black and white film in outback hotel rooms with the water temp up to 30 degrees and ▶

The late Australian singer Christina 'Chrissy' Amphlett. The shot was taken in the seedy bar of the hotel she was staying at in Kings Cross in Sydney. Chrissy's sitting on a milk crate with the pock marked bar fridge reflecting behind. A good memory, it was a crazy cross processing experiment which I was doing on different emulsions. Canon EOS 1V 35mm film camera and 50mm lens with ring flash. © George Fetting



dark cloths to black out the bathroom windows. After processing the film, setting up a dodgy enlarger and producing a print and drying it, you then had to roll the 10x8" print around a drum called the gram machine. This spun and a stylus moved across the image to recreate it at the other end in Brisbane – hopefully. I'm not sure how many times I got the call, 'Maaate, can you resend, we got a bad line....'

f11: As the new boy, were you sent on fools errands or made the butt of jokes? By way of example, I recently heard about a very young apprentice plumber who was sent to the hardware supply merchant to ask for a couple of meters of fallopian tubing...

GF: No, not at all. We had a lot of staff and I was fortunate that I took to photography pretty well so got some respect quite early I think. There were always younger cadets and work experience kids to play jokes on. What you could get away with back then still amazes me – virtually every photographer (including myself) had lost their licence for drink driving. The local watering hole, the 'Jube' (Jubilee Hotel) was a bit too close to work. One evening an older staff shooter who enjoyed a drink a little too much missed the carpark and ended up on table 23 in the Mongolian BBQ restaurant next door in the Ford Telstar. Newspapers had good relationships with the police in those days so it was more or less forgotten. Thank God it was closed Mondays.....!

f11: What sort of structure was around you, and did you find mentors to guide you through the nuances of the newspaper business?

GF: My photo editor at the time Jim Fenwick, was a pretty legendary sports photographer and he could manually, of course, focus a 300mm f2.8 lens on a footballer running straight at him and it was tack sharp just about every time. This was called 'pull' focussing and is notoriously difficult. Auto focus is soooooo easy these days but I'm not complaining, I love it. There were two or three other guys whose style

I really admired so I'd pick their brains. Printing too was a major skill – burning in skies and holding back shadows on a print was an art form. A precursor to Photoshop really.

f11: How deep was the deep end when you were finally thrown in there and told to sink or swim?

GF: It was all so exciting those days – newspapers actually had respect. I was so keen to learn that the tougher the job, the more exciting it was for me. Death knocks were tough, where you literally turn up on someone's doorstep where often their child has died. I was never a fan of these but you had to do them. Photographing a grieving mother or father holding a picture of their recently deceased was about as tough as it got.

f11: Did you notice massive cultural differences each time you moved from one paper to another?

GF: When I moved from The Brisbane Courier Mail to The Australian in Sydney it was like, '... where the hell did you come from?'. Usually the guys from the Daily Telegraph would give their eye teeth to go to the flag ship Australian paper and I had arrived out of nowhere! This was the proper big smoke but it was similar – only the stories a bit more serious. Drinking was a rite of passage and a lot of the time we could be found across the road at the Evil Star or Evening Star pub. We could either be reached at the bar by phone, or the pager would go off. ▶

Welsh actor Ioan Gruffudd in Sydney. With limited time to shoot and poor quality from one of the first generation digital cameras, from memory a Canon of very low file size – probably only 3-4MB – using a 35-70mm zoom lens. Ioan was shot leaning against a wall in the hotel room, illuminated with fluorescent strip lights which gave a nice feel. © George Fetting



f11: At what point did you decide to head in the direction that would see you doing more and more of the colour supplement, weekend magazine 'features' portraits?

GF: If people like what you're doing they usually start taking notice. I always loved photographing people and as a hero of mine, Albert Watson the English photographer, once said, 'connecting with somebody is about 80% of the photo – the camera does the rest.' I'm a firm believer in this and I think spending time with a subject was a natural progression, which enabled me to head towards the more serious 'features' side of portraiture. It's funny how many people think a press photographer chases ambulances or paps celebs at airports.

f11: Some do of course. However, it's always seemed to me, and purely by observation, that press photography is all about establishing rapport, solving technical problems on the fly, working incredibly quickly to create a storytelling image – then racing across town to do it all again – do you agree?

GF: Wow, you sound just like a press hack! (Not guilty, but I know people. – ED) That's pretty close to the day to day for some press guys. There can be a lot of repetition – sitting outside courts for week or two is, shall we say, a little boring. There's an old saying – what do you call a pack of press photographers? A whinge! Having said that I haven't sat outside a court ▶

Australian television producer and comedian Andrew Denton photographed for the front cover of 'The Guide'. Had to wait what seemed like an eternity but worth it as we had some fun in an office with a paper roll backdrop and a single flash head. I got in close and stopped down to keep depth of field so his outstretched hand stayed reasonably sharp. Canon EOS 1Ds Mk II and 50mm f2.5 macro lens and the single flash source was used with a soft box.
© George Fetting



since the Fitzgerald enquiry in Queensland in the late 80's. As a features shooter, it was a lot different – time to organise locations, talk to designers for layout and provide the odd prop. In other words, just you and the subject. A lot more civilised!

f11: That has to be an incredible opportunity to build skills, confidence and bravado – was that your experience?

GF: Press photographers usually have healthy egos – I remember shooting jobs for department stores David Jones and Myers in Brisbane for the Courier Mail paper and if you got a page 3 you couldn't possibly buy that sort of publicity. We did get a lot of freebies, hence the arrogance that came with it. That was a very long time ago! There is confidence building in other situations. It is amazing what people will do when you have a camera in hand and then afterwards think, hmmm, did I just do that? In fact the camera definitely does allow you to impose yourself, rightly or wrongly, and open people up to ideas. Pulling a Polaroid in the old days you could show them the concept, and nowadays we can achieve the same end with the LCD screen on the back of our cameras – instant confirmation that everyone is on the same page.

f11: Is there an inherent danger that some press photographers can end up jacks of all trades, but masters of none?

GF: Actually you do cover virtually every facet of photography through a press career which is great to experience, but you eventually tend to specialise in a certain area if you show some aptitude. We had guys who only did sport, or news, or finance and then there was the lifestyle and features stuff which I did. Sadly, these days with budget cuts most photographers are jack of all trades.

f11: How about sharing the press photographers two 'never fail' conjuring tricks? The real 'get out of jail free' cards?

GF: Well, I always used flash off camera via a TTL cord and a wide lens. You could over ride sunlight making the flash the main light source and get graphic, punchy shadows across the face in few seconds flat. Always made things look infinitely better. And the staple 70-200mm racked out to 200mm and used wide open can totally blur the most boring background – very helpful.

f11: And the secret weapon at the bottom of your camera bag?

GF: Funnily enough, I do like a ring flash when used judiciously. It can give you a super clean light source and a slight ghostly halo. Only use sparingly though, as it becomes a gimmick.

f11: You worked a lot with medium format cameras, any urges or interest in doing that with digital capture?

GF: If you mean digital medium format I'd love to have a system myself but they are so prohibitively expensive. 13 stop range and fab quality – would love the Alpa. I'm also looking forward to the rumoured Canon 50+ megapixel camera! ▶

▶ *Restaurateur and chef Tony Bilson at his former restaurant with a favourite painting of himself. A Francophile and a nice guy, another portrait we did together is in the permanent collection of the National Portrait Gallery in Canberra. Canon EOS 1Ds MkII and 16-35mm lens – bounce flash off camera. © George Fetting*

▶▶ *Following double page spread: Fifth generation Australian, and mother of three, Anisa Khan photographed for the Australian Women's Weekly. A very interesting shoot, Anisa is wearing the niqab which shows her eyes, rather than the burqa, the head to toe covering which the media loves to sensationalise. Canon EOS 1Ds MkII with 50mm f2.5 macro lens – natural light. © George Fetting*





f11: Do you miss film at all, and if so, what's the emulsion that you'd most like to be able to replicate with your digital camera?

GF: The positive / negative Polaroid emulsions were truly beautiful. The 665 and Type 55 Polaroid films are gorgeous. As I'm sure you know, they are a black and white film which produces a positive but also a fantastic negative as well with the real Polaroid edges which are copied everywhere. I wish the Impossible Project company people would start making them again. Anyone listening?

f11: For many, the opportunity to refine and specialise into a features portraitist may never come, so how did you manage this?

GF: Working in newspapers and magazines who shoot interesting people everyday of the week meant that I was lucky enough to be exposed right from the beginning of my career. Like anything, there is an element of luck and I've actively pursued personal work and portraiture my whole life. Hard work also helps.

f11: As you developed into this area, were you still expected to cover fires and rugby games and church fetes?

GF: I haven't actually worked in newspapers for many years, and even when I was working for the Sydney Morning Herald, it was as a features photographer. So it would be over 20 years since I did a 'news' job like those you described.

f11: At what point did you have your first 'pinch me' moment when confronted with a celebrity or a legend in front of your lens?

GF: Do you know, I can't remember! I do remember getting a bit wobbly in the legs chasing the Queen around what may have been the Brisbane Expo in 1988, and coming upon her all by myself. Listening to rock stars being interviewed was always fun as they'd say stuff off the record which could be very interesting! Billy Idol had some good stories.

f11: Who was the most memorable character you were ever charged with creating a portrait of?

GF: There have been so many interesting people whom I've had the privilege of shooting, the majority of them just normal like you and me. I do remember going to Stradbroke Island to photograph Cath Walker, or as she is traditionally known, Oodgeroo Noonuccal. She was one of Australia's pre-eminent aboriginal poets and an elder of her tribe. I had arranged this as a personal shoot and had been 'warned' how difficult she could be. Her small house was amongst the mangroves close to the water, and we sat and had tea on her porch and just talked for a while. She showed me around her house and into the land surrounding it. She took me to a special spot where one of her sons was buried. I took some lovely monochrome portraits on film and one of those images is now in the permanent collection of the National Portrait Gallery in Canberra. It was a very special day for me. ▶

Australian television presenter Lee Lin Chin photographed outside the SBS studio's cafeteria in Sydney for a personal shoot. A very funny scene ensued with Lee Lin almost hogtied leaning in a corner with Geisha makeup on and nobody really even taking notice. Just another day at the office for her, this picture is in the permanent collection of the National Portrait Gallery in Canberra. Mamiya RZ67 camera with 110mm f2.8 lens – natural light. Kodak Portra 160 colour negative film. © George Fetting



f11: Tell us about working with journalists and picture editors around these features, usually smooth sailing?

GF: Usually things are reasonably organised – a feature on somebody is going to run in the next week or two if it's for a newspaper – and quite a lot longer lead time if for a magazine proper.

My lifelong gripe, and a lot of photographers will subscribe to this, is picture choice. It's so nice when the best shot is the one that is used, however this is overwhelming not the case most times. I suppose that's why having your own website is good so you make sure to show off the best work. A lot of the time the accompanying story had already been written, so I'd head out on my own to photograph the subject. Every shoot is different and not without problems. If they're along for the job, journalists do tend to talk a lot and I don't know how many times we'd be in a situation where we were almost out of time and the call would be, 'oh, and now it's time for the photos....' Magazine shoots sometimes have hair and makeup, and might be in a studio, so those are often fairly well controlled. Shooting tethered allows me to see how the shoot's going and the subject, myself and the team can gather around the screen, confer and then fine tune anything necessary.

f11: So far, what's the single portrait you're most proud of?

GF: It's really very hard, after three decades or so, to single out just one image. I have always liked the Lee Lin Chin portrait we did together at the SBS studios. I had an idea for a sort of Geisha look and found some very stretchy material which, with her arms behind her back, made her look like she was bound. The funny part was that this was taken just outside the cafeteria in a corner and people walking by barely gave her a passing glance – just another day in the office for Lee Lin! This portrait is part of the NPG permanent collection and the curators have told me that it is a crowd favourite.

f11: And the one that got away?

GF: I always wanted to shoot the former Australian Prime Minister Gough Whitlam and to that end, had approached his press secretary when he was in a retirement home in Elizabeth Bay, but they declined sadly.

f11: Single biggest regret?

GF: I wish I'd gotten my new website Photo Editions up a lot earlier – it's all too easy to sit on work and say I'll do something with that one day....

f11: Single greatest triumph of victory over adversity?

GF: I organised the first of two trips to Afghanistan and had a few days photographing the Northern Alliance leader General Ahmed Shah Massood – he was assassinated a few short years later. ▶

▶ *English actor Ralph Fiennes in Sydney to promote The English Patient. A press call to promote a film, I had very limited time to shoot Ralph. I was opting for the 'Annie Liebovitz Vanity Fair' style, this time with the cool look using tungsten film. Mamiya 645 camera with 80mm f1.9 lens and natural light. Kodak Ektachrome 160 EPT tungsten color reversal film. © George Fetting*

▶▶ *Following double page spread: Australian actress Cate Blanchett at the Park Royal Hotel in Sydney doing a press call. Cate was promoting her latest movie and I shot her in a hotel room in about 10 minutes. I always brought along backdrops so it didn't look like a hotel room. Natural light, lens wide open. Mamiya 645 camera with 80mm f1.9 lens. Kodak Portra 400 colour negative film. © George Fetting*





f11: The secret to genuinely engaging with a subject within nine minutes and 59 seconds?

GF: Come prepared and get set up. I've photographed many actors and celebrities in hotel rooms and I always set up to make it look like anything other than a hotel room. Stick a backdrop up, use window light if you can, or a light so it looks natural. In ten minutes all you can really do is try hard to direct the shoot – small talk is incidental really, but you have to be confident. Also if you are going to have time to talk, do some home work – drop a little known fact, as that might surprise or intrigue the subject and prompt a better expression.

f11: The person you'd most like to shoot for the very last weekend magazine prior to our sun going supernova and melting the planet?

GF: Naturalist and broadcaster David Attenborough has had such an amazing life and yet is so humble, so him – and preferably somewhere like the wilds of Patagonia or the Galapagos Islands. If I could pick the location for the fantasy shoot you suggested then I'd pick a good one! ▶

Part of a personal series – shot next to the SS John Oxley, a former pilot boat and lighthouse and buoy tender being refurbished by volunteers. It's amazing how many people when approached to have their picture taken actually agree. I always loved dilapidation and the combination of the colour of the old ship, the propeller and the subject work nicely together. Mamiya RZ67 camera with 180mm f4.5 lens with natural light. Kodak Portra 160 colour negative film. © George Fetting



f11: With all of the well documented changes and the sinking lids confronting media photographers and marginalising what's left of the profession, what would your advice be to someone who desperately wants to shoot portraits like these?

GF: I've approached a lot of people over the years for a shoot simply walking down the street. They generally feel flattered actually. So-called 'celebs' are a different kettle of fish. To build up to shooting people in the spot light you'll have to have a pretty substantial folio online for their agent or people to reference well in advance. Start out by shooting for smaller theatres, yes, maybe even for free as this gets a foot in the door and builds a portfolio – but it's very difficult.

Personal work is important, and the subjects certainly don't need to be celebs. 'Real' people are the ones that generally win the portrait prizes. Having said that, a boring shot of Kylie Minogue will be noticed long before a truly amazing shot of the next door neighbour.....

f11: You're moving into new areas, will celebrity and personality portraiture for media remain a mainstay of activity for you, and do you still have the relationships with editors and publishers to make this viable?

GF: Photography is definitely who you know, and relationships are important but I would not try to make a living fulltime just shooting personalities. There simply isn't enough work. ▶

Chinese-Australian painter Jiawei Shen in his studio at Bundeena south of Sydney. Jiawei was commissioned by the National Portrait Gallery of Australia to paint Crown Princess Mary of Denmark for her visit in 2005, and I was photographing him for the Sydney Morning Herald's 'Good Weekend' magazine. Mamiya RZ67 camera with 180mm f4.5 lens and natural light. Kodak Portra 160 colour negative film. © George Fetting



I was lucky enough to shoot former Australian Prime Minister Bob Hawke and his wife Blanche at home the other day for the ABC for very little remuneration but it was worth every minute. These days I have my fingers in a few pies – you have to.

f11: Are you optimistic about a solid future for quality newspaper and magazine portraiture, images that somehow manage to break through facades and genuinely reveal something about a subject?

GF: Not particularly. Budgets are non-existent, so as for a 'solid future' – definitely not. Good portraiture is always going to exist but is in decline. There's a ton of good portrait shooters in Australia but very few outlets for their work to be seen in. Some newspapers will cease to exist from Monday to Friday and only publish on the weekend. Magazine covers are generally formulaic so when something amazing pops up it's noticed, well by me anyway! This simply means, shoot stuff for yourself – at least that way you have total freedom.

f11: Thanks George, it was a great pleasure to work with your images, and to learn about your journey. Be sure to send us the odd postcard as it continues.

GF: It was my absolute pleasure and thanks for having me. ■

TS

www.fetting.com.au

www.photoeditions.com.au

*Australian singer-songwriter Darren Hayes solo in the foyer of The W Hotel in Sydney. The light was low here, but the beautiful lens wide open gives a really creamy feel with the depth of field. I desaturated slightly and vignetted the edges to hold the eye on Darren even more. Great red light behind colouring his hair. Mamiya 645 camera with 80mm f1.9 lens and natural light. Kodak Portra 400 colour negative film.
© George Fetting*



'The paper had around 25 photographers and some of the 'old guys' had some great advice to offer.'

*Australian film, theatre and television actress Georgie Parker at 7 Studios for an award story and portrait. A difficult shoot to do with limited time and filming going on behind the doors as we shot. Luckily I'd set up prior to the shoot so we just played with poses and a single head spot. Mamiya 645 camera with 80mm f1.9 lens, tungsten lights with barn doors and gels and soft box flash. Kodak Portra 400 colour negative film.
© George Fetting*





◀◀ Previous double page spread: Australian actress Miranda Otto for a feature portrait to accompany a profile piece. Once again shot in a hotel, this time in the foyer. Very soft available light and some post production work was necessary to soften skin, desaturate and cool the image. Nice to see real grain! Mamiya 645 camera with 80mm f2.8 lens and natural light. Kodak Portra 400 colour negative film.

© George Fetting

‘There’s an old saying – what do you call a pack of press photographers? A whinge.’

► English-born Australian singer, model and actress Sophie Monk in the studio for a cover shoot. The ring flash, if used judiciously, works well – gets light under the chin. I dragged in the corrugated iron sheet for my backdrop. Mamiya RZ67 camera with 180mm f4.5 lens. Kodak Portra 160 colour negative film.

© George Fetting



*'After picking up a Kodak Brownie at the age of seven,
there was no going back.'*

*Television and feature film director and producer
Sandra Levy stands for a cover shot for the Sydney
Morning Herald Guide. Sandra stands in front of a
carpet I sourced to give some texture and colour –
instead of the usual boring paper backdrops. Mamiya
RZ67 camera with 180mm f4.5 lens in studio – a
single flattering light source. Fujichrome Provia 100F
Professional colour reversal film. © George Fetting*



'...shoot stuff for yourself – at least that way you have total freedom.'

Writer and broadcaster Caroline Jones AO (Order of Australia) photographed very close to her home in North Sydney for a Guide cover. I admire Caroline very much as a journalist and I'm happy with how the rock formation frames her. Mamiya RZ67 camera with 180mm f4.5 lens and ProFoto location flash. Kodak Portra 160 colour negative film. © George Fetting





Adam Liaw, a former Master Chef winner, shot for FHM Magazine's 'Heroes' edition. Shot with a broncolor ringflash on a Canon 1DS MkII body with 35-70mm F2.8 lens. © George Fetting

► Australian model Jessica Gomes shot for Madison Magazine's annual White Shirt campaign to raise awareness about ovarian cancer. Canon EOS 1DS Mk II body with 70-200mm f2.8 lens. © George Fetting





Stu. We shot this in the car park underneath the building in horrible light that was just perfect! Canon EOS 5D MKII body with 50mm f2.8 macro lens shot wide open at 800 ISO. © George Fetting

► Actor Brendan Cowell. Canon EOS 1DS MkII body and the beautiful 50mm f1.2 lens. Just one really good picture, I like it when someone actually looks right through me to infinity. © George Fetting



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Claire DROPPERT

Gravity – Sand Creatures

Claire Droppert was born in Hoek van Holland, a town in the south western corner of the Netherlands and she currently lives in the city of Rotterdam.

After studying Graphic Design at the Graphic Lyceum in Rotterdam, she worked at several communication agencies as a graphic designer.

Closely aligned with her abiding interest in design, is a passion for photography and this now complements her day to day work in graphic design.

She now produces conceptual artwork for a range of clients, as well as a series of personal projects.

Claire says that her work is inspired by the line where simplicity and minimalism are wed.

'I feel with the abundance of new editing techniques, often there is a blurring of this line. My photography has a strong preference for landscapes, together with desolate, open spaces. Within my work there is a distinctive silence, together with a subtle minimalistic approach.' ▶



Bull, #1 in the Gravity – Sand Creatures series. Canon EOS 5D MkII with 16-35mm f2.8 L II lens. © Claire Droppert

In 2014 she completed the first 7 images of her latest series, 'Gravity – Sand Creatures'.

Claire says that the sand comes alive and creatures are born in frozen moments of weightlessness.

'I wanted to capture earth's different elements and let them stand out in their natural surroundings using moments of zero gravity.'

We were tempted to wait for this series to develop further but decided to share the images with you in the same year we discovered them. Call it a final impetuous act as the year draws to a close, a brief and uncharacteristic dash away from the delayed gratification we usually embrace.

Our sincere thanks to Claire for allowing us the opportunity to share these images with our readers. Sadly, her busy professional schedule did not allow time for an interview on this occasion, perhaps next time. ■

TS

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Hare, #2 in the Gravity – Sand Creatures series. Canon EOS 5D MkII with 16-35mm f2.8 L II lens. © Claire Droppert



Caterpillar, #3 in the Gravity – Sand Creatures series. Canon EOS 5D MkII with 16-35mm f2.8 L II lens. © Claire Droppert



Fish, #4 in the Gravity – Sand Creatures series. Canon EOS 5D MkII with 16-35mm f2.8 L II lens. © Claire Droppert



Skunk, #5 in the Gravity – Sand Creatures series. Canon EOS 5D MkII with 16-35mm f2.8 L II lens. © Claire Droppert



Goat, #6 in the Gravity – Sand Creatures series. Canon EOS 5D MkII with 16-35mm f2.8 L II lens. © Claire Droppert



Swarm, #7 in the Gravity – Sand Creatures series. Canon EOS 5D MkII with 16-35mm f2.8 L II lens. © Claire Droppert

Morocco offers new images every day. From the Sahara Desert dunes, to the snow capped peaks of the Atlas Mountains. From markets to locations like Chefchaouen as shown in this image. 24-105mm lens at 1600 ISO hand held. © Darran Leal

On location

MOROCCO – An incredible photo adventure...



What comes to mind when you hear the word Morocco? For some, the reaction is, 'isn't that a dangerous place?' and for others, more a case of, 'where in the world is that?' I love that kind of start to a conversation. Often people can be quite negative about a place they have little knowledge of, or no idea where it even is.

As I write this piece for *f11* Magazine, I am in the last days of our current tour of Morocco and all I can say, is that its simply outstanding – a super exciting photographic destination. A warning, many of the people here do not like to be photographed. While this comment certainly has validity, by no means should it put you off visiting the country. While not quite as welcoming as our friends in Turkey were on the previous tour, we found many here to be more

than happy for a photo shoot. The research, time and effort we put into advance scouting and pre-planning for the tour led to a series of simple suggestions to all of our group and served to open up so many photo opportunities. These were:

1. We predominantly asked permission for a photo. Some said yes, some said no. Respect is always a great guide to follow in any country. No means no in every language.
2. Our expert local guide made such a difference on this trip. Apart from 'speaking the language', he knew so many people in the markets, identified many cool shoot subjects, often traditionally dressed, all smiles and happy to be involved.

3. Be prepared to tip. We do not tip kids, but we are happy to negotiate with a person for their time. Again, our guide and the experience of Pearce and myself made a big difference on this point.

4. We did a lot more candid shooting than normal. My son Pearce is an expert in this field and showed the group how to shoot from the hip and from our bus. These turned out to be some of the most amazing shots for everyone, albeit with a mixed hit or miss rate depending on the individual.

5. Learn to say no. (Reciprocal rule – see rule no 1) Most locals were very good at leaving you alone, once you said no to tipping, or buying. Here it works a bit both ways as we also

respected them when they said no. Other Moroccans we met during our stay were simply happy for us to take a photo and share it with them. Isn't digital fantastic? Morocco offers so many well known names, folk lore in themselves. Places like Casablanca, Rabat, Fes or Marrakech. The history is outstanding with ancient sites dating pre-Roman through to the Spanish, French and finally independence in 1956. Morocco is a diverse country to travel through, and definitely offers the same diversity to photographers. From green coastal scenes with rich farmland, to nesting storks, to the incredible street scene of Chefchaouen. Wow, what a special location! Don't forget the Atlas Mountains and the mighty Sahara desert! Morocco is to be found just 12 miles from Europe. Its way ▶

up in the north west of Africa. You feel like you can throw a stone over to Gibraltar. With this comes a history of Berber, Arab and then Spanish and French architectural styles. Different regions show stronger evidence of the influences of this history. Street walks are a must, Pearce and I really enjoyed these walks and the group? Well they were all as happy as the proverbial 'pigs in mud'. A couple of the ladies found it hard to return to the hotel, always arriving back just before dinner so that they could maximise their experiences and the length of their photo shoots. Our modern 35mm size sensors combine so well with a fast lens and the pair worked brilliantly in the low light we often encountered. Each city and major town offered markets, often in the medina (ancient fortress), the largest ones being found in Fes and Marrakech. The colours, throng of people shopping, and buying (mainly locals in traditional dress) is an exciting experience. A couple of days is needed to truly experience the hustle and bustle and allow some research time to find the best angles and perspectives. Of great importance is the fact that you absolutely do need an expert local guide, especially for this opportunity. I think this is more important here than for any other country I have visited. Without this person, you will either get very lost, or be lucky to shoot 50% of the potential of the location, or more likely, both... Yes of course you will also need some shopping time. Great leather, jewellery, clothes and nearly everything you can think of. Luckily I have an extra allocation for my luggage! It allowed me to buy some of the most exquisite fossils on the planet. I thought I would be the only one to buy, but everyone in the group bought something from a plate with 350 million year old fossils embedded, to the most incredible trilobites. These were even older ... Two key lenses proved invaluable. By far a general purpose mid range zoom lens like my 24-105mm f4, or Pearce used his 24-70mm f2.8. A 70-200mm was handy at times. In the Sahara, I love to go super wide so my 16-35mm (10-20mm

on a APS sensor) was the standard. Another key tool is a full frame 35mm size sensor. This is because many of the market images were shot at between 1600 and 3200 ISO. Light is often a tough battle in the narrow lanes and streets and smaller sensors currently do not match a full frame sensor in this department for final quality of file. But of course any sensor will get you a shot, it just depends how much noise you are happy to have in your result. The same occurred while shooting from a bus moving at 80km per hour, often the ISO setting was 1600.

As an aside, those of us brought up in the film era once called the same effect 'grain', the inherent drawback associated with using high speed film or push processing to cope with low light conditions. With digital, we can alter our ISO for each frame, getting the best from our cameras by fine tuning for each image, now that really is progress!

The days have been long and the new experiences keep coming. Today we drive through the snow capped Atlas Mountains again and to Marrakech – can't wait! Its exciting now, and yet I can't wait to revisit this amazing country in a couple of years time. From stunning landscapes, to its diverse and colourful people, to famous restaurants like Rick's in Casablanca – play it again Sam...

Enjoy your photography ... ■

Darran Leal

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www.worldphotoadventures.com.au

Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.



*Markets are great for interesting subjects, and in this case the pattern attracted my eye.
24-105mm lens @ 38mm, f5.6 1/60th of a second 3200ISO hand held. © Darran Leal*



© Darran Leal



2015 APS-PSA Prints Exchange

Following the success of our inaugural 2014 exchange, the Australian Photographic Society and the Photographic Society of America have again agreed to conduct another APS-PSA Prints Exchange in 2015.

Once again, each Society will select one of its members to represent it in this Prints Exchange. Of course, non-members wanting to participate only have to become members in order to do so – and APS membership is open to anyone worldwide.

Four prints by the selected APS member will be displayed at APSCON 2015 in Tweed Heads and at the 2015 PSA Conference in Yellowstone National Park, alongside four prints by the selected PSA member. This is not a competition. It will not earn points towards Honours. The reward for the selected entrant is the thrill and honour of being selected to represent the APS and have their work displayed in both countries, plus the opportunity to have their names and imagery recognised by a wider audience.

Financial APS members will be invited to upload four images for consideration to a special APS upload Website between 1 February and 30 May 2015. They will also be required to upload a one page PDF artist's statement. When it goes live, the upload Website will be [here](#).

The artist's statement to be submitted should be a general introduction to the entrant's work as a photographer, the what, how, and why of

their work from their own perspective, to convey the deeper meaning, reasoning behind or purpose of their work to the viewing audience, why they chose a particular subject matter, why they worked in colour or monochrome, with film or digital, with SLR or medium format etc., their relationship to their photography, to help create a connection with the viewer that will make their work (and their name) more memorable. Putting together such a statement may be a new, but helpful, experience for some.

Janice Falsone, Director of Photo Access in Canberra will be the sole selector. She will view each group of four uploaded images and artist statements and choose the four images to represent the APS.

Atkins Technicolour has again agreed to be a sponsor and make the required eight A3-sized prints for exhibition in Australia at no cost to the selected photographers. The selected photographers will each be required to send files (at their native resolution in Adobe RGB, cropped as required) of their four images to Atkins Technicolour and also to a US lab which will make exhibition quality prints for display in each of the two countries.

The eight exhibited prints will be available for sale at prices determined by the two selected photographers.

Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS Chair, PSA Liaison Sub-Committee



World class line up of presenters for PSNZ National Convention 2015

Exploring Pixels is the theme of the 63rd PSNZ National Convention that will be held in sunny Tauranga in the Bay of Plenty from 29 April to 3 May 2015.

Over the five days, photographers will have the opportunity to learn new skills, explore some of the surrounding countryside, have a few laughs and definitely leave with a renewed love of photography.

Chairperson of the organizing committee Vivianne Baldwin LPSNZ says they have secured an extraordinary lineup of very talented keynote speakers.

These are: Julieanne Kost hails from America and is Adobe's expert in Photoshop who you've no doubt seen on Adobe TV. You can expect great things from Julieanne's presentations and her workshop.

The UK's Guy Edwardes is a world-class landscape photographer who is very excited about sharing his skills with Kiwis. He will lead two field trips, guaranteed to be amazing.

Christian Fletcher from Western Australia is one of Australia's premier landscape photographers and was the winner of the inaugural International Landscape Photographer of the year 2014. He is a founding member of ND5.



Two New Zealand photographers complete the line up: Ken Wright from Tauranga, and Kevin Clarke from Christchurch.

There is also a collection of seven different field trips to choose from, all which will explore some of the Bay of Plenty's best tourist destinations, including White Island; McLaren Falls Park and Te Puna Quarry Park; historic Waihi; Rotorua and the amazing Wingspan (think nature photography) Hobbiton and Matamata as well as visiting a Kiwifruit farm and pack house.

Tauranga Camera Club's Trish McAuslan APSNZ, who has to be the PSNZ 'Queen of AVs' will present a special workshop on how to make an audio visual (AV).

A dedicated website contains all the information you need to help you make your decision and register online so visit <http://exploringpixels.nz>.

There's also a Facebook page that is updated regularly with progress reports, examples of work from the key presenters and much more.

Anyone 'thinking' about attending this PSNZ convention is encouraged not to spend too much time 'thinking, but to 'act' and confirm your registration. As with all conventions, numbers on some of the workshops and fieldtrips are limited, so to avoid disappointment push the 'Register Here' button on the website!!

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity

Another year, another book

As our critics, our clients, and our peers now have unbridled avenues to discuss, evaluate, comment and disrobe our carefully clothed reputations; so too do we reveal our own thoughts and compare notes on the sadness and earnest hopelessness of our industry, and at times laugh.

I guess I should be surprised, but in many conversations with photographers – usually relaxed over coffee or at lunch along with a cold frothy beverage – the subject turns to recent commissions, or more seriously, requests for quotations. If there is common discomfort and disappointment expressed, it is often regarding the tendency for client requests for creeping ownership rights and pared back pricing.

Usually I am with people with some years in the advertising and editorial industry, photographers who have experienced the best of days, the best of professional clients, the giants in our industry – and yes, sadly, the cowboys and their cattlehands.

Now I hear about the meanness, the people running scared – making pompous pronouncements and decisions beyond their knowledge and experience.

Yet it is not surprising. As 2014 finishes we see the continued consolidation of pricing as some

key sectors in economies crunch – or as some politely say ‘correct’. When dairy and iron and coal and oil were surging based on demand and scarcity we all enjoyed robust ‘rockstar’ riches.

Now we crash.

Now we experience the toughness of reduced budgets and the clawback of copyrights. But there is also opportunity.

Never before have we enjoyed such competition amongst those vying for our own purchases as the technology and services we use, need or desire offer quantum increases in performance and yet do so at unheralded low levels of relative affordability.

The real story is that the old days are gone. Our new days are ahead and with good management we’ll keep the work.

But, survival needs more than a robust work ethic and the capacity to work every hour of every day, it needs good margin driven by smart cost control and the ability for us to provide unique value.

One recent read provided food for thought:

Zero to One: Notes on Startups, or How to Build The Future by Peter Thiel. He co-founded PayPal and went on to other ventures. Not a big book but packed with insights and loaded with gems.

*Zero to One: Notes on Startups,
or How to Build The Future*

Peter Thiel with Blake Masters

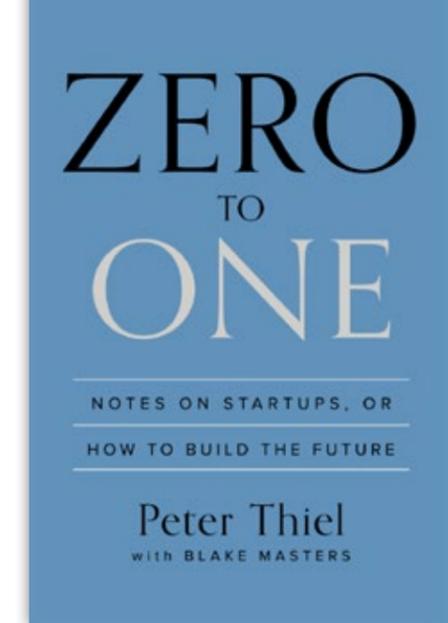
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If you’re either starting out or reinventing yourself there are some very valuable and quite simple strategies. Blake Masters made and published notes from a class that Peter taught at Stanford University – ‘Computer Science 183 : Startup’. The resulting collaboration led to this book.

He is critical of much of the ‘new-speak’ of fashionable business practice and positioning. An example: ‘... no company has a culture; every company is a culture’.

If there is a solid, single theme it is all about ‘singularity’, being uniquely different, delivering something fresh, unique, identifiable. Not copying, not just doing better what others are already doing – but doing it differently – redefining the problem, redefining the answer.

It’s about forming relationships that are lasting, that are mutually beneficial, that are non competing.

Milking cows, digging iron or coal is a race to the bottom. Each efficiency gained, is a new cross to bear as competition and supply drives down price.

A salutary lesson in fortunes was noted last month with the death of Nelson Bunker Hunt – who with his brother took a stand in the silver market in the late 1970’s, buying futures to own

probably a third of the world’s silver, driving the price from \$6 to \$48 per ounce.

A massive concern then to everyone from Eastman Kodak to Tiffany & Co. Then it collapsed, as did their multi billion fortunes.

There were new stock exchange rules passed in response that were to reduce the price by 50% in four days and ultimately led to bankruptcy. But underlying it all was the simple fact that a lot of silver was known to be uneconomically recoverable at \$6 but was suddenly viable at prices twice that or more.

The same is happening with other commodities, and this will always shape the rise and fall of prices.

As part of the economy, global and local, a photographer can be as vulnerable or opportunistic as any other business operator to these swings of fortunes, whether driven by governments or trading prices, free trade regimes or climate change.

It’s reading and responding to the change taking place around us, ideally in real time. ■

MS

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Translating your photographic skills into profit

This past year the ACMP has delivered a series of workshops that have focussed on helping photographers translate their technical skills into profit. After all, as I've said before, from a business perspective there is no point in being a great photographer if no one buys your work.

Some of the topics have included strategic planning, marketing, licencing and copyright, all customised to the particular idiosyncrasies of professional photographers. Whilst these topics are all very different, there is an obvious common theme that runs through them and that is, how to translate your skills into profit.

Professional photographers, like all service businesses must master three core competencies in order to succeed.

Firstly, you need the technical skills and willingness to provide the services clients want. Let's say you see yourself as a specialist in corporate portraits, but your prospective client has an immediate urgent need for product shots.

Unless you are able and willing to take good product shots they will go elsewhere and you will lose out on the possibility of offering them your portrait services later. You never know where chance opportunities lead.

Secondly, you need the marketing and selling skills to attract clients willing to pay for the photos you take. Clients will usually be more comfortable with a photographer who is like them, so if you share a passion for wildlife it will shine through.

Thirdly, you need the professionalism to be able to charge and get paid the fees your photos are worth. This is where you need your self-confidence and self-efficacy. Professionalism means standing up for yourself and the profession and valuing the work you do. It also means that you need to recognise that sometimes clients may be facing some difficulties, and accommodating them often cements long-term working relationships.

Sounds easy, but it's more difficult putting this into practice, as it's unusual for one person to excel at all three of these competencies. This presents a challenge for professional photographers who, by and large, work alone.

You will likely be really good at one of them, so choose a team around you whose skills and abilities complement your own.

In this way you can have your cake and eat it - if you've succeeded in attracting that prospective client who needs the product shot you're not good at, as long as you have a trusted colleague or assistant who is capable, you're fine. You've kept the client.

The ACMP's series of business workshops will continue in 2015 with an expanded programme.

Brian Katzen is the CEO of the Association of Commercial & Media Photographers (ACMP)

Foto Frenzy Pty Ltd is the Brisbane home of all things photographic. Founded by long term members of the Australian Institute of Professional Photography (AIPP), the passionate and dedicated people on site offer many services to the industry.

Gallery Frenzy

- With over twenty-six exhibitions shown over the past two years, the gallery space has a sound track record. Print sales have been achieved from all shows. Onsite printing, matting, framing & frame hire is offered, as is skilled curatorial assistance for first time exhibitors.

Living Image Fine Art Printing

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Elite Studio Photography Workshops

- Workshops and mentoring to develop your photography, lighting and business.

Holden Imaging Solutions

- Offering a consultancy service for new and current photographers wanting assistance in managing their Digital Asset Management systems. As well as offering a colour calibration service, the Personal Concierge will facilitate research prior to new equipment purchase.

IAN POOLE does PHOTOGRAPHY

- writes about photography, offers assistance on portfolio selection, and curates exhibitions.

Visit our website www.fotofrenzy.com.au or email info@fotofrenzy.com.au for more information.

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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 work shops, 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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AIPP OFFERS INTERNATIONAL MEMBERSHIP OPPORTUNITIES

One of the core reasons for the existence of the AIPP is to help raise the profile and standard of Professional Photography. By allowing international photographers into the AIPP, a wider range of photographic styles and photographic interpretations will infiltrate the AIPP and its membership, thereby serving this core reason.

Equally, by facilitating international membership, recognition of the AIPP and its awards system will increase on a worldwide basis.

Who can be an International member? (AIPP.I)

1. Any non-Australian resident can apply to become an AIPP.I member.
2. International applicants will need to meet our international membership pre-requisites, which are:
 - a) Must have been practicing as a professional photographer outside of Australia for a minimum of 2 years.
 - b) Must agree to our international membership code of conduct.
 - c) Must be recognised as a business professional in their country of residence.
 - d) Must comply with all legal and business requirements for a professional photographer in their country of residence.
3. International applicants will need to undertake the same folio assessment as all current Australian resident applicants, and will need to pay the same AUD \$100 assessment fee.
4. There will be no CPD requirement for international members and therefore AIPP.I members will NOT be classed as Accredited Professionals.
5. International members will be required to pay an annual membership fee of AUD \$225 p.a.

ENTERING APPA

International members, as non-residents, by definition cannot enter AIPP State Awards. However they can enter the Canon AIPP Professional Print Awards (APPA) as members.

How they enter APPA, and what their APPA entitlements are, will depend upon whether they are members in their country of residence, of a photographic association with which the AIPP has established a 'Reciprocal Rights' agreement (RRA).

- If they are members of an RRA association:
- They can enter APPA at the same cost as AIPP members
- They CANNOT win an APPA category
- They can be awarded and accrue APPA Points and can earn and use APPA designations (AAIPP, M. Photog, GM.Photog)
- They CANNOT win the overall APPA Professional Photographer of the Year
- They CAN win the overall APPA International Photographer of the Year
- They can win the award of highest scoring print

If they are not members of a RRA association:

- They can enter APPA at the international photographers cost
- They cannot win an APPA category
- They cannot be awarded and accrue APPA Points and cannot earn and use APPA designations (AAIPP, M.Photog, GM.Photog)
- They cannot win the overall APPA Professional Photographer of the Year
- They CAN win the overall APPA International Photographer of the Year
- They can win the award of highest scoring print

"I've been a member of the AIPA since my early days as an assistant, and although I haven't always been an active participant, I knew that I belonged to an organisation of like-minded individuals that held the same passion for photography that I do.

Whether you're looking for a strong sense of community, exclusive business resources and promotional opportunities, or just the reassurance of knowing that you have the support of your peers if you're ever in a bind – joining the AIPA is a no-brainer if you want to make a living as a commercial photographer in New Zealand."

Tony Drayton
www.tonydrayton.com



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In addition, you will receive the NZIPP monthly magazine PRO Report, to keep you updated with the latest NZIPP and industry news and events.

info@nzipp.org.nz - email us for an application form

www.nzipp.org.nz - for information on meetings & events

[facebook.com/NZIPP](https://www.facebook.com/NZIPP) - connect with us on Facebook

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Must provide a completed application form and signed Code of Ethics, along with credit card payment for the next full year of Provisional Membership, or alternatively, Direct Debit arrangement across 12 months. \$29.25 for the first month then \$24 per month thereafter.

Must provide proof of study at a recognised tertiary institute in 2014. A list of our education partners is on the NZIPP website - www.nzipp.org.nz.



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Jan 31 – Feb 9 2015 Antarctic (Jackie, Art Wolfe & others)

March 19 - 23 Landscape Otago-Gold fields, NZ

April 17 - 20 Autumn Colours 1 Queenstown, NZ

April 24 - 27 Autumn Colours 2 Queenstown, NZ

May 16 - 19 Landscape Kinloch Queenstown, NZ

July 16-20 Landscape Mount Cook, NZ

August 3 - 5 NZIPP Awards Queenstown, NZ

August 20-24 Landscape Mt Cook, NZ

September 17 - 21 Landscape West Coast, NZ

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My New Year's Resolutions

Sometimes it's better to give than to receive

It's that time again, well almost anyway. The time when things slow down enough to take stock of how the year's gone and provide the opportunity to think about how you'd like the next one to go.

What did I do well this year, and what could I improve on?

And then there's the wild card – what curve balls might come my way when I'm least expecting them?

As I've said before, the playing field in this business is so uneven, and moves around so much, that it's as if we're on roller skates – a drunk on roller skates even. As I've come to expect, the landscape is subtly different right now from what it was at the beginning of the year, and so I've already unconsciously done some adapting.

Actually, thanks to my choice of career I've become pretty darned good at adapting.

Pursuing a living from photography would have to be near the top of the list of most unpredictable and unstable vocations of all time. In the last ten years I've gone from studio to home and back again, then back – again! I'm currently

'officed' at home and shooting in some of the many rental facilities Auckland has to offer, selecting venues based on client budget and suitability for specific logistical requirements.

Initially this caused major changes in my studio work habits as when shooting in spaces rented by the hour, half day or whole day you have to be super organised and your planning had better be faultless. You can't arrive at the studio with the client present and the clock ticking only to discover you've overlooked some tiny but crucial detail. All in all though, once in the groove I've found this to be a great way to work in the current climate.

Under these conditions I have to be a bit selective about the work undertaken, as you can't have a client just 'pop in' for a quick headshot on Tuesday morning like you could when you were resident in a studio of your own.

This brings me to the giving bit. It's something I learned as part of this year's adaption process and it's something I will be doing a lot more of next year. Have you guessed?

In a 'normal' business it would be called delegation. It's a little different in my world as

when I delegate I don't make any money from the job I've passed on – whereas if I worked as a middle manager in a business my salary would still go into my account like clockwork every month.

However there are other benefits that make up for it, for the most part.

The freedom gained from diverting something that is either not core to one's business (as in, something you're not excited about shooting) or not suited to one's current working model (like the quick headshot referred to earlier) is somewhat easier than I first thought and the weight lifted from my shoulders more than compensates for a little lost income. Not having to stress over how to fulfil a request that would have been a standard bread and butter job in the days when a studio was sitting there waiting, but was now a logistical and profitability nightmare is, in my opinion worth its weight in gold.

Worth its weight because it frees up time and energy to pursue more lucrative endeavours, or maybe even a better work-life balance. There's also the added benefit of allocating some time to having more regular contact with

like-minded colleagues and coming from someone working in the comparative exile of a home office this is essential to maintaining my mental stability.

Initially it goes against the grain to turn down paying work, but it's not a one-way street.

Already this month I've 'delegated' two jobs to colleagues better placed, skilled or equipped to do them and had one handed on to me for the same reasons.

I'm not suggesting some kind of photographic kibbutz, or yet another photographer's collective here, but I am looking forward to building on this caring, sharing, social way of working next year.

One can never know what a new year will bring, but as long as you're ready and willing to roll with the punches and keep a sharp eye out for opportunity amongst the anarchy it can't possibly be all bad, can it?

Happy New Year! ■

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

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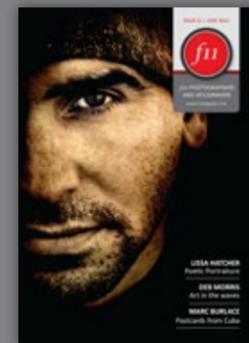
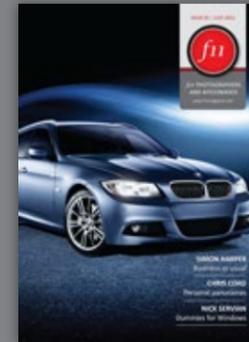
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Holiday plans

The approaching end of year holiday season brings all manner of chores, and potential opportunities.

In a previous time it would mean a massive cleanup of the studio and darkroom. The cyclorama would need repairs for damage caused by models' high heels and the scrambling footprints created by small children let loose from parental control.

Then the darkrooms would need to be emptied of chemicals, with trays and benches being cleaned of all manner of stains and spills. The 'secret black magic' would have to be cleared away awaiting fresh chemistry supplies in the new year.

But those days are long gone!

Traditionally, assignments for commercial photographers start to dry up late in November because anything shot after that is too late for general use in Christmas/New Year advertising. Unless you have a back-to-school client, there is little impetus for clients to start new campaigns until late January. Art directors have holidays – why shouldn't photographers?

Portrait photographers who haven't carefully managed client expectations will have a last minute rush through the weeks leading to Christmas providing gift giving portraits. These same clients will find a reluctance to drag themselves away from their holiday festivities for portrait bookings.

Unless your clients are school teachers, most wedding photographers find a paucity of clientele over this period also. In the Southern hemisphere this is largely driven by the natural clash of heat and formal wear.

Some photographers plan exotic photo taking opportunities at this time – trading down time

for me time in a creative way. It is certainly recreation, albeit in the form of a busman's holiday. But a charge to the creative battery is as important as a massive sale is to the bank account.

On a more mundane level, it could be a time to back up, duplicate and move a copy of all this year's digital files off-site. You know it must be done; and there are no pesky clients around to interrupt your process.

Perhaps, whilst quietly sitting and sipping a quality dram, you could make a plan of attack for next year. A marketing plan, an equipment rationalisation plan, a creative development plan – any plan that requires careful thought is better made without the activity that happens whilst juggling clients.

There is another way altogether to utilise the holiday season. Try turning off the business phone, avoiding social media, and placing a gone fishing shingle up on the studio door. You could devote a few weeks to meaningful time with the family – morning to dusk stuff that requires your total dedication and full time input. At the end of the day these people are more valuable to the smooth running of your business than any of your other assets.

Whatever your plans are for the end of year holiday, may I wish you a calm, relaxed and, dare I say it, a focused time. May 2015 deliver much needed profit, and may you seek out and find new avenues for your creativity.

That, after all, is why we are photographers. ■

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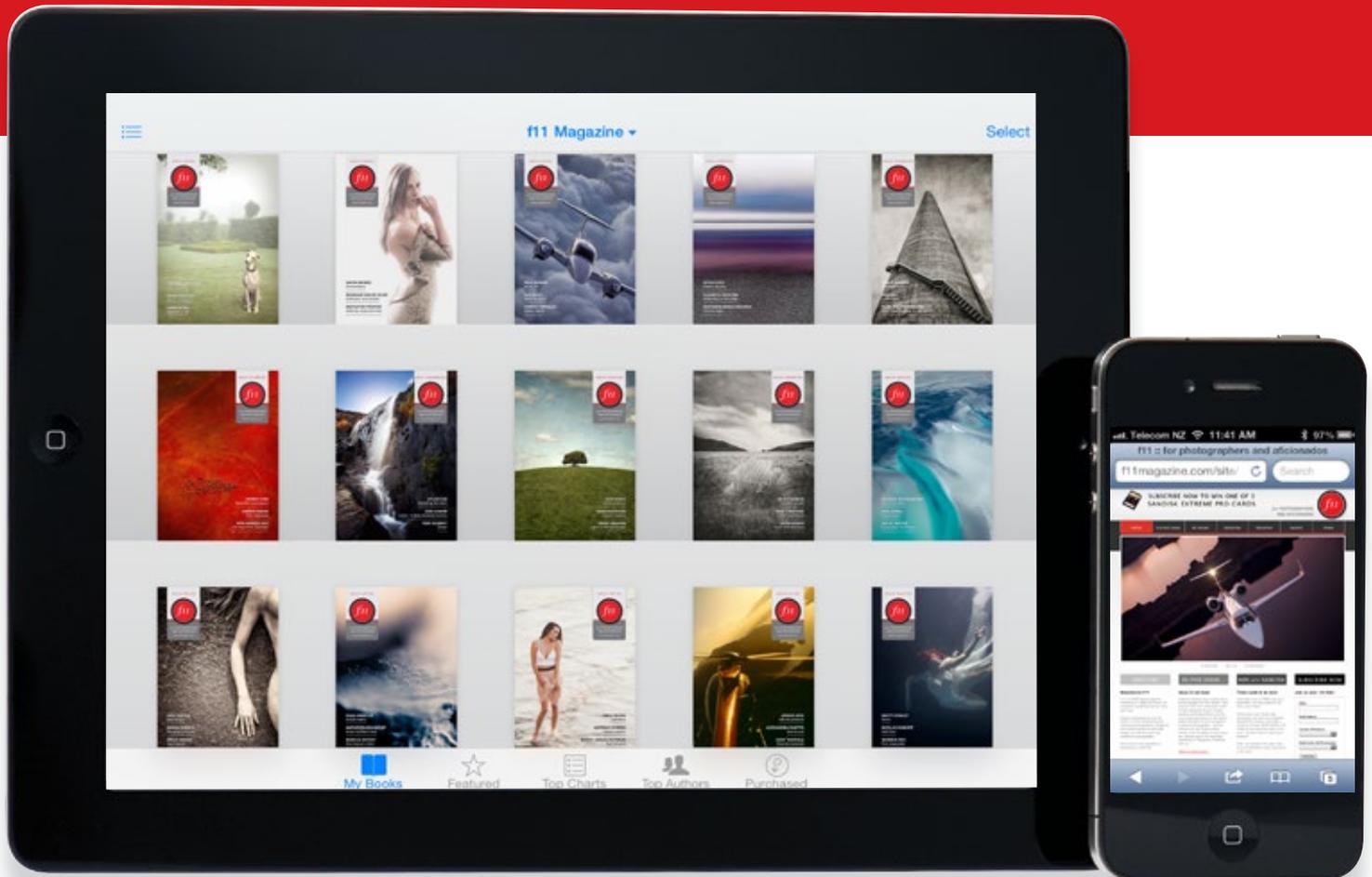
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