

ISSUE 25 | SEPTEMBER 2013



for PHOTOGRAPHERS
AND AFICIONADOS

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HARRY JANSSEN
Personal work

MIKE HILL
In the flesh

NZIPP IRIS AWARDS 2013
From New Zealand to the world

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Subscriber number 20,000 joined our community during the month of August, in the process becoming one of the 50 to 60 thousand people who read each issue of the magazine. Welcome one and all, and keep on keeping it viral by spreading the word!

Here's what we have for you in issue 25:

We're delighted to share some superb images from the New Zealand Institute of Professional Photography (NZIPP) Iris Awards 2013. In this comprehensive 56 page round up, we show you winning images from the category winners and many others from some of the emerging photographers who will no doubt go on to become the standard bearers of the future.

Entirely coincidentally, two NZIPP members also feature in this issue as our profiled photographers.

Mike Hill is a portrait and wedding photographer from the Bay of Plenty in New Zealand. A big guy with a big heart, his work shows a love of people and a willingness to get cold, uncomfortable and wet if the shot demands it.

Congratulations are in order, as Mike has just been awarded the winner of the NZIPP Wedding Creative category 2013, and was one of the finalists in the Portrait Classic category.

Also from New Zealand, by way of the Netherlands, commercial photographer Harry Janssen shares a portfolio of his personal work. All shot for the love of it, no money involved – but with a slew of awards gathered in the process. Harry was one of the finalists for NZ Photographer of the Year 2013, and his Gold award winning image features on our cover.

Enjoy this issue of *f11*; at 150 pages it's our biggest ever! ■

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Issue 25 | September 2013
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NZIPP Iris Awards 2013

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The *f11* team

GARY BILDON aka The Shooter was schooled in the dark arts of photolithography, before talking his way into a well-known Auckland studio in the heady 80's. Most of the 90's were spent in a plausibly deniable series of roles in the photo industry. After his disappointment at Y2K not signaling the end of the world, as we know it, he returned to shooting people, products and fast moving objects for filthy lucre. Helmeted and 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. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, 'Learn from him, you will'.



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



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 eight 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 *f11*'s latest Australian ambassador and a most welcome addition to the team.



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 cocky 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.



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.

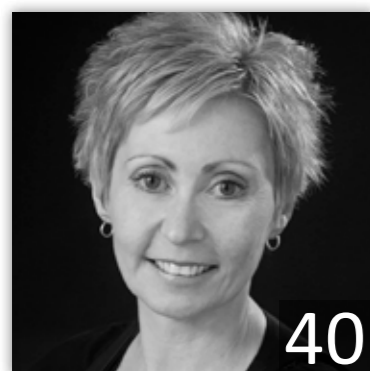


Mike HILL

In the flesh

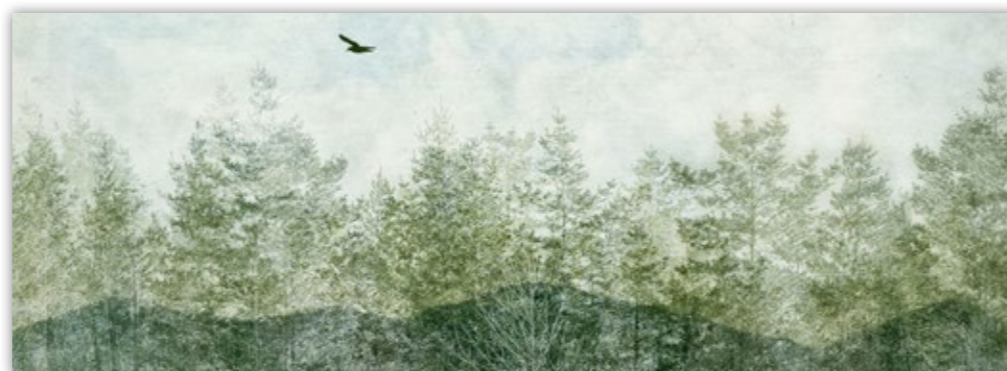


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2013 NZIPP

Epson / NZIPP
Iris Professional
Photography Awards

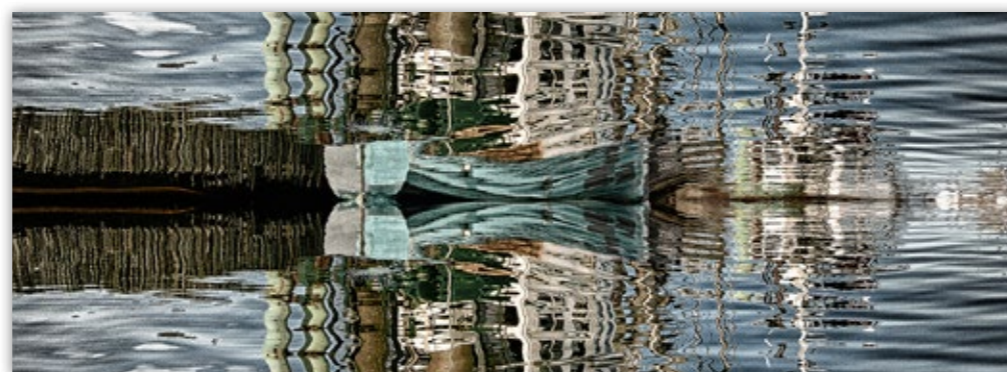


Kaye Davis Epson / NZIPP
Iris Awards, NZ Professional
Photographer of the Year 2013
© Kaye Davis



Harry JANSSEN

Personal work



© Harry Janssen



COVER IMAGE © Harry Janssen
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In plain sight

ERIK JOHANSSON: IMPOSSIBLE PHOTOGRAPHY

Erik Johansson creates realistic photos of impossible scenes – capturing ideas, not moments. In this witty how-to, the Photoshop wizard describes the principles he uses to make these fantastic scenarios come to life, while keeping them visually plausible.

Source: TEDtalks via YouTube

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



CREATING CADBURY'S JOYVILLE

A behind the scenes look at the creation of advertising images for Cadbury's Joyville campaign with animation by Lightfarm Studios Australia. From storyboard to final rendering, unmissable!

Source: Vimeo

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



BLACKMAGIC 4K PRODUCTION CAMERA AT NAB 2013

Dan May from Blackmagic Design talks about their new 4K production camera in this interview from the trade show floor. At under USD\$4000 it was touted as the world's most portable 4K camera for the money.

Source: YouTube

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)

SUBSCRIBE NOW FOR YOUR CHANCE TO WIN A LENSBABY SPARK THIS MONTH

See full details on page 149 of this issue. Please note all existing subscribers also go in the draw, which takes place at the end of September 2013.

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ARTISAN*
& ARTIST



Thoughts from the back of the room...

I have the utmost respect for photographers who submit work to awards programs, such as the NZIPP Iris Awards which we feature in this issue. It's always a gutsy move, asking others to sit in judgment over your work, and being prepared to accept the outcome, come what may.

No names, no back story, no 'here's why I submitted this one...' – each work must stand on its own, without explanation and without its creator as advocate.

Then the judges, those hardy souls, take over. I have equal respect for these kindred spirits, it's hard to say which requires more bravery, more trust – being a judge or being judged? Gruelling hours, unpaid and under scrutiny – fancy their jobs?

It's been my experience that we're fortunate to enjoy a very high standard among the judging panels, with excellent and robust process in the system, scrupulous fairness and a very evenhanded approach towards submitters. Our judges are generally well informed, well versed in techniques and conversant with trends and creative approaches, new and old. They're also not afraid to go into bat for an image if they feel that collectively it's been undervalued and is worthy of a higher score, one which might elevate it from a bronze to a silver, or a silver to a gold. Cue the applause.

Always under a degree of time pressure, on these occasions the ensuing debate is often

spirited, but always respectful – albeit with some coaxing and cajoling involved. This, I've concluded, is a performance sport, as there is an audience in the semi-darkness behind them, often including the anonymous author of the work, and a knowledgeable group of only slightly less emotionally involved spectators, many of whom know that their work may be next up with its virtual head on the virtual block.

My favorite part by far, happens every now and then, when a judge constructs a fabulous back-story for an image (in the absence of the real thing) and then waxes lyrical about the thought processes of the author, or the scenario at the time of capture. On some occasions, I've even sat next to the author, desperately stifling his or her laughter at the implausibility of some of these fanciful stories as the ensuing debate quietly builds to a crescendo and a conclusion.

These, admittedly rare, events are pure theatre, wonderful constructs, worthy of the combined creativity of all in the room. It's this pace and pathos, the mix of absolute sincerity and occasional moments of madness that brings me back, year after year, as a spectator, as a tiny bit of a voyeur.

It's the West End without the touts, it's Broadway without the musical, it's a blast – every time. ■

TS



Focal length: 200mm. Exposure: F/10, 1/80 sec. ISO1000

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* The Sony mount does not include VC, as Sony digital SLR bodies include image stabilization functionality. The Sony lens is designated as "SP 70-200mm F/2.8 Di USD".



Of Windows and Mirrors

Part 2 of 2

In last month's article, I talked about the idea of a photograph being a window onto the world. This is as it should be, and as it has been since the very first days of the medium. Photography, after all, came into being in response to a perceived need to be able to better and more accurately document the world that the early Victorian explorers were discovering. So it has continued to this day, and whether you are on Facebook, or publishing in some other way, what you are doing essentially is sharing a moment you saw through the window of your camera.

However, there is another way. Your photographs have the potential to be mirrors, evidence of a dialogue you are having with yourself. In fact, all your photographs fulfil this function, in one way or another. Your window photographs, while ostensibly sharing your view of the world, are in fact speaking about who you are and where you are at.

At the beginning of your journey within the medium, the passion to document the world as you see it will probably be what drives you, and

early success may well seduce you into believing that that is what photography is about.

All the while, however, your photographs are telling stories about you, about the way you see the world and the way you see yourself. A good friend, who was a great photographic teacher, would often tell his students 'the camera sees both ways.' Because the act of photographing is largely a process of selection, the photograph as seen tells an educated viewer a lot about you and what is important to you. I am not sure how many of those students ever realised the double-edged sword with which he had presented them.

One photographer, one of the greats, who clearly understood the power of the photograph to inform the photographer and to offer him insights into his own journey, was Minor White. After returning from World War II, he visited Alfred Stieglitz, who encouraged him to follow his own example and to make work for himself, which White did for the rest of his career.

The conversation the two men had on the subject of equivalents had a profound effect on



the work White would later make. In many ways there were two forces at work within him; the conflict he felt between his own homosexuality and his own spiritual journey, which moved from Catholicism through to mysticism. Knowing this about him, we can look at his photographs in a much more informed way. He was an artist in dialogue with himself.

Once we allow ourselves the freedom to engage in dialogue with ourselves, rather than doing it for an external audience, we begin to see our own picture-making in quite a different way.

I joined some friends for a photographic day out back into the mountains. It was a beautiful day, and it was hard to avoid photographing for the chocolate box. We stopped to photograph some frozen tarns, and after photographing the grand landscape, I stopped for a breather.

I was saying things that had been said so many times, there seemed little point in continuing. Then I looked down at my feet, at a small patch of ice scarred and twisted and wrought by wind and weather.

Something attracted me, something was engaging me in conversation and I decided to listen to it without making comment, recording the conversation with my camera.

Later, as I sat in postproduction, the meaning became clear. I had been attracted by the shape inscribed in the ice, a graphic representation of the Sanskrit symbol for Om, which in Vedic and Hindu traditions represents the primal sound of the Universe.

The Angel, as they say, had lain in the detail. ■

TB

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Mike HILL

In the flesh

Mike Hill is an entirely self taught photographer from a little seaside community called Waihi Beach in the Bay of Plenty of New Zealand's North Island. He has had a camera in his hand from the age 15, but says he never really understood the power the camera could yield in story telling, or the art which could be created when combined with the digital darkroom. A hopeless romantic, Mike channels this by working in the wedding and portrait field, shooting around the country and in the Pacific. He is a member of the NZIPP, and received their Classic Portrait Professional Photographer of The Year award in 2011, and reached NZIPP Master Photographer status in 2012.

Mike spent most of his youth surfing his life away and being lost in the ocean. Nothing seemed to bite as deeply as the surfing bug and it kept him fit and happy for many years and he supported this habit with a painting and decorating job. ▶

Candice and Andrew's wedding in the Waikato. Canon EOS 5D MkIII with 50mm F1.2L lens, f2.8 at 1/100 sec, ISO 125. © Mike Hill Photography



Mike takes up the story:

‘For the first 30 years of my life I was very much about devoting myself to all the physical thrills in life, and to be honest I had never really applied myself mentally to anything other than my day to day job as a decorator. In 2003 I was diagnosed with a rare form of soft tissue cancer, which was removed via surgery, and while not as scary as some have to go through, it changed the way I thought in an instant. Overnight, I went from being all about what I could do physically to challenging myself mentally. The next few years I was able to sink back into using a camera and teach myself slowly, sometimes thinking that I was good, and often crashing down to earth each time I discovered a new photographer with greater skills than myself. It did not take long for me to realise that ego comes and goes as you learn more and more about attaining new skills and being exposed to new and inspiring work from others.

In 2007 I left my day job to chase the dream of being a full time professional photographer, it was also the same year that our first child, Chilli, was born and both of these major changes made for huge learning curves and many mistakes to learn from. We have just made it past 5 years in business so it feels good to be this far down the track, yet I still feel I have learnt so much but still know so little! This is what draws me deeper into photography, the continued challenge to see things differently, and to understand how others ‘make’ an image through what they see.’

f11: Welcome to f11, Mike. Let’s start with your approach to photography, tell us about the goings on in your head as you approach each new shoot.

MH: Wow where do you start, there is so much in my head, yet so little compared with what I crave to know. I try to be open, honest and leave my ego at the door – that’s my approach.

f11: With your very natural style of portraiture, the lighting conditions on the day must be a critical factor for success?

MH: Nowadays, I’m thinking more about what time of the day is better for the best images possible – instead of shooting in the middle of the day because that’s the time suggested by the client. This year I went from doing midday shoots to evening shoots, or fully shaded backgrounds for portraits just to get away from the glare of shooting on beaches, we now push our clients into these time slots just to give them the best possible images, instead of finding a time that suits them and compromising on the light conditions.

f11: Establishing rapport is really a key component for quality portraiture, how do you do this?

MH: I never ask my clients to do anything I wouldn't do myself. This, along with having two children of my own, has taught me to lose some of my natural shyness and project more, and in turn I find I am willingly humiliating myself in order to get people comfortable with the experience, and to enjoy the photographic session with me, both in portraits and weddings. ▶

*Charlene Dalton. At Bowentown, Waihi Beach. Canon EOS 5D MkIII with a 135mm f2.0L lens, f7.1 at 1/80 sec, ISO 320, Elinchrom RX600 with Mola beauty dish.
© Mike Hill Photography*



f11: Tell us about belonging to a professional association, networking with others in the same field, and what this means to you?

MH: At the end of 2009 I joined the NZIPP not really knowing much about it, or what I would get out of membership. For me, the networking opportunity alone was worth joining for, being from a small town I did not have the chance to go and shoot with other photographers and my NZIPP colleagues have filled that void.

f11: We've both just returned from their annual Iris awards program, something you've actively participated in over the last few years, let's talk awards.

MH: Awards – I find I have a love / hate relationship with these, are they really of any significance or is it just another form of ego boosting? I love the fact that the general public sees value in awards, and how that draws more clients. I love the way the process of being involved makes you sit down and really look at your work and see how far you have come from the previous year. I hate the fact you can get caught up in the whole game of it, as if you need to have your hand held or perhaps need the affirmation of your peers. At times it's frustrating, after all the work put into an image which you love you may well have it tainted by the fact that 5 judges don't like it! Then a much-loved image might have a little sour taste whereas before you might have touted it as your best work!

f11: The camaraderie you enjoy with other photographers is something I know you place great store in, I guess that's a lot to do with the process of shared experience?

MH: I love to share as much as I can, and if someone asks me something I will let them know all I have done or learnt around the topic. I don't think there are any real secrets to photography, it's more about getting off your behind, and away from your screen, and shooting, shooting in all sorts of light and becoming comfortable with all sorts of situations. ▶



Marcus and Lisa's wedding. Canon EOS 5D with a 135mm f2.0L lens, f2 at 1/500 sec, ISO 200. © Mike Hill Photography

f11: Do you shoot 'off the clock' or only 'on the job' ?

MH: I am a huge believer in personal projects to push myself and in turn this rewards me in my normal daily shoots. I started a project where I made myself go and shoot at least one frame a day – for me. It lasted 1037 days and while some of the shots were abysmal it made me understand my camera, and how lazy we can become as photographers. That project helped me to start an 'Oceans' project. I love capturing the ocean in its many moods both from land and in the water.

f11: So pursuing personal projects is a real priority for you?

MH: It has taken me 5 years of shooting to realise that in order to shoot the projects I want to shoot, these will all need to be self funded. I find it a little ironic that I will be shooting weddings and portraits to help fund some projects that I am even more passionate about but in turn these projects will make me a better portrait and wedding photographer.

f11: Which photographers have been influences on your work and career?

MH: I am slightly embarrassed as I know very few names and have not studied the greats at all, although it is something I have started to do. Until this year I had never been to an exhibition or been inside a gallery. I do enjoy looking at www.1x.com for a little inspiration or more than anything to see how an image should look once it is finished correctly. On the wedding side, I enjoy the work of Jeff Newsom, Fer Juaristi and Oli Samson. For portraits I respect Esther Bunning, Joey L, Joel Grimes, Barb Uil and Tommy Ingberg for something a little more creative. To be honest I enjoy getting out and using my camera more than anything, I must be more of a visual learner than a theory based one! Collaboration with other photographers is something that excites me, getting out and shooting with people in the flesh

instead of inhabiting this virtual world we are getting lost in.

f11: Apart from your website, how do you promote your business?

MH: I have a Facebook page, purely to engage current and future clients but to date, I do not have any other form of social media outlet. One is enough for me, as time is better spent doing the social thing the old school way, face to face – and spending more time with my family is what matters most to me.

f11: So on to the technicalities, where do your equipment loyalties lie?

MH: Canon is my equipment of choice at present, I run EOS 5D MkIII's with battery grips and use the Canon L series prime lenses. I use the Paul Buff Einstein strobes as well as Elinchrom Rx 600s. I also have an aquatech underwater housing for those little projects which require getting wet. I am a great believer in keeping it in NZ so my shop of choice is Greg Bramwell's store, Photo & Video in Christchurch. They have provided me with the best customer service in the country by far. I also have a little manual lens habit, for an old Canon F1 – older FD lenses and the Zeiss range as well. There is something primal about having and using a manual focus lens that just hits a note with me. ▶

Patch, in our studio. Canon EOS 1Ds MkII with 70-200mm f2.8 L lens, f9 at 1/160 sec, ISO 100, Elinchrom lights. © Mike Hill Photography



f11: Anything on the shopping list right now?

MH: Ha, ha, yes, there is always something on the shopping list, it just comes down to whether it is functional and contributes to making money as opposed to just desiring cool toys. But to answer your question, a new wide angle would be nice as 35mm is as wide as I have currently. I also see a medium format camera – in the distant future – as something that would make a difference to some of my personal projects.

f11: Available light all the way, or do you use lighting for some of your work?

MH: A mixture suits me; sometimes it's all about the natural light in the given environment and at other times it's all about balancing the two. I enjoy using ND filters to cut down the available light in order to shoot wide open in the middle of the day, taking this as a personal challenge.

f11: How about post-production, what's your process after capture?

MH: I run two cards in the camera so start there as the first stage of backing up files, I then ingest via Lightroom and cull in Photo Mechanic as the lag time is far less than Lightroom. Once done, I update the folder via Lightroom and start the process of colour correction and rating exposures for each of the image sets. Over the last year or so, while shooting I have made the conscious effort to shoot under certain lighting situations so that once back in Lightroom I can apply the adjustments I want to one file and sync to other files shot in the same lighting conditions, saving me time in front of the screen. From there we use Photoshop for about 5% of the images from a session to clone out the little imperfections that make your eye wander away from the main subject. Recently, I have put more effort in to controlling skin tones via HSL in Lightroom, spending less time retouching.

f11: Dream assignment – who, what, where, when?

MH: Cloud break in Fiji or surfers in Tahiti, being on the only boat in the channel photographing ▶



Shanaye and Craig at Cave Bay, Waihi Beach. Canon EOS 5D MkIII with 50mm F1.2 L lens, f1.6 at 1/1600 sec, ISO 200. © Mike Hill Photography

the best surfers in the world pulling in 25ft hollow waves. There is something about the whole man versus nature thing that gets me boiling. The human spirit versus the power of Mother Nature and seeing how far we have come, the boundaries that have been broken and redefined. If I could go back in time I would love to capture my Mum and Dad in their childhood...

f11: Your definition of success in business?

MH: For me it comes down to lifestyle balance. As a whole, we seem so set on thinking that the more hours we work the more successful we are, when in fact we are throwing our lives away and missing some of the most amazing times in life. So for me, the definition of success in business is seeing people who are happy and content with where they are at. If you take away all the bullshit about money, I would rather be remembered for the images I created than the money I made.

f11: Mike Hill's idea of a perfect day?

MH: A day with my family, listening to our two girls, Chilli and Aaliyah, laugh and spending quality time with them. Camera in hand, to capture a couple of special moments. My girls inspire me each day and remind me to keep it simple, and not take life so seriously. It's about remembering what it's like to be a child and how amazing their imagination is. I'd finish the day with a walk on the beach in the evening and a couple of quiet Tequila Sunrises.

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

MH: Thank you Tim – and all the crew at f11! It really is a treat to read and view your fine publication each month, and I'm thrilled to share some work with my fellow readers. ■

TS

www.mikehillphotography.co.nz



Reuben, in our studio. Canon EOS 5D MkIII with 50mm f1.2 L lens, f1.2 at 1/80 sec, ISO 320 with a 3 stop ND filter with continuous light for rim and a Mola beauty dish front high. Shot just hours before Reuben had his head shaved for an event called 'Shave for a Cure' where they raised money for Leukaemia and Blood Cancer. © Mike Hill Photography

▶▶ *Following double page spread: Charmaine and Sam, the freedom of no helmets on their wedding day while in Rarotonga. © Mike Hill Photography*





▲ Brian, in Samoa. Canon EOS 1Ds MkII with 35mm f1.4 L lens, f2.5 at 1/1000 sec, ISO 200. © Mike Hill Photography

▶ Caleb, shot at Waihi Beach. Canon EOS 5D MkIII with 135mm f2 L lens, f2.2 at 1/640 sec, ISO 100. © Mike Hill Photography

▶▶ Following double page spread: Zoe, shot at Anzac Bay, Waihi Beach. Canon EOS 1Ds MkII with 35mm f1.4 L lens, f2.5 at 1/250 sec, ISO 50. © Mike Hill Photography







▲ Troy and Natalie, married on the family farm. Canon EOS 5D MkII with Sigma 85mm f1.4 lens, f2 at 1/320 sec, ISO 125. The tractor was used to transport the wedding guests to the top of the farm, before being put to good use as a prop. © Mike Hill Photography

◀ Tracey and Rick, at Anzac Bay, Waihi Beach. Canon EOS 5D MkIII with 50mm f1.2 L lens, f2 at 1/320 sec, ISO 50. © Mike Hill Photography

'I never ask my clients to do anything I wouldn't do myself'

Tina and Caisten, Bowentown wedding. Canon EOS 5D MkIII with 35mm f1.4 L lens, f2.2 at 1/2000 sec, ISO 50. © Mike Hill Photography





▲ Jared Schumacher, wedding in Papamoa. Canon EOS 5D MkIII with Zeiss 50mm f1.4 lens, f4 at 1/800 sec, ISO 100. Blindfolded in order not to see his bride before the ceremony. © Mike Hill Photography

▶ Rangipehi, at Falls Retreat, Waikino. © Mike Hill Photography

▶▶ Following double page spread: Sim and Sharin's wedding in Hamilton. Canon EOS 5D MkIII with 50mm f1.2 L lens, f3.2 at 1/40 sec, ISO 400, second frame at f1.6 – both with off camera flash. © Mike Hill Photography







Stephen Madden

Shot with Big Stopper, 0.3 Soft Grad



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2013 NZIPP Awards

Epson / New Zealand
Institute of Professional
Photography Iris Awards

Kaye Davis is NZ Photographer of the Year for 2013

Kaye Davis, of Palmerston North, has won the coveted Photographer of the Year at the Epson / NZIPP Iris Professional Photography Awards.

The awards are run by the New Zealand Institute of Professional Photography (NZIPP), which this year celebrates its 75th jubilee.

Kaye, who also won the creative category, is a senior lecturer in photography and digital imaging at UCOL in Palmerston North. She is current chair of the NZIPP Honours Council and a tireless worker for the institute. ▶

*2013 Epson / NZIPP Awards NZ Professional
Photographer of the Year, and winner of the Creative
category, Kaye Davis. This image, Vitruvian, was
awarded a Gold in the Illustrative category, for which
she was a finalist. © Kaye Davis*



Mike Langford, president of the NZIPP, said the awards celebrated the excellence of New Zealand's professional photographers, providing a platform for raising standards and recognition within the industry and the wider public.

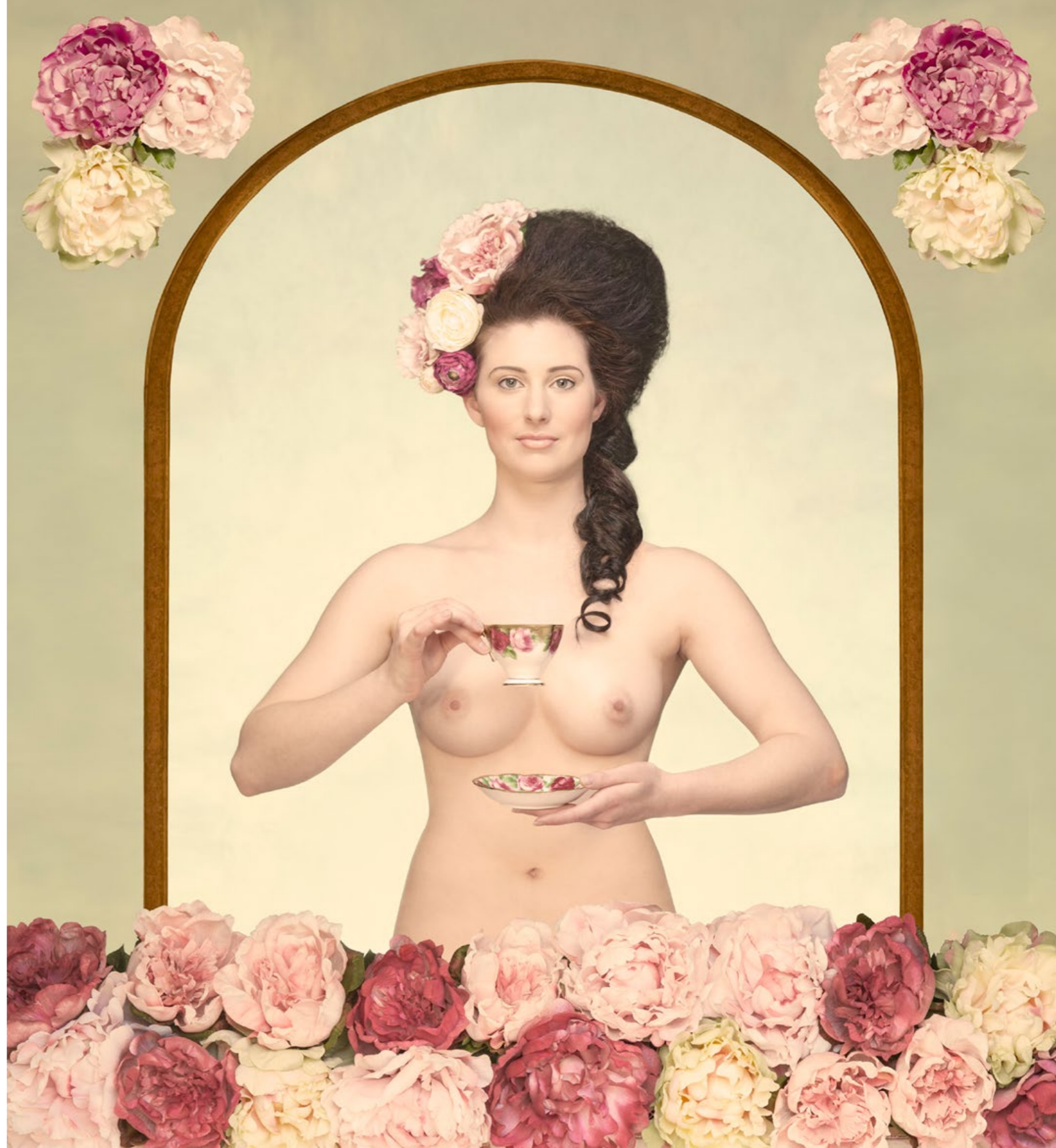
'This year's Iris awards mark a special milestone. In celebrating the NZIPP's 75th year, we also had a record number of entries and awards presented. We received more than 1300 entries from over 180 photographers throughout New Zealand and Australia and the standard was exceptionally high.

Over the years we've added more categories to cater for the evolution of new trends and technologies. But the classic portrait section still remains our most popular, followed by classic wedding photography and landscapes. The biggest increase in the past couple of years is in the number of illustrative prints being entered,' Langford said.

The first meeting of what was to be called the New Zealand Institute of Professional Photography was held in Palmerston North on September 5, 1938. The membership has grown from 80 to 400 photographers.

This magazine is once again proud to play a small role in this event, providing support as a media partner for the NZIPP, and congratulates all of the winners and participants. We also provide the institute with exposure in every issue of the magazine as part of a long term partnership commitment. ▶

2013 Epson / NZIPP Awards NZ Professional Photographer of the Year, and winner of the Creative category, Kaye Davis. This image was awarded a Silver in the Illustrative category, for which she was a finalist.
© Kaye Davis



In this extended feature, we bring you the category winners and a collection of images which received awards, many attracting our attention during the judging process which we keenly observed.

A complete list of winners and finalists follows at the end of this section of the magazine.

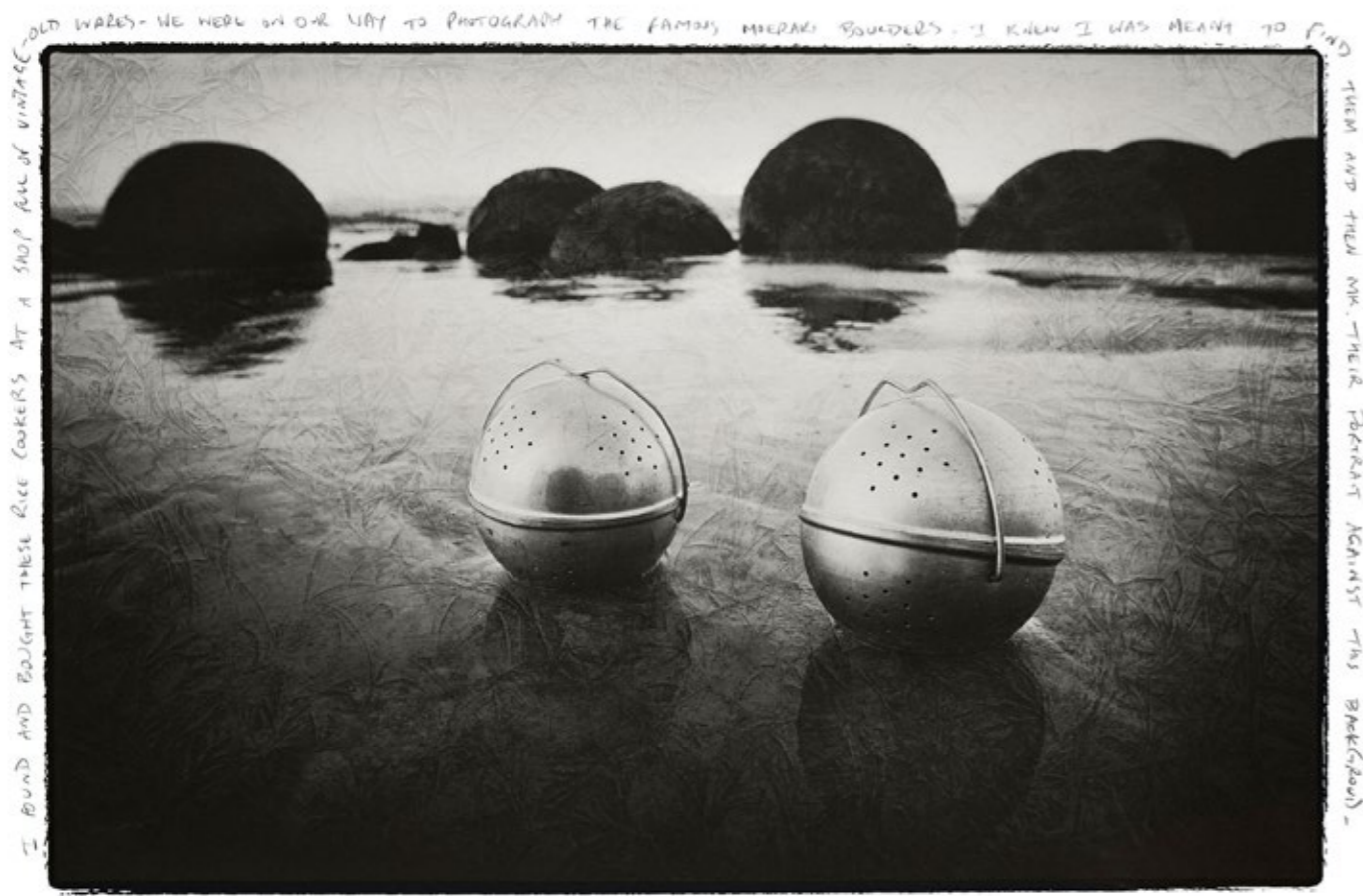
So, kick back and enjoy this curated selection of just some of the good and the great from the awards. ■

NZIPP / TS

2013 Epson / NZIPP Awards finalist for NZ Professional Photographer of the Year, Harry Janssen. This image was awarded a Gold in the Landscape category.

© Harry Janssen





2013 Epson / NZIPP Awards Winner of the Landscape category and finalist for NZ Professional Photographer of the Year, Jackie Ranken. This image was awarded a Silver Distinction in the Creative category. © Jackie Ranken



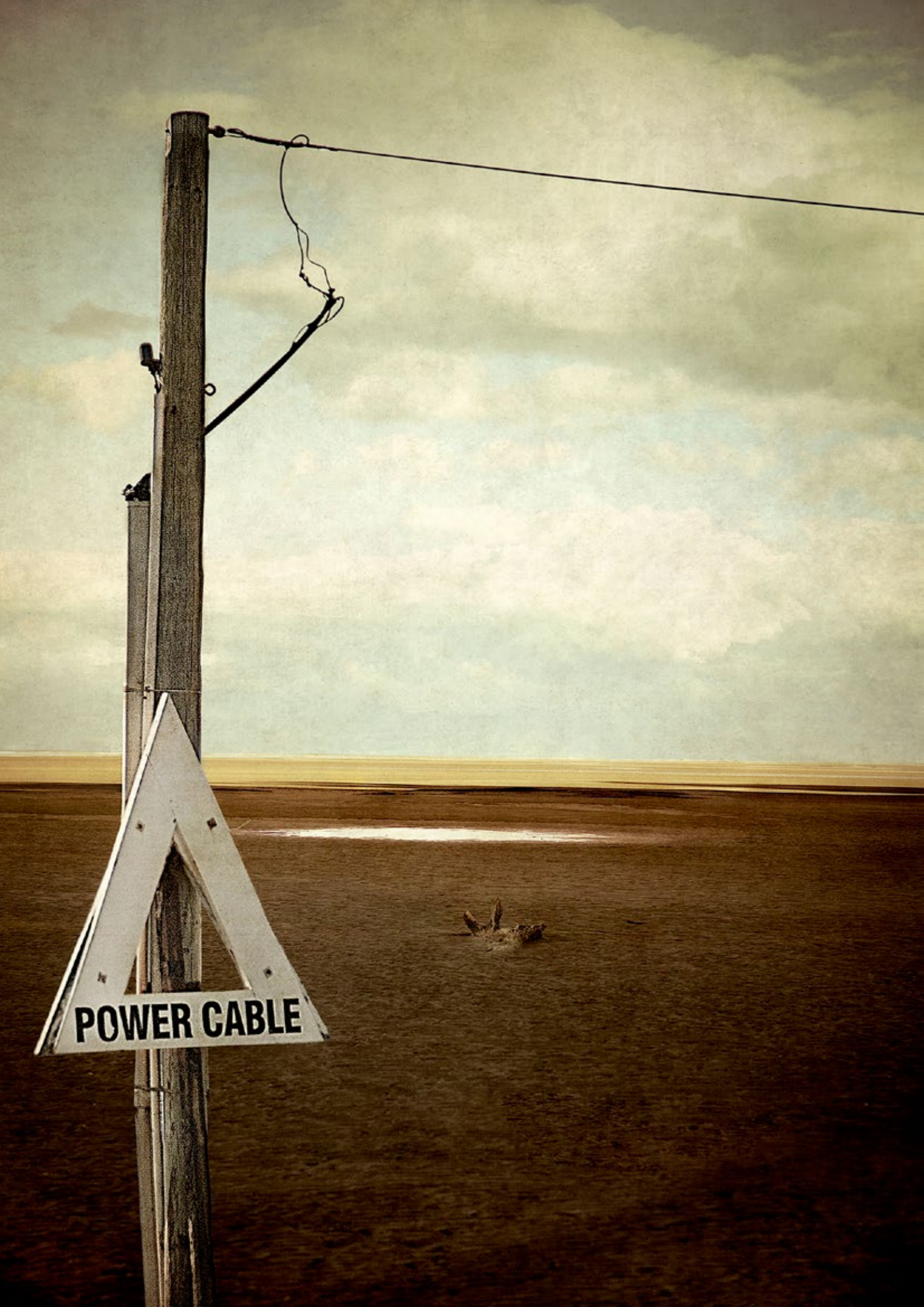
2013 Epson / NZIPP Awards Winner of the Landscape category and finalist for NZ Professional Photographer of the Year, Jackie Ranken. This image was awarded a Gold in the Landscape category. © Jackie Ranken



2013 Epson / NZIPP Awards finalist for NZ Professional Photographer of the Year, Richard Wood. This image, Athena Goddess of War, was awarded a Silver Distinction in the Creative category. © Richard Wood



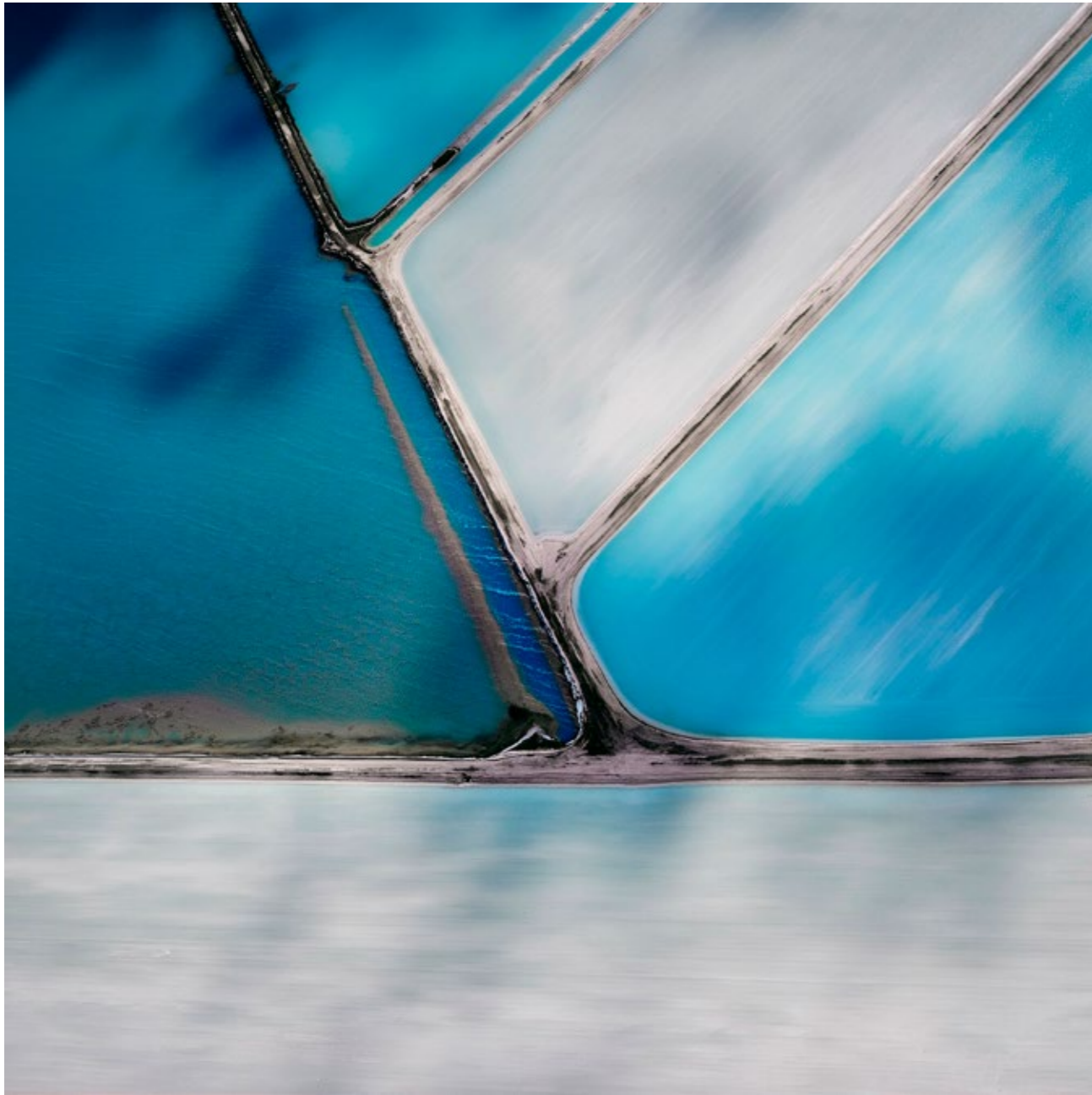
2013 Epson / NZIPP Awards finalist for the Landscape category, Adam Buckle. This image, Okorito, was awarded a Gold in the Landscape category. © Adam Buckle



◀ 2013 Epson / NZIPP Awards Winner of the Portrait Creative category and finalist for the Landscape category, Anna Glasgow. This image was awarded a Gold in the Landscape category. © Anna Glasgow



2013 Epson / NZIPP Awards Winner of the Portrait Creative category and finalist for the Landscape category, Anna Glasgow. This image was awarded a Gold in the Landscape category. © Anna Glasgow



2013 Epson / NZIPP Awards Winner of the Overseas Professional Photographer of the Year category, Tony Hewitt. This image was awarded a Silver Distinction in the Landscape category. © Tony Hewitt



2013 Epson / NZIPP Awards Winner of the Overseas Professional Photographer of the Year category, Tony Hewitt. This image was awarded a Silver in the Landscape category. © Tony Hewitt



▲ 2013 Epson / NZIPP Awards Winner of the Commercial Category, Terry Wreford Hann. This image was awarded a Silver in the Commercial category. © Terry Wreford Hann

◀ 2013 Epson / NZIPP Awards Winner of the Commercial category, Terry Wreford Hann. This image was awarded a Gold in the Commercial category. © Terry Wreford Hann



2013 Epson / NZIPP Awards finalist in the Commercial category, Paul Daly.
This image was awarded a Gold in the Commercial category. © Paul Daly



2013 Epson / NZIPP Awards finalist in the Commercial category, Penny Nichols.
This image was awarded a Silver in the Commercial category. © Penny Nichols



2013 Epson / NZIPP Awards NZ Professional Photographer of the Year, and winner of the Creative category, Kaye Davis. This image was awarded a Gold in the Creative category. Kaye was also a finalist in the Illustrative category. © Kaye Davis



2013 Epson / NZIPP Awards NZ Professional Photographer of the Year, and winner of the Creative category, Kaye Davis. This image was awarded a Silver Distinction in the Creative category. Kaye was also a finalist for the Illustrative category. © Kaye Davis



2013 Epson / NZIPP Awards finalist for the Creative category, Olivia Spencer-Bower.
This image was awarded a Gold in the Creative category. © Olivia Spencer-Bower



2013 Epson / NZIPP Awards finalist for the Creative category, Olivia Spencer-Bower.
This image was awarded a Gold in the Creative category. © Olivia Spencer-Bower



2013 Epson / NZIPP Awards Winner of the Illustrative category, Kelvin Gilbert.
This image, was awarded a Silver in the Illustrative category. © Kelvin Gilbert

◀ 2013 Epson / NZIPP Awards Winner of the Illustrative category, Kelvin Gilbert. This
image, News Paper Face, was awarded a Gold in the Illustrative category. © Kelvin Gilbert



2013 Epson / NZIPP Awards Winner of the Commercial category, and finalist in the Illustrative category, Terry Wreford Hann.
This image, *Eastcoast Delicacy*, was awarded a Silver in the Illustrative category. © Terry Wreford Hann



► 2013 Epson / NZIPP Awards Winner of the Portrait Classic category, Bianca Duimel.
This image was awarded a Silver in the Portrait Classic category. © Bianca Duimel



2013 Epson / NZIPP Awards Winner of the Portrait Creative category and finalist for the Landscape Category, Anna Glasgow. This image, *Faceless Wonder*, was awarded a Silver in the Portrait Creative category. © Anna Glasgow

◀ 2013 Epson / NZIPP Awards finalist for the Portrait Classic category, Ilan Wittenberg. This image, *Anticipation*, was awarded a Silver in the Portrait Classic category. © Ilan Wittenberg



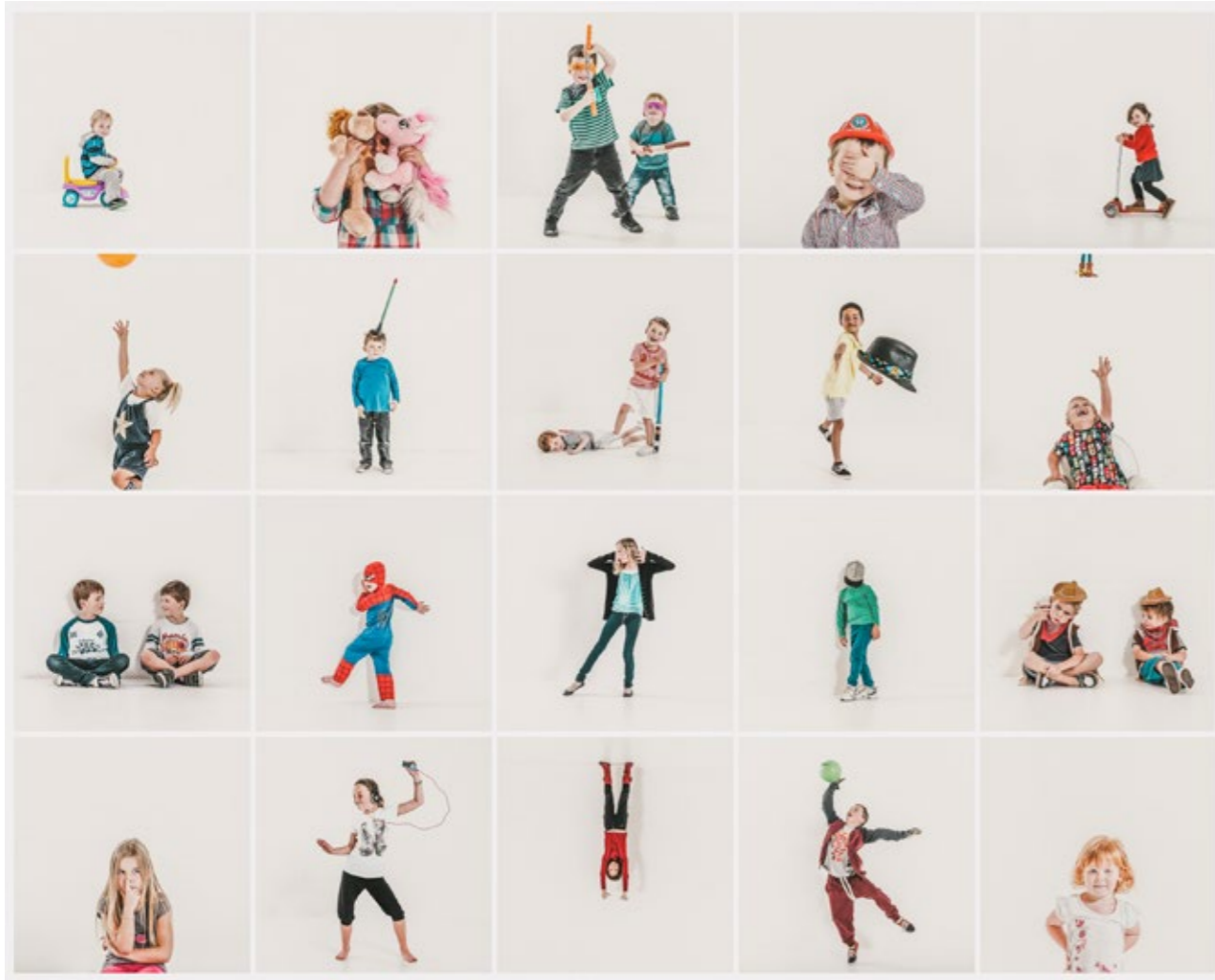
2013 Epson / NZIPP Awards finalist for the Portrait Creative category, Tony Carter. This image, Pete, was awarded a Silver in the Portrait Creative category. © Tony Carter



2013 Epson / NZIPP Awards finalist for the Portrait Creative category, Catherine Cattnach. This image, Weathered, was awarded a Gold in the Portrait Creative category. © Catherine Cattnach

▶▶ Following double page spread: 2013 Epson / NZIPP Awards Winner of the Travel category, Mike Hollman. This image, The Village, was awarded a Gold in the Travel category. © Mike Hollman





2013 Epson / NZIPP Awards Winner of the Highest Scoring Print – Colour category, Jason Naylor. This image, Kids Being Kids, was awarded a Gold Distinction in the Portrait Creative category. © Jason Naylor



2013 Epson / NZIPP Awards Winner of the Wedding Classic category and Highest Scoring Print - Monochrome category, Danelle Bohane. This image, Olivia, was awarded a Gold Distinction in the Wedding Classic category. © Danelle Bohane



▲ 2013 Epson / NZIPP Awards Winner of the Wedding Creative category and finalist for the Portrait Classic category, Mike Hill. This image, *Beauty and the beast*, was awarded a Silver Distinction in the category. © Mike Hill Photography

▶ 2013 Epson / NZIPP Awards Winner of the Student/Assistant category, Amy Fowler (UCOL). This image, *Stairway Gothic Door*, was awarded a Silver in the category. © Amy Fowler

▼ 2013 Epson / NZIPP Awards Winner of the Wedding Creative category and finalist for the Portrait Classic category, Mike Hill. This image, *Long way home*, was awarded a Silver Distinction in the Wedding Creative category. © Mike Hill Photography





2013 Epson / NZIPP Awards Winner of the Fusion category, Ollie Dale. This piece, *Hits The Fan*, was awarded a Gold in the category. © Ollie Dale
(click on the screen to view the video)



2013 Epson / NZIPP Awards. This image, *Calvin*, by Amanda Reelick was awarded a Bronze in the Creative category. © Amanda Reelick



2013 Epson / NZIPP Awards. This image, *The Old Rabbit Factory, Waipiata*, by Janyne Fletcher was awarded a Bronze in the Illustrative category. © Janyne Fletcher



► 2013 Epson / NZIPP Awards. This image, *Serenity in the Face of a Storm*, by Martin Bentley-Smith was awarded a Bronze in the Illustrative category. © Martin Bentley-Smith



2013 Epson / NZIPP Awards. This image, *Freedom 4*, by Bill Irwin was awarded a Bronze in the Landscape category. © Bill Irwin



2013 Epson / NZIPP Awards. This image, *Giraffe*, by Nicola Inglis was awarded a Silver in the Landscape category. © Nicola Inglis



2013 Epson / NZIPP Awards. This image by Roger Wandless was awarded a Silver in the Landscape category. © Roger Wandless



2013 Epson / NZIPP Awards. This image, Summer, by Paul Willyams was awarded a Bronze in the Portrait Classic category. © Paul Willyams

▶▶ Following page: 2013 Epson / NZIPP Awards. This image by Jennifer Smith was awarded a Silver in the Portrait Creative category. © Jennifer Smith



2013 Epson / NZIPP Awards. This image by Jeffery Chan was awarded a Bronze in the Portrait Creative category. © Jeffery Chan



2013 Epson / NZIPP Awards. This image, *Tower in landscape*, by Heather Hocken was awarded a Silver in the Student/Assistant category. © Heather Hocken

◀ 2013 Epson / NZIPP Awards. This image, *Frida 4*, by Esther Bunning was awarded a Silver in the Portrait Creative category. © Esther Bunning



2013 Epson / NZIPP Awards. This image by Karin Charteris was awarded a Bronze in the Travel category. © Karin Charteris

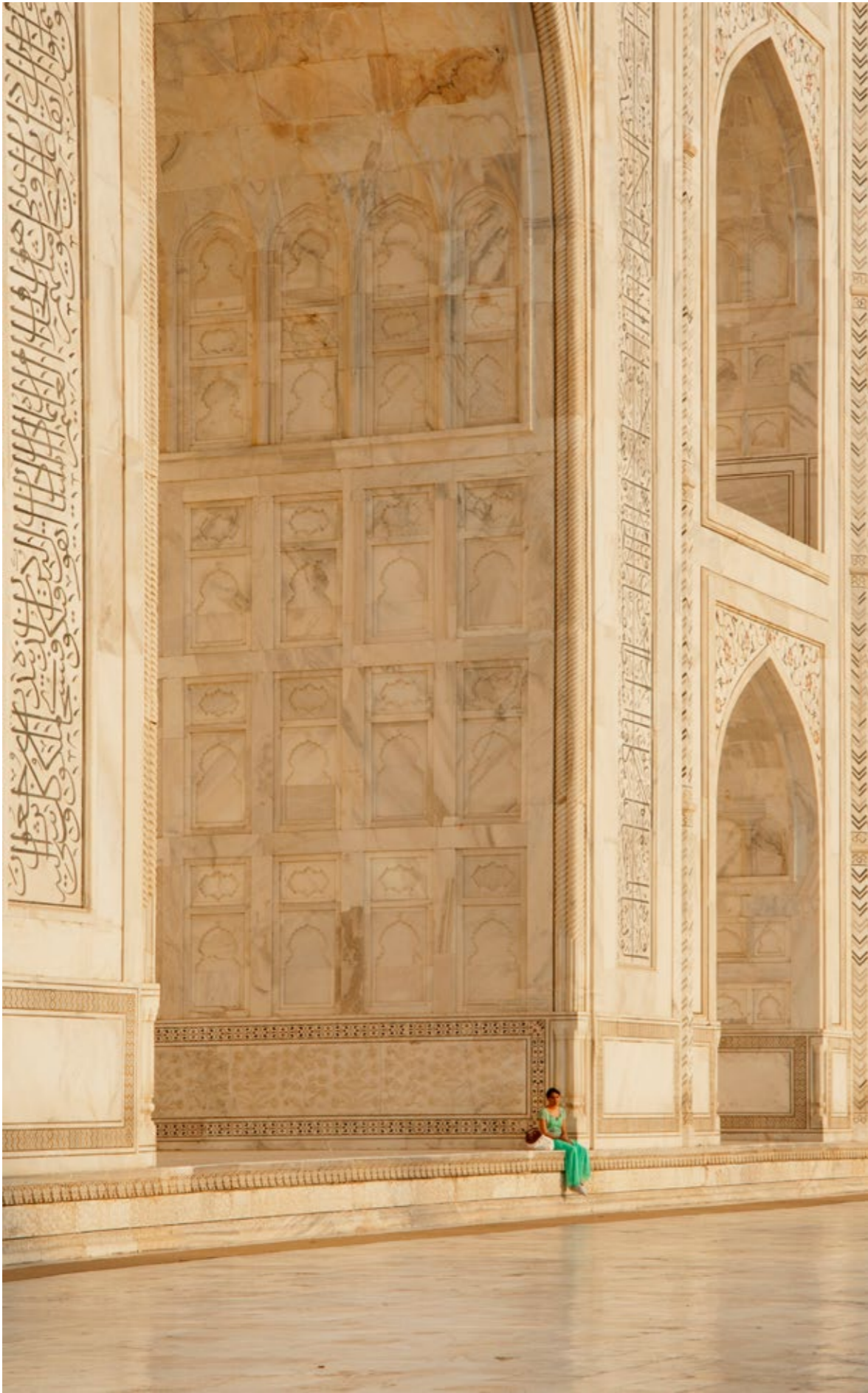
◀ 2013 Epson / NZIPP Awards. This image, Abigail, by Danu Sefton was awarded a Silver Distinction in the Student/Assistant category. © Danu Sefton



2013 Epson / NZIPP Awards. This image by Tessa Crisp was awarded a Bronze in the Travel category. © Tessa Crisp



2013 Epson / NZIPP Awards. This image, Imperial Palace Guard, Tokyo, by John O'Malley was awarded a Silver in the Travel category. © John O'Malley Photography



▲ 2013 Epson / NZIPP Awards. This image, *Bus*, by Nicola Inglis was awarded a Silver in the Wedding Creative category. © Nicola Inglis

◀ 2013 Epson / NZIPP Awards. This image, *Alone at the Taj, Agra*, by Rachael Smith was awarded a Silver in the Travel category. © Rachael Smith



2013 Epson / NZIPP Awards. This image by Katherine Williams was awarded a Bronze in the Wedding Classic category. © Katherine Williams

Epson / New Zealand Institute of Professional Photography Iris Awards

WINNERS AND FINALISTS:

PHOTOGRAPHER OF THE YEAR 2013 – SPONSORED BY EPSON

Winner: Kaye Davis – Palmerston North
Finalists: Jackie Ranken – Queenstown
Richard Wood – Hastings
Harry Janssen – Auckland

OVERSEAS PHOTOGRAPHER OF THE YEAR 2013 – SPONSORED BY EPSON

Winner: Tony Hewitt – Perth, WA, Australia

HIGHEST SCORING PRINT – COLOUR

Winner: Jason Naylor – Wellington

HIGHEST SCORING PRINT – MONOCHROME

Winner: Danelle Bohane – Auckland

COMMERCIAL

Winner: Terry Wreford Hann – Featherston
Finalists: Paul Daly – Christchurch
Penny Nichols – Rangiora

CREATIVE

Winner: Kaye Davis – Palmerston North
Finalists: Olivia Spencer-Bower – Rangiora
Richard Wood – Hastings

FUSION

Winner: Ollie Dale – Auckland
Finalists: Michael Watson – Palmerston North
Ian Rotherham – Palmerston North

ILLUSTRATIVE

Winner: Kelvin Gilbert
Finalists: Kaye Davis – Palmerston North
Terry Wreford Hann – Featherston

LANDSCAPE

Winner: Jackie Ranken – Queenstown

Finalists: Anna Glasgow – Palmerston North
Adam Buckle – New Plymouth

PHOTOJOURNALISM

This year the Iris Award judges declined to award a winner in this category.

PORTRAIT CLASSIC – SPONSORED BY KODAK

Winner: Bianca Duimel – Auckland
Finalists: Mike Hill – Waihi Beach
Ilan Wittenberg – Auckland

PORTRAIT CREATIVE – SPONSORED BY KODAK

Winner: Anna Glasgow – Palmerston North
Finalists: Catherine Cattanaach – Wellington
Tony Carter – New Plymouth

STUDENT/ASSISTANT – SPONSORED BY IPS

Winner: Amy Fowler – UCOL –
Palmerston North
Finalists: Stefan Simons – UCOL –
Palmerston North
Carl Lea – The Photo School/
Whitireia NZ – Kapiti

TRAVEL

Winner: Mike Hollman – Auckland
Finalists: Tony Stewart – Christchurch
Nicky Kerr – Christchurch

WEDDING CLASSIC – SPONSORED BY BRIDE & GROOM MAGAZINE

Winner: Danelle Bohane – Auckland
Finalists: Jake Pandermann – Waihi Beach
Tony Stewart – Christchurch

WEDDING CREATIVE – SPONSORED BY BRIDE & GROOM MAGAZINE

Winner: Mike Hill – Waihi Beach
Finalists: Jason Naylor – Wellington
Jake Pandermann – Waihi Beach

WEDDING ALBUM

This year the Iris Award judges declined to award a winner in this category.

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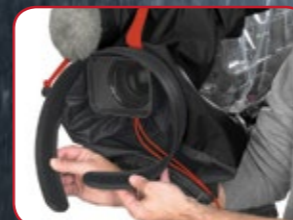
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* Not all the range is depicted in this ad

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CRC-17 PL
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► *Flax, a studio set piece shot. Nikon D3 with 105mm f2.8 Micro lens. There is so much flax around here in New Zealand. It deserves a closer look. © Harry Janssen*

Harry JANSSEN

Personal work

Harry Janssen, finalist for NZIPP Photographer of the Year 2013, was born in Horst and spent his first 26 years in the Netherlands. He began his career there, shooting studio and location work, developing and printing in the darkroom, selling equipment and teaching workshops. In 1982 he emigrated to New Zealand because 'it seemed like a good idea at the time' and continued in the photographic industry working for various labs and studios.

'I got locked up in the darkroom and told not to come out until I mastered it all. I always found it a struggle to get images onto paper. I had many visions of images in my head that I just couldn't technically create.'

Harry's early inspirations came from LP covers. They were a brilliant canvas. Harry was mesmerised by the photographic imaging of Hipgnosis and illustrations by artists such as Storm Thorgerson, Aubrey Powell, Peter Christopherson, Hugh Syme, Colin Elgie, Geoff Halpin, George Hardie and Roger Dean. Images such as the burning man on Pink Floyd's 'Wish You Were Here' – all done with darkroom techniques, air brushing, and phase printing. Today Harry claims that phrases such as 'this picture is obviously over darkroomed!!!' were unheard of.

Harry believes every picture is taken twice – once in camera and once again in Lightroom and Photoshop: 'I, for one, am grateful for the digital technology we enjoy today. I don't feel restricted in the creative process as I did in the darkroom. As image makers we can get all of our dreams and visions onto paper. Squeeze every little detail out of the sky and target small areas that need our attention.'

Dreams, thoughts, ideas and feelings. Now, after all the years of struggling Harry finally has the tools he needs to create the images to match his feelings. Now his only limitations are his imagination and ability.

'People ask me all the time: How did you create this image? The question should rather be: What were you thinking and feeling at the time you created this image?'

I need to work with an image. I can't shoot a finished work in camera, but I can often see the finished work as I shoot it. In post production, I enhance and strengthen the look and feel of an image to match my emotions. Just as writers highlight or underline a word to communicate to viewers what is important, I can change the colour, tone or textures for emphasis. I can ►



create drama. I can make my viewers question what they are seeing and encourage them to think about this for a while.'

To create this balance between reality, emotions, and creative vision is truly art.

'I often find myself enjoying dialogue within my pictures. I try to imagine what the tree would say to me. Or the little sprout almost overlooked until you delve deeper into the image, or the clouds. What is their world about?'

I often look at my work – at this amazing picture – and I feel like I didn't make it. It was there before I got there and it was there after I left. I found it, I felt something, I shot it. I created that feeling. I gave it to my viewers. But what they take away from it can be totally different. It's incredibly personal to me and it's incredibly personal to them.'

Today Harry finds inspiration in the tiny details around him in everyday life – the texture of a leaf, the tracks of a small animal in the sand, colours and shapes, the dark skies and moody clouds. 'Inspiration is to be had anywhere as long as you are open to seeing it.'

Harry is a Fellow of the NZIPP, having gained numerous awards, is on the Committee and has been a Judge at the prestigious Epson / NZIPP Iris Awards for the last two years. 'There is nothing like seeing my work up there next to the work of people I admire. I take inspiration from lots of different things but they always seem to be details, hardly ever complete work. More like 'wow' I like that camera angle, that texture, that sky or composition.'

For the last 10 years he has run his own business, Redzebra Studio in Pukekohe, Auckland. His continual drive to bridge the gap between the perception of what commercial work is, and what it can be, his ability to add a creative component to traditional commercial photography, his graphic design skills, and his love of photography, ensures his continued

growth as an artist. Harry often takes a day off to go shooting, often with a buddy, sometimes leaving at 3am to get the good light. 'It is important to maintain the fun factor in photography. Good quality inspiration comes from having fun in a relaxed mode.'

'This is my little photographic world and I love to share it with people who are interested in my way of doing things.' Harry loves to teach and runs various workshops. 'I love the idea of sharing my knowledge and experience.' Harry wants to teach people on a creative level about seeing and the whole process of creativity – not just pressing the shutter button or mastering the tools in Photoshop.

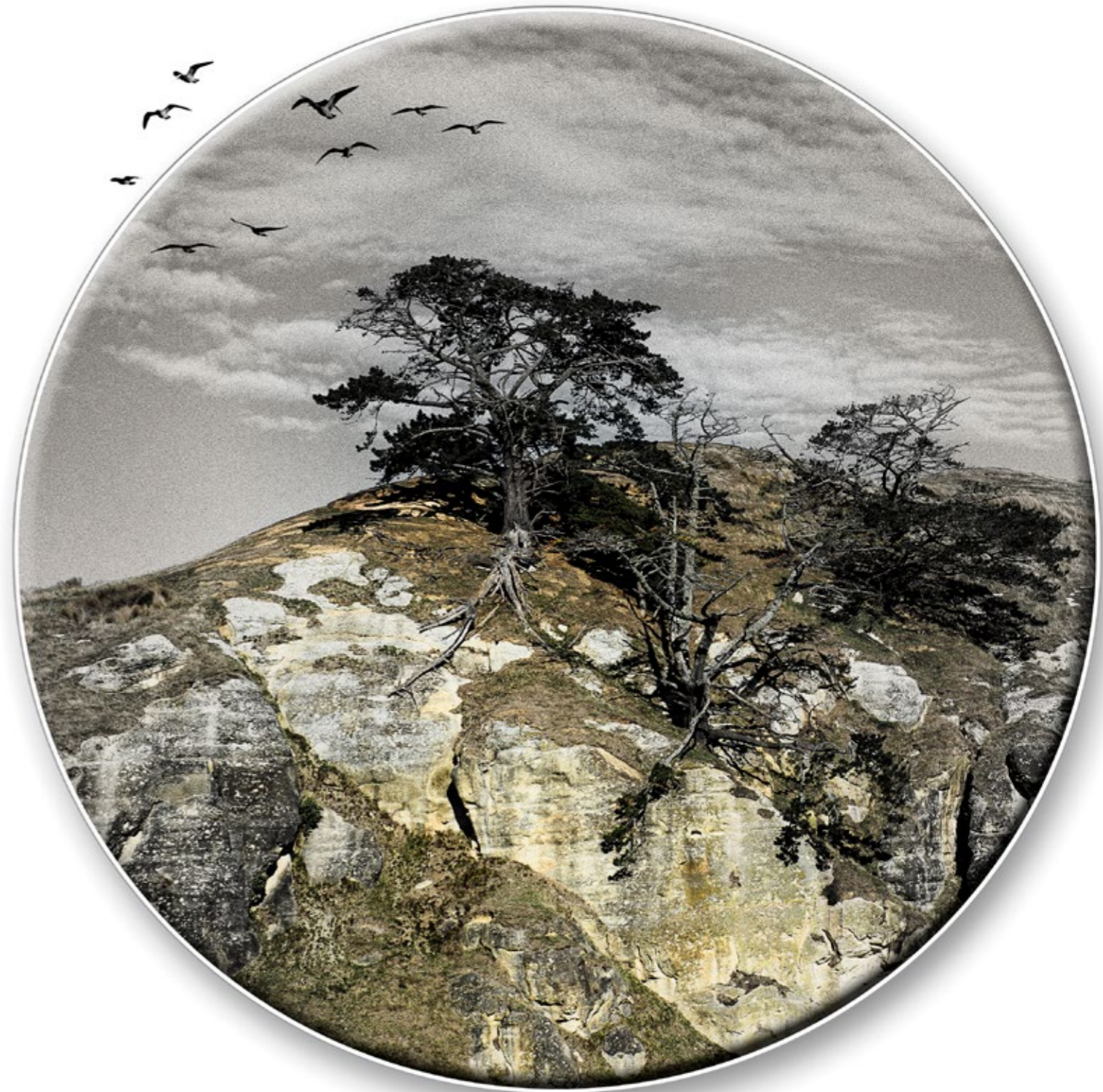
Although Harry works primarily as a commercial photographer, we've compiled and curated a series of images taken entirely from his collection of personal work, and we talked to him about the contrasts between the two.

f11: Welcome Harry, thanks for sharing this work with us.

HJ: Thanks Tim, I am thrilled to bits and truly honored to be featured in *f11* Magazine.

f11: You're a prolific producer of personal work, and it seems to me that you churn this out with all of the zeal of an enthusiast photographer. Would it be fair to say that you just can't help yourself?

HJ: Photography is for me the easiest way to express myself. My cameras are almost an extension of me. I have a strong urge to create. Taking the image with the camera is for me only the beginning, lots of water flows under the bridge before I have a finished image. The way I create my personal images is maybe a bit unusual. Sometimes I put images away for a long time before I do anything with them. A bit like when you catch a big fish, you may put it in the freezer for a while before you create this incredible meal. At some time later you may feel like fish for dinner and out it comes – that fish. Maybe I am more ▶



A place of hidden beauty, Limestone Downs, sculptures in the landscape. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen

artist than photographer. I get an idea and then I look in my 'freezer' to see if I have something that matches my vision. I hope that this makes a sense to your readers. In short: it's a creative process, no two artists follow the same path.

f11: Is it, in part, a reaction to the loss of control imposed on you by your commercial work, where everything is highly prescribed, art directed and pre-visualised by others?

HJ: Very well possible. My personal work and my commercial work don't run parallel. I have so many ideas, things I'd like to do and create. Not a day goes by where I don't work on an image of some kind. My commercial work is far removed from my personal images. But it is through my personal work that I get a lot of my commercial assignments. Clients have seen my work, they commission me because of my creative skills, I guess.

f11: This work produces real results for you in the NZIPP awards, do you enter much in the way of 'pure' commercial work as well?

HJ: I have entered commercial work as well, with good results. But I prefer to enter my personal work, I find it more satisfying to get awarded for work that is 100% me. 'Only' ten images can be entered into the Iris Awards, often I wished I could enter more. Every year is totally different from the previous year. Who knows, maybe next time I will have more commercial images. But I will always enter the images that I feel really represent me as an artist.

f11: Tell us about the buddy system, do you go out shooting with the same people, or do you mix it up a bit?

HJ: Ah yes, the buddy system. Well, first of all I think it is just great fun to go and shoot with fellow photographers. I know a lot of photographers who only shoot for work or business. No disrespect to them at all, but if that happened to me, I would call it quits. It is so very important to have fun shoots from ▶



Low cloud above the Waikaretu Valley Rd. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen

time to time. That is most likely the way you started in the first place. It is just a marvellous opportunity to learn different things, learn more about your gear and also learn more about other photographers. When you phoned me today Tim, I was with friends photographing up and down the Karangahake Gorge. Usually there are a few familiar faces, but often others ask if they can come along. This just happens a few times a year, most of the time I go out on my own. That's when I capture my best work.

f11: If you don't mind me saying this, your post production has a gritty real life quality to it, what's your approach to this?

HJ: That is a very good question. Sometimes real life is very gritty Tim, I really try to put some sort of information in an image to give the viewer (or me) something to think about. If it's a 'straight' picture of some trees, then it is just that, a picture of some trees. But if I add the 'Harry component' to that same image you may stop for a moment and realise that there could be more to this image. There is a story that will be, most likely, different for each observer. I very much like that, this is what art is meant to do. But these stories that I 'hide' inside my images can be inspired by different things, not necessarily by the image itself.

f11: Does this reflect a slight knee-jerk reaction to commercial work where you're often required to make ugly reality more attractive?

HJ: Not necessarily, I see the two separate from each other. I really like shooting commercial work, particularly industrial or heavy machinery. I can then put that gritty feel into it. I entered one of those into the recent Iris Awards and it scored a Silver with Distinction. This image shows a worker, welding on some heavy equipment. A gritty black and white image, very dramatic indeed. I'd love to shoot more of that type of work.

f11: Tell us about your equipment preferences, what gear do you use, and what's a typical load-out when you're shooting for yourself?

HJ: I shoot using Nikon gear exclusively. My camera bag is very heavy; I always carry my Nikon D4, a D3 and a D80 which I've had converted to full-time infrared. I only carry a limited amount of glass; my 24-70mm f2.8 hardly ever comes off my D4. On the D3 I mainly use a 20mm f2.8 prime. Another one I use a lot is the 105mm Micro f2.8 for shooting jewellery and other small items in the studio.

f11: What's the single most useful thing hidden in the depths of your camera bag, what constitutes Harry's secret weapon?

HJ: Another tricky question. The answer may surprise you, but I have to say that my secret weapon is the Carry Speed Double Pro. Having a D4 and D3 with lenses hanging around your neck for a long period of time is not much fun. Screaming headaches are now a thing of the past. I can carry my gear like this all day without much trouble. Does that have any effect on the shooting or quality of work? I would say yes; it has an effect. My other secret weapon is my infrared camera. It is a lot of fun to use and it is becoming an integral part of my artwork. One of my Iris Awards is an image of a gritty black and white gnarly old willow tree. I love the possibilities of infrared, but it isn't the easiest thing to master. The images need a lot of work to make them...'talk'.

f11: What's the worst job you've ever had to shoot, and why?

HJ: The worst job? Oh yes, I got my brand new Nikon D4 and the first job I shot with it was some prototype dairy milking shed related equipment. Need I say more? Maybe not the worst job, but definitely challenging.

f11: And the best?

HJ: Some time ago I got to shoot some container ships way past Rangitoto Island from a helicopter. Funnily enough, that was the very first job I shot when I got my Nikon D3. The weather was terrible that day but somehow, magically a ▶



Abstract from paper, disk and flour. Nikon D4 with 105mm f2.8 Micro lens. Not often do I dwell in the land of abstracts, but I do like to go there. © Harry Janssen

window of about one hour opened and I got some amazing head-on shots of container ships ploughing through the waves. To this day, still one of the most gratifying jobs I have done.

f11: I'm always struck by your enthusiasm, how do you maintain this?

HJ: That's a very nice compliment Tim, it moves me. Enthusiasm? I can travel to the end of the earth, have less than ideal weather conditions, sore feet, and feel tired from carrying all that gear. But when I come home and I have captured just one good image, then it was all worth it for me. Creating images is very much a part of who I am; the enthusiasm is always there. Maybe you cannot become a photographer or artist, you become what you are destined to be. I really like the process of creating an image. In my case it is a very random process like I explained before. I just never get tired of it. It's who I am!

f11: You've talked about early influences coming from album art, where do you find inspiration for your personal work today?

HJ: I am not one that goes to many photographic exhibitions or workshops. Inspiration is part of that magical creation process. For me it is many, many small things or even unrelated things. Inspiration can be everywhere: paintings, movies, images, but also things like sounds or a song. Lyrics of songs and cover art are still important to me today. But to be honest, that good old LP! It was such a marvellous way to show off artwork.

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

HJ: The pleasure's all mine. I am very proud and grateful to be in your beautiful magazine! Thanks again! ■

TS

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*Reflection of a reflection, Nanaimo, BC, Canada.
Nikon D3 with 24-70mm f2.8 lens. © Harry Janssen*





Onetangi Beach, Waiheke Island. An image of a lone tree in a vast landscape is a thing of simplicity, a place where you want to be, a place of rest for mind and soul. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen



Of dying trees and hope. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen



Hamiltons Gap, Awhitu Peninsula. The West Coast of Auckland is a place of beauty, anger and emotion. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen

'Sometimes I put images away for a long time before I do anything with them'



I have seen this tree changing over time. A witch lives there, I am sure!
Nikon D3 with 24-70mm f2.8 lens. © Harry Janssen



Karioitahi Beach is nearby and I go there to think or simply to get out for a while. I never go there without a camera, I can always find an image. Nikon D3 with 20mm f2.8 lens. © Harry Janssen



*Of little heaps of sand, ripples and of tiny little footprints. Port of Waikato.
Nikon D3 with 24-70mm f2.8 lens. © Harry Janssen*

'There is a story that will be, most likely, different for each observer'



A landscape in Onewhero. Sometimes I try to imagine that trees can talk. What would they say? Would they speak of loneliness and fear like we do? Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen

► *Vertical world, Whangamarino Swamplands. Sometimes things happen accidentally, for some reason, the camera didn't auto rotate this image. It looked 'otherworldly' and it inspired me to create this piece. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen*

►► *Following double page spread: This old man tree. Battered by wind and rain, always coming from the same direction, pained and scarred just standing there. Nikon D4 with 20mm f2.8 lens. © Harry Janssen*







A thing of nothing, not a monument, not a sculpture or piece of art. Just a piece of rust. But now it is a thing of beauty, a monument, a sculpture, my piece of art. Nikon D3 with 24-70mm f2.8 lens. © Harry Janssen



The beach is a very creative place. There are pictures in the sand, always changing, always beautiful. The only thing we can do is to photograph it. Nikon D3 with 24-70mm f2.8 lens. © Harry Janssen



Whangamarino Swamplands. Sometimes life doesn't seem to go way you want it to go, every day seems like the one before. Depicted here in the left and right of the image being the same, or similar. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen



The beautiful tree. Often I seek out subjects or weather conditions to photograph which match what I feel at that time. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen



A prayer for the dead. This one is about losing someone, a friend. Nikon D4 with 24-70mm f2.8 lens. © Harry Janssen



Truck with a view, Kaiaua. It struck me how this rusty truck has this beautiful view. It seems like it is sitting there enjoying that view, and peace, just like we do. Nikon D3 with 24-70mm f2.8 lens. © Harry Janssen

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► A view from a fortress tower on the Great Wall, these offered a unique perspective. Canon 5D MkIII with 70-200mm lens, Aperture Priority, f8 at 1/250 sec, 400 ISO.
© Darran Leal

On location

CHINA

Some places, no matter how open minded you are, or how much you have travelled, or how much you have studied, simply blow you away with – the unexpected.

China did this to me on our recent inaugural tour. We covered the great diversity of the country, from the 22 million people city of Beijing (yes the same population as Australia – all in one city) to the rugged Yellow Mountains, the incredible formations of Guilin and in the far north, the rare Siberian Tiger. Add in some cute pandas and what a stunning photo adventure!

Lets get a few of the negatives out of the way early, as the positives far outweigh these. People – yes all 1.4 billion of them, does make China a different experience for those of us from less populous nations. However, with the right itinerary and providing that you visit at the right time, you can limit the crush and noise. It is also a good idea to avoid the domestic holiday periods. If you think it gets busy at your local beaches during the holidays, then ‘the China factor’ can be several times worse again.

Like most tourists, we visited some of the more traditional locations. However, this was quick, with a view to move out to the country regions. Tiananmen Square, the Forbidden City, the

Summer Palace all offered great images and a good starting point to understanding the history of China. However, it was the out of the way country locations in China that stood out as truly special.

We used a small bus to get our little group around and flew from shoot location to location. While most things in China are very well organised, including fast check in at the airport, the flights themselves can often be delayed. More than a couple of times, we sat in the plane for a couple of hours waiting to taxi and take off. This aside, once back in a vehicle the roads are very good and getting around was not difficult – with the invaluable assistance of a local guide.

I have to say that the landscapes on this trip were something very special. Not only are the mountains rugged, they are simply spectacular. Our visit was timed during the summer for more dramatic clouds. The clouds were definitely that! Of course add heat and clouds and you face humidity. The resulting landscapes were such that only the images can describe them adequately.

I can now say I have some of my best landscape images, ever. The Yellow Mountains were outstanding with lookouts offering heart ►



dropping views into deep gorges and canyons. The sharp mountain points seemed so close, yet they were quite a distance away. The clouds swirled through the scene so fast, that a new image was created literally every second. How many photos do you take in these situations?

Guilin is famous for its limestone formations. We spent two days shooting early sunrise images from the iconic Cormorant fishermen to perhaps my favourite, the lookout image. The 350 steps up to the peak were worth the perspiration required to reach the summit! Can't wait to go back and shoot that location again.

Of course you must add in the Great Wall. It is truly iconic to China and to any photographer. But how can you shoot something different? Again, the right local guide and logistics optimise this, so we targeted a part of the wall that sees fewer visitors. The afternoon shoot for sunset was fantastic with a hole in the clouds offering the perfect sunset image.

The next morning, we were up early and right on cue, in rolled the fog. What a dramatic photo opportunity. We even shared the location with a Chinese camera club – with plenty of room for everyone. I loved seeing two old large format sheet film cameras in use. Took me back to 1992 when I sold my last Sinar f2 kit.

One of our best cultural experiences included food. On that point, while I had heard negative comments on China's food from a few sources, we had the total opposite experience. I am sure this is because our local guide selected our eating places very carefully. We eat in private rooms and we had a selection of dishes to choose from each time. In fact 9 to 12 dishes! All meals were local (not trying to offer western food) so we had the chance to taste a great diversity of cuisine.

We shot everything from traditionally dressed Ming Dynasty ladies, to Tibetan monks. Our future tours may add more 'hidden' locations as China is a little larger in size than Australia,

and has hundreds of different ethnic groups. The colours and locations are all unique. The people were fantastic and in fact often came up to us, wanting a photo together. It was a big laugh, with my son Pearce, a handsome strapping surfer lad, getting the young girls into the shot, 'like a rock star'.

China offers some of the cutest and rarest animals on the planet. We targeted the Panda, both giant and red and the Siberian Tiger. Our two Panda shoots coincided with light rain. This did not stop our intrepid group who very astutely used umbrellas to shoot some beautiful images. A two day Tiger shoot allowed us to see these giants up close – very close. Some of the males are twice the size of full grown male lions!

China is an incredible country and a magic location for any photographer, whatever their specific interests. I highly recommend that you start in one of the key cities like Beijing or Shanghai, but that you quickly fly to the wilder locations that far fewer western photographers visit. Carefully choosing dates to avoid China's peak domestic travel and holiday periods will also help your travel enjoyment. ■

Enjoy shooting...

Darran Leal

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www.worldadventures.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.

► Try to shoot the Great Wall in early light, or as in this shot, late afternoon. The shadows of the mountains emphasise the vast distances of this incredible man made structure. Canon 5D MkIII with 16-35mm lens, Aperture Priority, f11 at 1/180 sec, 400 ISO.
© Darran Leal



► Guilin is famous for its cultural opportunities. We added an extra touch with the traditional Cormorant fisherman and sailing boat. Canon 5D MkIII with 16-35mm lens, Aperture Priority, f11 at 1/125 sec, 1600 ISO. © Darran Leal





PSNZ introduces Judge Accreditation Training programme

Thanks to a new programme established by the Photographic Society of New Zealand (PSNZ), photographers who aspire to become judges can become accredited by the PSNZ Council.

Initiated by Shona Jaray APSNZ, PSNZ President, and chaired by Wellington based Bruce Girdwood FPSNZ, the programme has been well received and is attracting a good number of participants. The objective is to ensure that camera clubs are well served by judges who know and understand the art and craft of photography, and are able to communicate an assessment in a way that educates and inspires our whole membership –beginners and experienced photographers alike.

The biggest challenge for a judge is to be humble by stepping aside from their own personal taste and prejudice in order to get to the heart of the message in the work they are critiquing.

We are helping our judges to develop the skills required to, as far as possible, put their own preferences to one side and to provide a reasoned interpretation of images. We do this by using a process that, at its heart, identifies the message, or story, in an image, how the photographer expresses that story in their own style and how they do this by using the craft of photography to produce a unique image, their art. The role of the judge is to communicate a well-reasoned interpretation of the resultant image in a way that respects the intent of the image-maker while educating and inspiring club members. To achieve our objectives, the programme has two stages. During the first stage the aspirant judge is paired with a mentor who provides guidance. When the applicant and mentor are happy with the skills and

confidence levels of the applicant then the applicant applies for full accreditation. This first stage can take from six to 12 months.

For full accreditation the applicant is provided with 20 images to assess which must be done fluently, with sensitivity, respect, and in a way that demonstrates the effectiveness of the image in conveying its message – whatever the genre. Once approved, clubs are notified that the successful applicant is available for club judging.

PSNZ expects a lot from its accredited judges and we do our best to support them with mentors and training. To do this we need good mentors, good training and on-going support materials. Over the last year we have developed training and we are building a great community of people around our judging programme.

To date we have accredited six new judges, bringing our total number of accredited judges to 42.

The course introduces prospective judges to the art and craft of judging, provides good development opportunities for those in the accreditation process and is a good refresher for all accredited judges. We strongly encourage attendance as it helps build and develop a common language for constructive image critique.

For further information please visit the PSNZ website www.photography.org.nz or send us an email to: PSNZ.Judging@gmail.com

Bruce Girdwood FPSNZ
Chair Judge Accreditation Panel

**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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

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Enjoy.

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hurunui Experience tours:

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

Bridge on his photography workshops:

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

Bridge on mentoring photographers:

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

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

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Are we there yet?

It all depends where we are going I suppose, and if we agree on where we are going and how we are going to get there.

Anyway, who's asking?

As we evolve as photographers – anxiously looking for some clues of how we hold on to what we have, how we do it, and what we need to embrace to survive; other allied creative sectors are also examining their options.

This month in California another group of storytellers, the *Envision Symposium*, are meeting to tease out the same issue, in terms of where they are, and where they are going. This group of entertainment and performance artists, writers, engineers, producers – ‘the best and brightest innovators and practitioners in theatre, film, TV, dance, concerts, themed entertainment and gaming’, will discuss the current situation and what's happening next. From their perspective of storytelling being the real oldest profession in the world – from ‘crude drawings in caves to the London Olympic Opening Ceremonies’.

Likewise, as photographers we are part of the great storyteller tradition too. Particularly eloquent in telling the story of a picture are the judges in competitions as they wax lyrical about

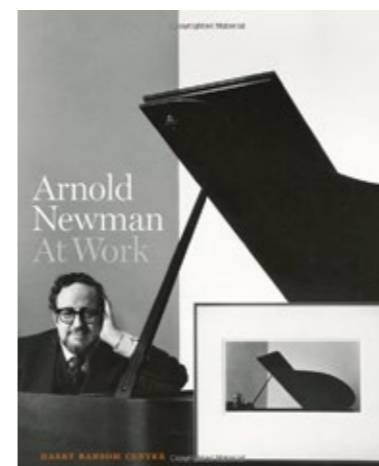
other people's images – sometimes they are even right!

We too are passing through another phase of telling our stories – just as the book style, full digital design wedding albums have lifted the events story to a stylish new levels, so too has the creative process compelled the photographer into new creative realms, incorporating new skills that more easily knit together into how to present, sell and package their product, and make their marketing tools.

Just as it is so easily accomplished to crossover into slide shows, video and, dare I say it event performance, we are doing many of the things that the *Envision Symposium* will address. We are so much closer to that wider sector. Add in what museums and art galleries are now doing, then look at retail trends. The edges are all more blended.

Mostly we are all technology enabled, our entry barriers are diminished, our clients are their clients, their trends are our trends.

Sometimes though we muck it up, as good as our intentions are for an engineered, creative masterpiece, often I see a Heath Robinson contraption of an execution. A credit for ingenuity and adequacy, but a fail in advancing



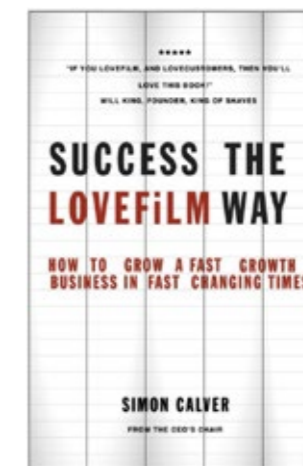
Arnold Newman At Work Roy Flukinger, University of Texas Press 2013

mankind. Sadly, often not recognised by the creator or even the observer/client.

But, as more of our clients develop more sophisticated expectations of what defines class and competence, they will demand an edgy, innovative and custom solution. They will want to see a move forward, not a restatement of old ideas via new techniques.

To move forward – in fact to survive – you will need to move forward; I have just finished a book by Simon Calver who was CEO of LOVEFiLM, the UK centered online DVD and digital entertainment company. He left in 2012 when it was sold to Amazon. A small book, an easy read and populated with lots of carefully set out lessons and examples of strategy, financial advice, leadership and people management advice. A very useful tool for photographers' own businesses and also an insight into what your clients decision processes are. I recommend it.

And while on the topic of books, I have also just read *Arnold Newman at Work*, probably the definitive encapsulation of his life, images and particularly his working practice. Published by the University of Texas Press for their Harry Ransom Centre, Austin. Famous for their massive



Success the LOVEFiLM way: how to grow a fast growth business in fast changing times. Simon Calver, Capstone Publishing 2013

photographic collections, this centre was acknowledged by Newman during an ASMP lecture there in 1992 and would eventually become the permanent home of his archive.

‘Arnold Newman was a master photographer. The exquisite balance of his photographs was evidence of both careful planning and artful improvisation’.

Full of diary entries, contact sheets and the many anecdotes we know, such as the Krupp shoot – and those we don't. A treasure.

The purity of the passion, work and integrity of a film-based photographer is in stark contrast with today's tools and today's applications. Photography is now only part of the story, which seems to need more extraneous embellishment to be whole.

The journey continues.... ■

MS

malcolm@f11magazine.com



Droids © Julia Charles

See You at The Show!

ACMP will be at The Digital Show 2013 to be held in Melbourne 13-15 September 2013, and look forward to seeing old members and new face to face, meeting possible new members to answer your questions and point you in the direction of suppliers and trade affiliates who can answer your technical questions if we can't!

Most of all we love the community feeling of the show, and having the chance to catch up with everyone in the flesh, rather than in the warm glow of a screen! We would love to hear what you want from events, where you want events to be, and other initiatives we can get involved in that benefit our members.

We have the 21st Century Show exhibiting, a collection of the 2013 membership's celebration of what it is to be a photographer in the 21st Century, as ACMP marks 21 years in the Industry.

We will also have ACMP Manfrotto bags for sale thanks to the generosity of ADEAL, and as they were very popular last year, we have new colours



and sizes! Sign up at the show and receive a special gift.

Our Trade Affiliates are also joining us at our stand for mini huddles. Come and meet Shane Bodger, the Beast from Photobeast to answer all your questions on photo libraries, as well as a slew of others on Friday and Saturday. Check the ACMP events page closer to the show for full details on speakers on our stand. In the meantime check out the speakers who are part of the IDEA event schedule [here](#).

As we do each year, all ACMP members will be preregistered with IDEA before the show, so make some time and head on down, come out and play with the new toys and have a coffee with some old mates!

Sacha Walters, ACMP Administrator

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THE NEW AIPP STRATEGY

One of the biggest challenges the AIPP faces, is making sure it delivers value to its members, particularly as the nature of our industry is constantly changing.

So at the beginning of June the AIPP took a weekend out, and created a new strategy, which we believe will help the AIPP become the “membership organisation of choice” for the professional photography community.

THE NEW AIPP MISSION STATEMENT

“The AIPP advocates for excellence in imaging and is the membership organisation of choice for professional and aspiring image makers.”

There are three key points to draw your attention to in this statement...

1. We now use the term “image makers” as opposed to “photographers”. In the modern world we believe that we are all image makers, not just photographers.
2. Our belief is, as we move into the future, the AIPP community will continue to be important and we will need to include in our community aspiring image makers as well as professional image makers.
3. The AIPP remains “The Australian Institute of Professional Photography”. As the name suggests, we are clearly photographers first and foremost, but the use of the term “Imaging” allows us to extend our scope now and in the future.

THE NEW AIPP STRATEGIC GOALS

Having a mission statement helps us keep track, but the most important part of creating a strategy, for the AIPP is to set ourselves some goals.

Strategic goals are really important because they help us demonstrate how we are planning to deliver the AIPP mission as identified in the mission statement.

In our case, we have six strategic goals, all of which will help us make the AIPP the membership organisation of choice.

THE GOALS

The first and most important goal we have set ourselves is to constantly provide benefits of membership, which are appropriate for the needs of all members.

The second goal is to provide a point of professional differentiation. We have worked very hard over the last few years to create a meaningful accreditation system. We believe that being an “Accredited Professional Photographer” (APP) is a great accolade which helps AIPP members stand out from the crowd.

Our third goal is all about building the AIPP community, making sure we always have a culture of inclusiveness, professionalism, respect and participation.

Our fourth goal is to ensure we always have effective communication channels.

Our fifth goal is to ensure through sound governance and responsible management that the institute remains in a financially robust position.

Lastly, we want to ensure AIPP employees create and deliver the necessary infrastructure to guide the organisation to deliver its goals and objectives.

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AIPA News – September 2013

As the AIPA doesn't have any major events or activities planned for September I thought I'd do something a bit different for this month's column; I've compiled a small collection of interesting quotes made by some of the world's most renowned photographers. Enjoy!

'The first 10,000 shots are the worst.' – Helmut Newton

'I think all art is about control – the encounter between control and the uncontrollable.' – Richard Avedon

'Photography is a craft. Anyone can learn a craft with normal intelligence and application. To take it beyond the craft is something else. That's when magic comes in. And I don't know that there's any explanation for that.' – Elliott Erwitt

'I am not interested in rules or conventions. Photography is not a sport.' – Bill Brandt

'Be yourself. I much prefer seeing something, even if it is clumsy, that doesn't look like somebody else's work.' – William Klein

'When I was just starting out, I met Cartier-Bresson. He wasn't young in age but, in his mind, he was the youngest person I'd ever met. He told me it was necessary to trust my instincts, be inside my work, and set aside my ego. In the end, my photography turned out very different to his, but I believe we were coming from the same place.' – Sebastiao Salgado

'Look and think before opening the shutter. The heart and mind are the true lens of the camera.' – Yousuf Karsh

'There is nothing worse than a brilliant image of a fuzzy concept.' – Ansel Adams

'The still must tease with the promise of a story the viewer of it itches to be told.' – Cindy Sherman

'A good photograph is one that communicates a fact, touches the heart, and leaves the viewer a changed person for having seen it. It is, in a word, effective.' – Irving Penn

'You just do what you love, and then a style happens later on. People put it together and decide it's yours. But some days you wake up and you're happy and some days you wake up and you're sad, some days you wake up and you're feeling angry about things... if you can translate that through your work, and express those feelings, that's okay as an artist. I didn't see any difference between being a photographer or being an artist. I didn't make those boundaries. If someone wants to think it's art, that's great, but I'll let history decide.' – David LaChapelle

'To keep from going stale you must forget your professional outlook and rediscover the virginal eye of the amateur.' – Brassai

'When I was on trips I used to put Polaroids in a container with sea water, sand and pebbles. I'd swirl it all around to get scratches. It's this random element that I call 'the drip'. It's the drip which might splash onto the other side of the canvas when you're working on a painting and make you think 'that is good', possibly leading you to explore other things. My whole life is spent in search of the drip; it can change everything.' – David Bailey

Aaron Key
AIPA Executive Director

Queenstown Centre for Creative Photography



New Zealand Photographic Workshop Specialists – 2013/14

Jackie Ranken and Mike Langford, both internationally award winning photographers and lecturers based in Queenstown, New Zealand.

Mike Langford EOS Master, Grand Master NZIPP, NZ Travel Photographer of the Year 2012.

Jackie Ranken EOS Master, Grand Master NZIPP, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.

Join us for hands-on, practical workshops, where you can use our CANON EOS 650D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future. We always run small groups with two tutors.

- | | |
|---|---|
| <p>Sept 26 - 30
October 3 - 7
October 17- 21</p> | <p>2013 Landscape West Coast / Haast, NZ
Landscape Otago-Goldfields, NZ
Landscape Fiordland, NZ</p> |
| <p>January 10 - 13</p> | <p>2014 Landscape Video / Time Lapse Workshop Queenstown, NZ
Landscape Otago-Gold fields, NZ
Autumn Colours 1 Queenstown, NZ
Autumn Colours 2 Queenstown, NZ
Landscape Kinloch Queenstown, NZ
Bali-Ubud Travel Photography
Winter Landscape Mount Cook, NZ
NZIPP Awards Wellington, NZ
Winter Landscape Mount Cook, NZ
Landscape West Coast, NZ
Landscape Fiordland, NZ</p> |
| <p>March 21 - 24
April 17 - 20
April 25 - 28
May 16 - 19
June 12 - 19
July 18-21
August 3 - 5
August 22-25
Sept 25-29
October 16-20</p> | |



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See: www.photosafari.co.nz

Record breaking entries for NZIPP Iris Awards 2013

The NZIPP 75th anniversary has been well celebrated with an exciting and vibrant Iris awards and Infocus conference at the Pullman hotel in Auckland.

Photographers entered a record breaking 1327 prints this year, many receiving awards for their outstanding work.

Our keynote speakers, Greg Heisler and Rachael Hale-McKenna exceeded expectations, also Trey Ratcliff, Tony Hewitt and Karen Flett provided delegates with information and processes that will help sustain and grow their businesses far into the future.

An important role in our annual awards, is the fantastic support the NZIPP receives from

sponsors, and it is incredibly important that we support them in return. A very big thank you to our principle sponsor Epson NZ Ltd, and our gold sponsors Bride and Groom Magazine, IPS (Independent Photographic Supplies) and Kodak Professional; and our silver sponsors, Aarque Group, Canon, C R Kennedy (NZ) Ltd, Fujifilm and Nikon (Macalister Group). And our media partners, D-Photo and of course *f11* Magazine.

It's great to see photographers from all the photographic persuasions coming together and sharing knowledge and experience, roll on InFocus 2014!

More details [here](#).

TERRY WREFORD HANN

Commercial director New Zealand Institute of Professional Photography

Click on the screen below to see time lapse footage of the event



L to R: Mike Langford, NZIPP President; Kaye Davis, NZIPP Photographer of the Year 2013; and Greg Skinner, General Manager EPSON New Zealand.



L to R: Jackie Ranken, NZIPP Landscape Photographer of the Year; with husband Mike Langford, NZIPP President.



L to R: Mike Langford, NZIPP President; Mike Hill, NZIPP winner of the Wedding Creative category; and Lesley Walker, Bride & Groom magazine.



L to R: Mike Langford, NZIPP President; Bianca Duimel, NZIPP winner of the Portrait Classic category; and Peter Coughlin, Kodak Australia.



L to R: Terry Wreford Hann, NZIPP winner of the Commercial category with Mike Langford, NZIPP President.



L to R: Mike Hollman, NZIPP winner of the Travel category with Mike Langford, NZIPP President.

They fly through the air with the greatest of ease...

Pigs don't generally fly – but these days it seems our images do.

Tethered shooting is pretty commonplace of course, offering immediacy to the wide group of creatives you work with in studio, and to the client, bless him or her. The only trouble is that pesky cable – expensive, fragile and vulnerable – not to mention being a risk to life and limb of all involved. So hold the many benefits, but exit the cable – stage right.

I've been using Capture One's brilliant Capture Pilot app in the studio for some time and now find it hard to imagine what I'd do without it. The ability to 'beam' almost live to client and art director's iPads, phones and other devices while they lounge about in the client lounge – as opposed to hanging over my shoulder or clustering around the laptop and constantly ripping the cable out – has been worth its weight in gold.

Clients love it as much as I do, as they have a little set of proofs to go away with and some have even grabbed images and sent them across continents to gain approval – or otherwise. All

in all, a raging success and a free value add that helps keep them coming back, plus of course my other tactic stolen from a good friend and colleague (you know who you are – Nick T) of taking the best behaved ones out for a slap up lunch once in a while. ;-)

This of course is all well and good when there's Wi-Fi about, but shooting on location in the boonies is a whole different story. That is until I happened on a new SDHC format card which creates its own wireless network and lets you fire images, even raw files, over to a device as you shoot. It's a simple but highly effective tool that is more useful than it first appears.

Connecting via an SD to CF adapter in the second slot in my trusty D3X, the card's storage component is handily configured as a repository for medium jpegs, while the RAWs go straight to the CF card in slot one. Unlike an ordinary SD card, these jpegs are automatically flung wirelessly to any device I nominate, and presto the whole process can be taken on the road.

© Gary Baidon



I have to admit this was not all my own idea. I was on a shoot a while back with a couple of newspaper photographers and one of them was doing something similar and getting the subjects to tap their own names via a simple interface directly into the meta data via an iPad. This is not only efficient, it eliminates any possible errors, unless the subjects struggle to spell their own names that is.

There are of course more elegant (and expensive) solutions such as the mighty WT-5 from Nikon that partners with the D4 and is in another league altogether in terms of speed and capability.

I witnessed the brilliant use of this technology recently at an art show opening night. The young 'photographer about town' entrusted with providing a memory for the guests had devised a very slick system for taking a simple portrait of a guest, or guests, and using a green screen to drop in a beautiful background shot of the exterior of the venue at dusk, then handing a

tablet to the subject to enter their social media credentials and within a minute or so the resulting image was on the event's social media site and all of the subject's friends had been alerted. Imagine the effect this had on the profile of the event. Incidentally I've deliberately not gone into detail as if I'd come up with anything this clever I wouldn't want everyone to know how I did it either!

However you do it, from a geek point of view it's certainly a lot of fun to fling files through the air. When you can do this, enhance your offering and increase your client's brand exposure at the same time it's time to call it mature technology and make it a permanent part of your tool-kit.

That's my plan anyway... ■

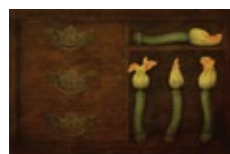
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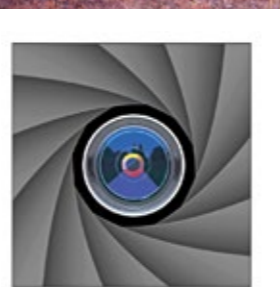


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'HOLD MY PHONE...JOBY'

We invited readers to enter our JOBY prize draw, and these are the lucky few:

JOBY GRIPTIGHT MOUNT:

Glen Champion, Canada
Linda Strand, NZ

JOBY M-POD MINISTAND:

Kay Hathway, NSW, Australia
Dave Addison, NZ

JOBY GRIPTIGHT GORILLAPOD STAND:

Stuart Ackerman, NZ



OUR SANDISK MEMORY CARDS GO TO...

Our Sandisk Memory cards have been won. All *f11* subscribers were automatically eligible for entry into the draw but only three people could win... Congratulations to Ken Hunt from USA, Ralph Featherston from NZ, and Cecile DeMonchy from France – you're our lucky winners. We'll be in touch to get your order and arrange delivery soon!

*THANKS TO OUR FRIENDS AT LACKLANDS
NZ LTD FOR THEIR GENEROSITY AS
PRIZE SUPPLIER.*

Right in my Back Yard

Having just freighted off my entries to the Australian Professional Photography Awards, I realised that two of my entries were taken in New Zealand and two were taken in Japan. What does this tell me? Am I the next up and coming travel photographer for iconic Lonely Planet publications?

No, far from it! My entries were New Zealand landscapes and interpretations of Japanese life style as seen through Western eyes.

I suspect that my eyes are more finely attuned when I am outside of my comfort zone; and that I am more capable of distilling visual information while in new surroundings. This is a reverse or mirror version of the NIMBY syndrome – not in my back yard. A case of distant fields being greener; when we tend to overlook what is commonplace and familiar and get excited about new places, spaces and environment.

Yes, as a boy born in tropical North Queensland, I have to acknowledge that the soft beguiling light glancing across a Central Otago mountain range has a visual seduction that is hard to deny. And underneath the Blade Runner movie set location that Tokyoites take for granted when they head out for an after work drink and snack, I get photographic visual palpations.

Should I relax, have a cup of tea, a quick lie down; and then take up my camera and head out into my neighbourhood and shoot some images? Yes, of course I should – and of course I should take my camera on my next visit to the seductive depths of New Zealand's South Island. As if a visit to these parts could possibly be undertaken without said apparatus?

I have indeed documented the environment within the block where my inner city apartment

is situated. I even forced myself to shoot with one camera, one lens and one film. Yes, film! With my trusty and now aging Russian Lubitel medium format camera, I was forced to slow down, and observe. It was a wonderful challenge, and a test of my years of research, knowledge and ability. The results became the basis of a small exhibition. I turned opportunity into interpretation. The opportunity was the ability to keep coming back to locations at the appropriate time of day – the interpretation was my ability to use all that is creative in my being.

Like forcing one's self to shoot with one lens and one camera as a form of visual mental exercise, we should also attempt to look at our backyard through new eyes.

Try setting out for an afternoon and re-interpreting the neighbourhood down the street through the eyes of a visiting photographer who has just arrived from distant lands.

I feel that as photographers we have an obligation to document our environment – we are the inhabitants, with easy access to local knowledge. Look at the protracted argument following the Christchurch disaster, when no local photographers were contracted to document the damage. Out-of-town photographic eyes are valuable, but local eyes are aware of nuances and feelings and history – and their interpretation is valuable. ■

Ian Poole

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