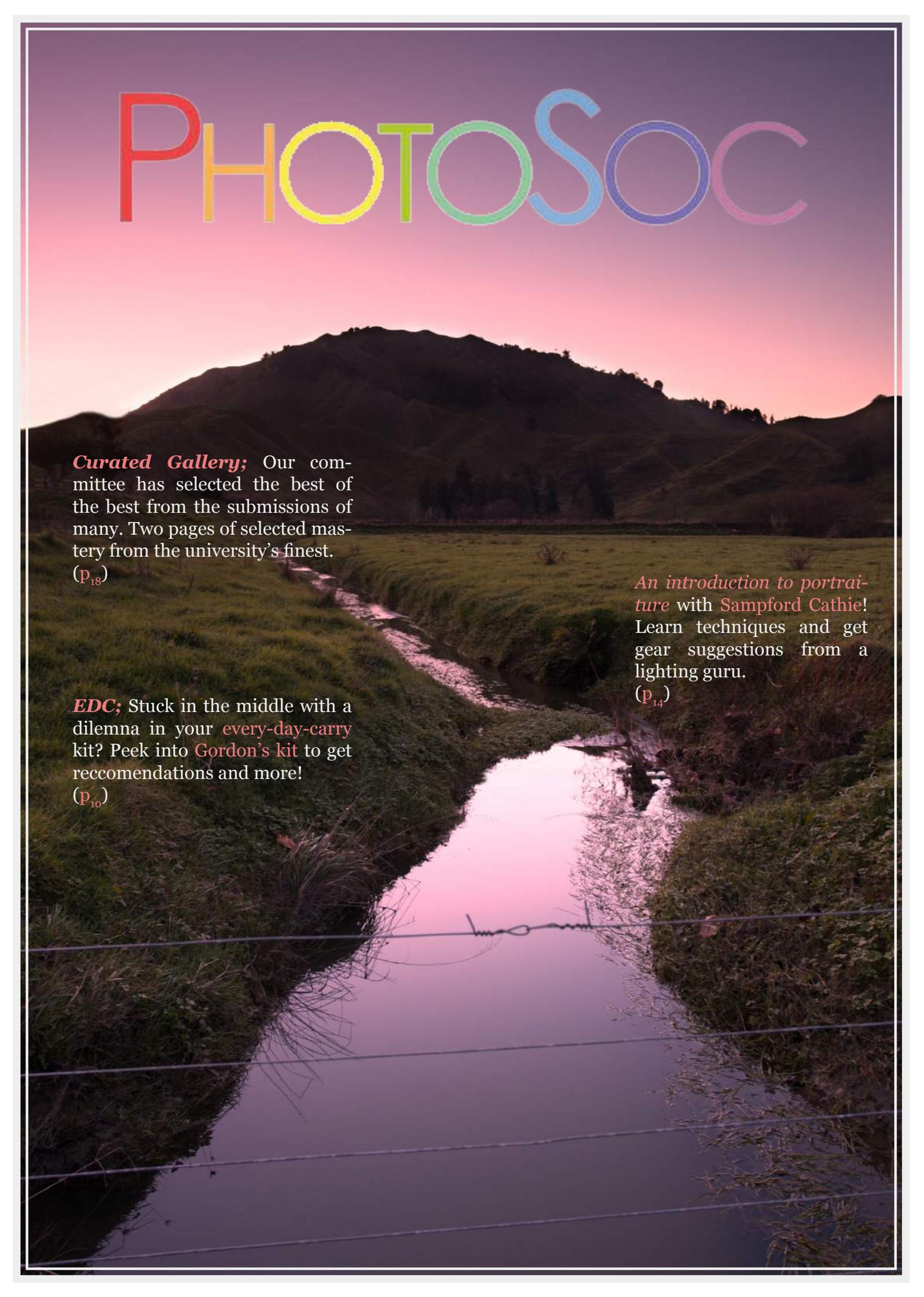


# PHOTOSOC



**Curated Gallery;** Our committee has selected the best of the best from the submissions of many. Two pages of selected mastery from the university's finest.

(p<sub>18</sub>)

**EDC;** Stuck in the middle with a dilemma in your **every-day-carry** kit? Peek into **Gordon's kit** to get recommendations and more!

(p<sub>10</sub>)

**An introduction to portraiture** with **Sampford Cathie!** Learn techniques and get gear suggestions from a lighting guru.

(p<sub>14</sub>)

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Hey Guys, welcome to our second instalment of the UoA PhotoSoc Magazine for 2017. Semester one has come to a close, and we hope you all enjoyed what we got up to, and are looking forward to Semester 2 with PhotoSoc! For those who are new to the club, I hope this magazine will help you get an idea of what we got up to this semester, and an idea of who we are as a club.

Semester 1 shaped up to be a pretty good one for PhotoSoc. We had a full schedule of workshops covering architecture, wedding, travel and landscape photography, videography, Lightroom and Photoshop. On top of that, we also ran two Studio Workshops, which allowed our members to use professional lighting gear and studio space, thanks to our sponsor White Studios. If that was not enough, we also had an Astrophotography field-trip to Piha beach. With that being said, you can definitely expect even more for Semester 2 - with our Re-O-week field-trip already shaping up to be an awesome one!

As many of you probably know, we moved out of the Old Darkroom above Maidment Theatre early on in Semester 1, and have now made our new home in Old Choral Hall. Our Film Advisors Lorenzo and Omi are in the process of setting up our new darkroom, so keep your eyes out for that early Semester 2. We've got some exciting things coming up for our film shooters, and for those who are willing to give it a go for the first time, so make sure you stay tuned on our Facebook page for updates. At the time of writing this magazine, our Exhibition "Persona" is still being displayed at Auckland Central Library (7th - 28th July). A Massive thank-you to Auckland Library for hosting our Exhibition once again - it was awesome to see our work on display, and having quite the crowd coming down to have a look at our member's work. The Exhibition is definitely one of the highlights of our semester, as for many (including myself) it was the first time having our work mounted and up on display.

We hope you all had an amazing break - we enjoyed keeping up with your photos on social media so keep them coming! Make sure to visit us at the PhotoSoc stall during Re-O week to sign up and have a chat - we are super excited for this coming semester so make sure you get involved!

Simon Hird  
Communications Officer

# Shooting film

in the modern day.

John Kim

In the modern age, it is obvious that digital cameras completely dominate the photography market. It is crazy to see how far the modern DSLR has come, as the first full-frame DSLR was only released in 2002 by Contax. However, due to recent popularity among celebrities and pop culture, we see film making a comeback into modern photography. Celebrities like Frank Ocean, Kendall Jenner and A.S.A.P Rocky were seen with 35mm point and shoots at galas and fashion events, and some of their works were seen on social media. Film has a certain aesthetic and look to it which appeals to the masses which digital cameras can't produce. Photographers sometimes use filters over their digital photos to make them look like film. "Retro", which imitates trends of the past, is a style which always seems to going in and out of pop-culture.

Film is one of those aspects of "Retro" that is breaking into the mainstream.

However, shooting film is not only about the aesthetics and looks. The reason I and other photographers shoot film is because of the joy and challenges that come with using a film camera. There's almost no limit to how many photos we can click away with our DSLRs. With film, however, it is a totally different experience. You care a lot more about each frame as you only get 24 – 36 exposures on each roll of film, and even fewer on larger formats. You start to focus more on your composition of shots, and when you shoot black and white, colour is out of the equation. Not being able to see your shots straight away, coupled with the fact that you won't see your shots until you get them developed, you start to change the way you view and shoot your photos. This provides a

more engaging experience with your photography journey as you will invest more time and effort into each shot you take. It is important to note that, however, that this is not to imply that film is better than digital (or even vice versa). There are pros and cons for both systems, and they can be utilized to fit the photographer's vision and workflow. There are many conveniences of using digital, with one being related to events and weddings photography. As the price of film ranges from \$5-15 depending on what brand and type, it'll cost way more to shoot film in the long-run compared with digital. For personal work such as street photography or even fashion photography, there is an attraction in picking up a film camera as it gives a unique look to and process behind your photos which makes you feel immersed in each shot.



Shooting film in this day and age is very different to what our parents may have gone through when they were taking photos as youths. Before the rise of computers and digitalised photos, most photo labs gave back developed film as physical copies. People back in the day would take their photos on their cameras, roll the exposed negatives back into the canister, before taking it to the photo labs for them to develop and enlarge the negatives onto photographic paper. This whole process is very different compared to what modern film shooters go through. We still go to photo labs with our exposed negatives to get them developed, but there are a few options we can choose from to do after this. We can ask labs to digitalise the photos and put it on USB/CD or give it us in physical form as a print. However, with current technology, enlargers are no longer used to print photos anymore as they are inconvenient and time consuming. In modern labs, developers will scan the negatives, make them into digitised files and then print them onto photographic paper using a chemical process in a wet lab. However, many people these days prefer getting their negatives digitalised on USB/CD so that they can modify the photos to fit their needs. We take our exposed roll of film and ask to get it either developed and scanned or only developed, depending on whether we have a dedicated film/flatbed scanner or not. With modern dark rooms being capable of mimicking many of the qualities of softwares such as Lightroom, we are able take our digitised film photos and edit them as dark room technicians do with ordinary film and in a fraction of the time. Modern film photography truly is a blend of digital and analog. There

are still traditionalists who prefer enlarging and developing in their own personal dark rooms to really get involved with the film experience, but many modern film shooters scan and post-edit using new age technology. This process provides us with many of the strengths of analog photography along with the convenience of modern technology. In the internet era, a photographer's best friend for spreading their work is through social media, which is one of the main reasons why people prefer getting their photos in digitalised form.

With all this being said, it is hard to ignore the fact that shooting film is a costly hobby. 35mm Film with 36exp costs around \$5-15 when buying it cheap overseas, while developing and scanning at labs costs around \$20. This may cause you to reconsider using Film but when you go out, shoot a roll and see it developed for the first time, it reels you in and is immediately addictive. It is very different to what digital cameras offer, and with companies making new film, we see that this analog art form is slowly making a comeback into the photography world. With limitations such as not being able to see what you shot straight away, the care you must take to get your shot enhances your compositional and decision-making skills while the mystery of not knowing how your shot came out makes the experience even more enjoyable. Shooting film in the modern age gives you a different taste of photography compared with that from the past and if you ever get the chance to shoot film, do it, as it will only add experience to your photography journey.

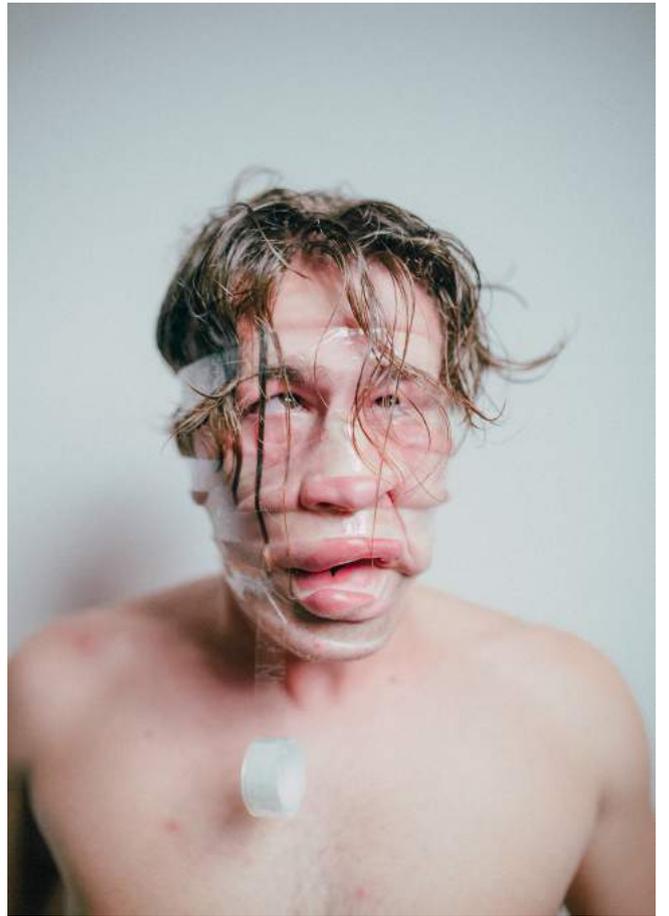


[instagram.com/surrounded\\_](https://www.instagram.com/surrounded_)

# Exhibition review

The 2017 Semester One Photosoc exhibition, held at the Auckland central library, has been a major success. With various themes being thrown around among committee members we all came to agree that the theme of “People”, hence the exhibition title “Persona”. We were very excited to have a guest submission from an ex-Photosoc member Akhil Suhas whose work has been displayed in BuzzFeed, Lonely Planet, Hypebeast, The Guardian, Stuff.co.nz, just to name a few. Opening night was a success, as we had a bigger turnout than expected, with family, friends and the general public showing interest in the work of young photographers. It was clear to see the photos portraying the style and vision of each individual photographer, making a diverse and interesting gallery. With three wall spaces we were able to make sure that all the photos were nicely spread out so they could be taken in by the eye with ease. Also, due to popular demand the exhibition has been extended for an extra two weeks (ends 28 July). Rather than rambling on about how great it was, here are some of the work displayed at our exhibition: Persona.





# EDC

Gordon Kang

[instagram.com/gdwkang/](https://www.instagram.com/gdwkang/)



I'd thought I'd write about a few bits of gear that I find absolutely essential in the field.

For Photosoc purposes, I'll try keep them photography related, but if you have any other travel/ tramping queries please don't hesitate to contact me!

### **Spare batteries and SD cards:**

When you're out on the track for several days, the last thing you want happening is your batteries to run out of juice, or run out of memory card space. Pack spares! My Sony's battery life is very poor so I take all 4 of my batteries just to be safe. I have a SD card wallet with 3 spare SD cards just in case I lose one or they get filled up.

### **Lens/ Camera cleaning kit:**

For those times when wiping it down with your merino t-shirt sleeve just won't cut it. I have a blower, brush, and cloth to keep my gear (relatively) clean while I'm away.

### **Headlamp:**

We started the Tongariro Northern Circuit at 5:30pm so the entirety of our first "day" was in darkness. Essential not only for tramping/ camping but also very helpful when you're trying to set up astro shots with a hands-free light source. The red-light setting on headlamps doesn't ruin your night vision as much so I use this as much as possible. Great for getting to those hard to get to locations for sunrise and sunset as well. I rate the Black Diamond Spot; it's fully waterproof, light, comfortable to wear, and powerful (especially for its size).

### **Wireless Remote:**

Useful for eliminating any camera shake when taking astro shots. Also great for avoiding gear damage by way of trip-

ping over your camera as you try run back into the shot to beat the timer for that epic selfie you had lined up.

### **Notebook + Pen:**

I'm a huge fan of writing things down on paper. Be it location planning, camera settings, new tramping meal recipes, contact details of people you meet during your travels, and for writing any notes on the way.

### **Battery Pack:**

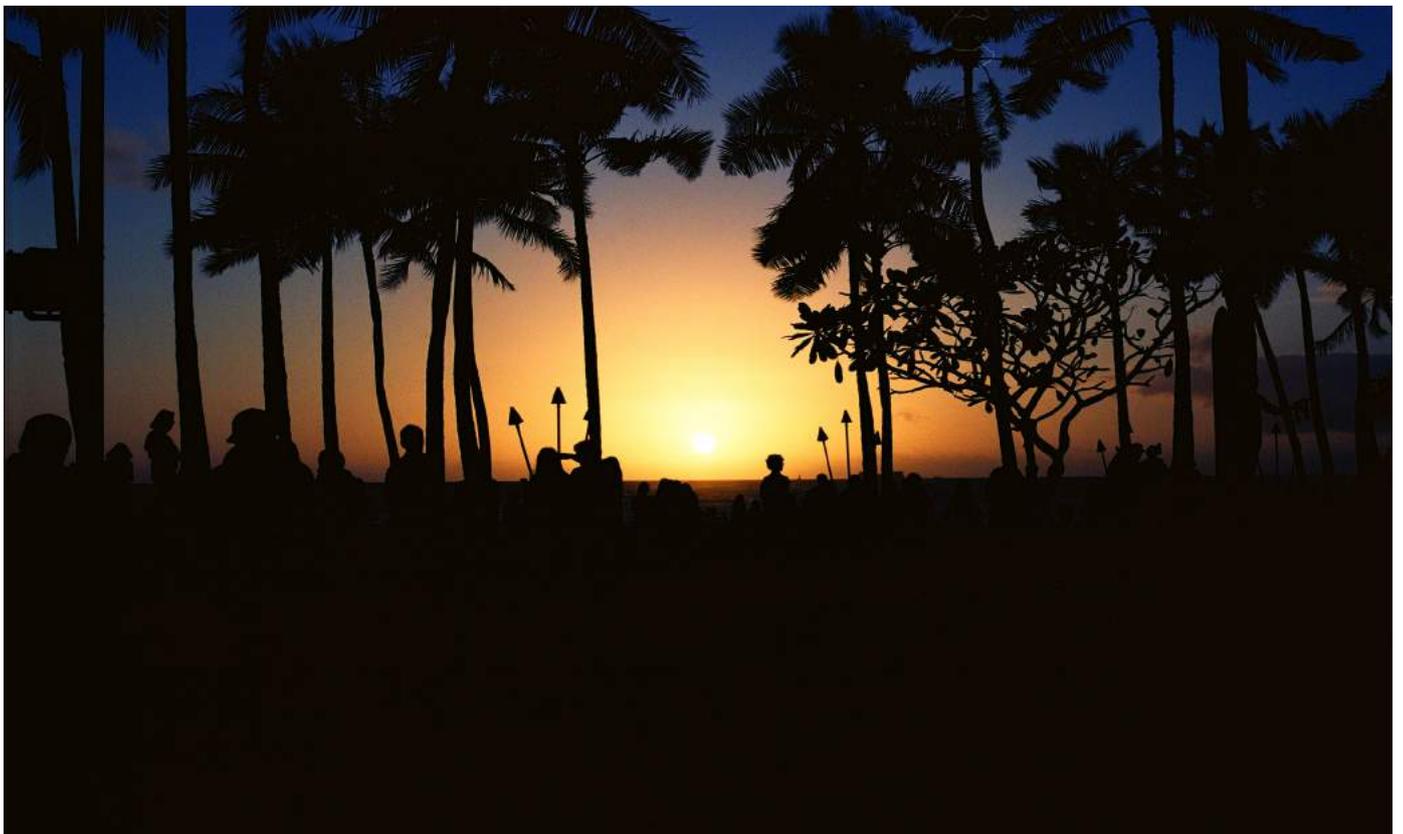
I always carry a battery pack with me. My Asus ZenPower 10050 mAh lets me charge my phone from 0% a few times, my Go-Pro, and my camera batteries when I'm a few days away from power. It's small, punchy, and lets me get on with my activities without having to worry (too much) about conserving battery life. If you're doing anything in the snow, you'll find your battery life drains a lot faster. When we summited Ruapehu last winter, I went through 2 batteries by the time we'd finished the day and if I hadn't been charging one battery while I was using another, I don't think I would've made it through the day. There it is folks – my essential (photography) list for trips near and far! As I've mentioned above, feel free to ask me any questions about gear/ trip ideas and I'll be more than willing to answer your queries!

Happy snapping y'all!



# Hawaii

by Lorenzo T.





An introduction  
to Portrait photography.

Sampford Cathie

Portrait photography is a hugely popular field amongst hobbyists and professionals alike. Being skilled in portraiture can benefit photographers working in weddings, events, fashion, lifestyle and commercial photography, due to the sheer amount of photographic work that involves shooting people.

The most important tool for getting good portraits is hands-down your ability to communicate with people - being able to direct your subjects and help them feel at-ease in front of the camera is by far the most valu-

able skill that you can improve to get good portraits.

That being said, having some of the following nifty pieces of gear can greatly improve the quality of your work:



### Camera

When it comes to portraits, having a full-frame or crop-sensor camera doesn't matter a huge amount. Obviously with a full-frame camera the quality of your images at 100% size will be generally higher, but for most uses either frame size will work well.

For full frame DSLRs, I'd recommend the Nikon D750 or the Canon 5D

Mark III, which both offer excellent quality and dynamic range - ideal for on-location portrait work.

For smaller budgets, the Nikon D5600 and Canon 600D are versatile crop-sensor DSLRs with some cool features.



## Lens

Having one or two great go-to lenses plays a huge part in upping your portrait game. If you're on a tight budget, it's nearly always better to invest in some great lenses over a new camera body, because they tend to last much longer - if you stick to one brand you'll be able to keep your old lenses every time you upgrade your camera (I still use my dad's 1980s 28mm 2.8 for some wedding shoots!)

Generally speaking, focal lengths anywhere from 50mm upwards are flattering for shooting people. Longer focal lengths (85mm-200mm) 'flatten' people's faces, unlike wider lenses which can enlarge facial features. On top of this, having a wider aperture (2.8 or 1.8, or even 1.4), will help to blur out the background of portraits, which is generally a desired effect.

For an incredibly versatile lens for many types of photography, I'd recommend a 24 - 70mm f/2.8 - this has a great zoom range and a wide aperture, making it perfect

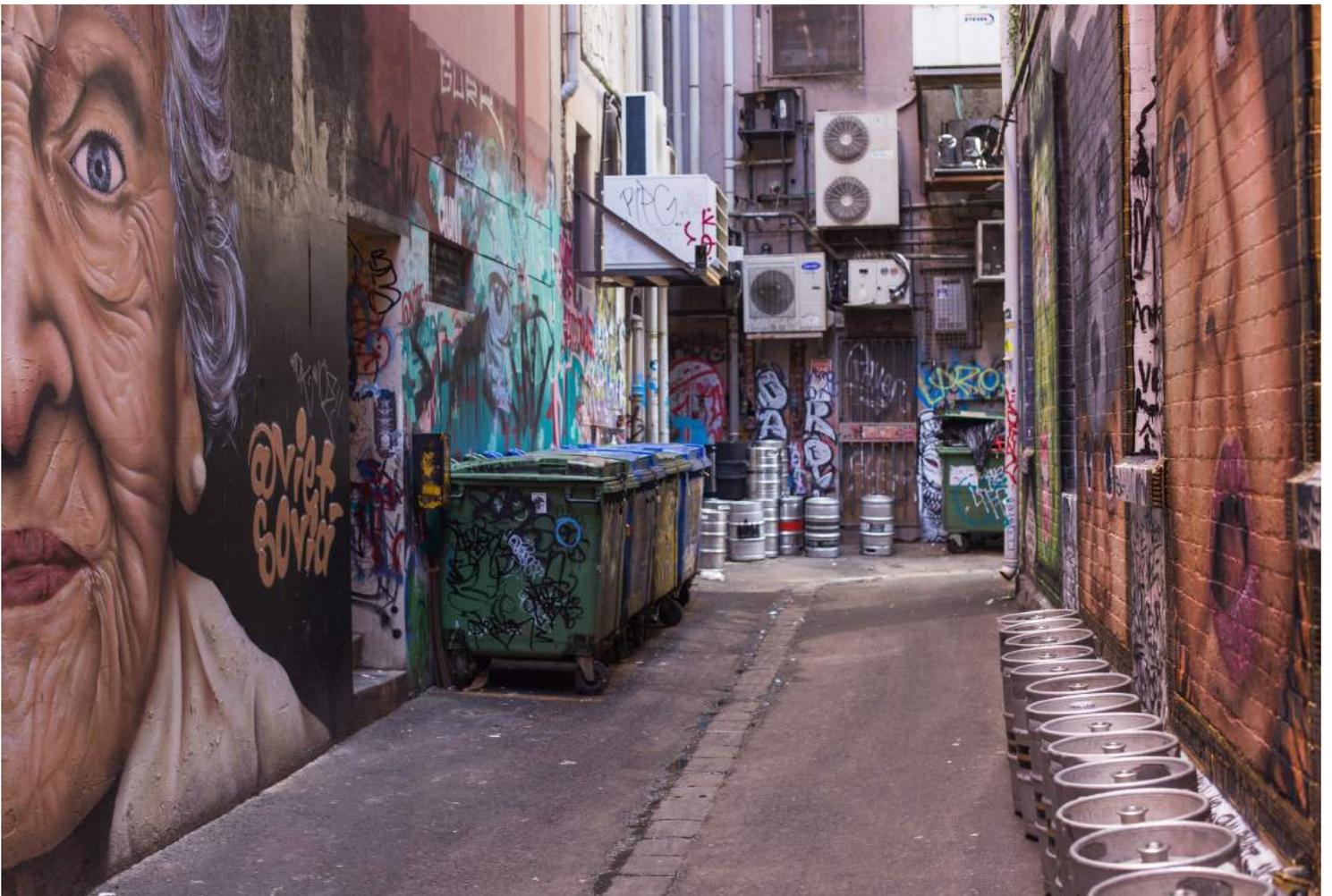
for any location portraits or run-and-gun shooting. For smaller budgets, a 50mm f/1.8 is an excellent lens for everyday shooting, combined with a large aperture for that aesthetic bokeh. If you've got a larger budget, my number one portrait lens is the 70-200 f/2.8, which is excellent for shooting people due to its high focal lengths and wide aperture - with this you'll be able to shoot entire weddings or fashion lookbooks or commercial portraits - it's one of the best lenses photographers can own.

Any combination of these cameras and lenses will set you well on your way to taking great portraits! There are a bunch of accessories and lighting tools that can help you advance further in portraiture too, like flash units and lighting modifiers. Come along to our upcoming workshops to learn about some more specialised items of equipment!

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thanks to all the members who submitted  
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