

ISSUE 26 | OCTOBER 2013



for PHOTOGRAPHERS
AND AFICIONADOS

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MANDI LYNN
Beautiful conclusions

JEREMY SENIOR
Time exposure

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Welcome to *f11* Magazine

Hard on the heels of the New Zealand NZIPP Iris Awards which we featured last month, its time to share the best from Australia, from the recent AIPA APPA Awards held in Melbourne, Victoria.

In a 50 plus page feature, we're proudly displaying superb images from the Australian Institute of Professional Photography (AIPP) APPA Awards 2013. We show you winning images from the category winners and many others, with our selection of Gold or Silver award winning images from professionals at every stage of their career, from emerging student to Master or even Grand Master. It's a fine and somewhat eclectic collection.

Our cover comes from these awards, with Christian Fletcher's arresting aerial image of animals crossing a barren otherworldly landscape. The same image is used on the cover of his recent book, 'Light', and received a Gold APPA.

Here's what else is in store for you in issue 26:

By way of balance to all of these delightful Australians, we're featuring two New Zealand based photographers:

Mandi Lynn was born and raised an American but now calls Wellington NZ home. An artist, with a capital 'A', she collaborates with the women and children she portrays to create challenging and often ethereal works. These range across a number of ever evolving themes close to her heart.

Also from New Zealand, emerging photographer Jeremy Senior lives in Auckland and shares a portfolio of his very personal work. This collection is based around his love of the long exposure, slowly revealing some aspects of a scene while hiding others. Take a long look at these long exposures, we certainly did.

Enjoy this issue of *f11*.

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Canon AIPP APPA Awards 2013

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f11 for PHOTOGRAPHERS AND AFICIONADOS | 1

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 123** of this issue.



Mandi LYNN

Beautiful conclusions

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© Mandi Lynn



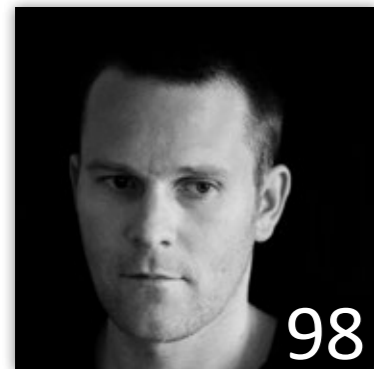
2013 APPA

Canon AIPP Australian Professional Photography Awards

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Canon AIPP Australian Professional Photographer of the Year
© Tony Hewitt



Jeremy SENIOR

Time exposure

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© Jeremy Senior



COVER IMAGE © Christian Fletcher
www.christianfletcher.com.au
Gold Award winning image from the Canon AIPP APPA Awards 2013.

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In plain sight

THIS IS SHANGHAI

In 1980 Shanghai had no skyscrapers. It now has at least 4,000 — more than twice as many as New York. 'This is Shanghai' explores the diversities and eccentricities of the metropolis. Creators, photographer Rob Whitworth and urban identity expert JT Singh, joined forces to create this 2 minute time-lapse ad for the city

Source: Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



MEET THE WINDOWS PHONE NOKIA LUMIA 1020

At 41 megapixels, and with reinvented zoom, they say nothing else comes close. This ad takes the obligatory crack at iPhone users, every phone manufacturers target audience, with cheap shots aplenty...

Source: YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



SALIENCE

Directed by Paul Trillo, it's a wonderful little creation involving a Phantom Miro camera shooting 1500 frames a second, chroma keying people to make them almost entirely invisible, an abstract wooded world and lots of awesome, colorful paint powder.

Source: fstoppers.com

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

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Discover the new Leica M at www.m.leica-camera.com



It takes a village...

It's an oft-heard homily, 'It takes a village to raise a child'. As you know, this speaks of a collective responsibility leading to positive collective outcomes from child rearing, but I've always considered that the term has far wider application, well outside its usual use around small people.

In my mind, it extends to lots of things, brand guardianship is one that springs to mind. Everyone associated with a brand needs to nurture and support that brand if it's to continue to represent value and enjoy loyalty from supporters, patrons and customers. These are all, to a greater or lesser degree, important stakeholders in the brand.

That's a convoluted introduction to my next assertion, that all of you as readers are, to some degree, stakeholders in this magazine.

Here's how you, as a village, can help to raise the child that is *f11* Magazine, two and a bit years old, up on two feet and taking baby steps into the future.

Express yourselves, as individuals tell us what you like, what you're interested in, and what you'd like to see more or less of.

If you run across some very cool work by another photographer, drop me a quick email with a few details. Give someone a hand up.

If you're producing cool work of your own, then back yourself and brave our submissions process. Others, those who have gone before you, will tell you, it's really not that painful. So give it a go.

Engage with us when you see something we should know about. It adds to our collective understanding, to our view of the world. That should result in opinions you might like to hear, stuff that you might like to see.

Finally, tell us a bit about yourself and what you do, it gives us a better understanding of who you are and helps to keep our content on the button, on the money, and on track.

Reach out. ■

TS

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Unpicking the threads

A brush with colour

If you are old enough to remember the heady days of using Kodachrome 25, then you probably began your photographic journey working mostly in black-and-white.

Colour was, well, beyond most of us because it was simply too expensive. So we learned to see in black-and-white, to assess our subject in terms of its tones. That is a skill set in its own right, and it takes years to learn to see tonally. Some people are naturally attuned to seeing in this way, and losing the colour in their images makes their work instantly sing. Others have a natural bent for colour and respond to it intuitively. The rest of us are somewhere in the middle and have to develop our own conversation with both.

Since we all see in colour to a greater or lesser extent, and since we grow up with colour words in our language, you would think making photographs in colour would come naturally and we would be at ease with it. Sadly that is not the case, because familiarity can make us too blasé about the power of colour.

Because we make a mental association about the word 'red', it is easy to assume everyone else sees that hue as we do. Try telling that to someone who suffers from protanopia – colour blindness in the red channel.

Over a lifetime we weave a dense mat of assumption and learned response around colour, all of this affected and informed by the quality of our eyesight. And of course colour comes with social, emotional and psychological baggage attached. Red as danger in one culture becomes red as luck in another. To begin a dialogue with colour, we need to unpick our assumptions and cultural conventions and start over.

We need to look again at colour with an open and unfettered mind. There is much unlearning to be done. Only then will we begin to see things as they are, rather than as we expect them to be.

I was heading north a few weeks ago, driving through Marlborough, when I decided to make a detour and visit the salt works at Lake Grassmere, the site of a magnitude 6.6 ▶



earthquake on August 16, 2013. It was nearly midday, and the light had that steel-blue quality you get on a sunny day by the coast. The sun was directly overhead, creating deep, rich shadows when I pulled up and got out to study the mountains of salt piled in front of me.

There was subtle warmth on the north side of the mountain, where the sun shone directly onto it, and a blue cast on the other where it was lit by blue sky. In front of me, to one side of the railway siding, was a small yellow shed and off to another a small group of yellow sheds. I set up my tripod. It all looked normal. As I stood there, a man in a helmet and Day-Glo vest came along. He was looking for some workers. He turned, saw me and came across. I explained myself and we chatted. He pointed to the mountain. It used to be smooth, but the earthquake shook it up. The sides were covered in what looked like ice floes. Any other damage? Yes, the underground services, power and water are shattered. Oh, and one of the buildings is condemned. It'll be a while before we get going again. He excused himself and walked away.

I looked again and the small yellow shed had become much more significant. It, and the other human scaled structures in my composition, were the only signs of hope, the only happy notes in an otherwise harsh, brutal and pitiless scene.

And colour was present, as usual exerting its powerful influence. ■

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Mandi LYNN

Beautiful conclusions

Mandi Lynn is an artist whose chosen medium is photography. Since 2008, she has been collaborating with the women she photographs, on both creative and spiritual levels. Their combined efforts make for revealing, expressive and sometimes even challenging imagery.

An American by birth, photography was an early interest, and even at 7 years old she was winning awards for this, as well as pursuing drawing and painting in a search for self expression.

Mandi's journey into photography as a profession has been an unusual and an indirect one. This may have always been her destination but she has led many other lives along the way. She says that she was born an artist, but dissuaded by family who told her that most artists starve. This persuaded her to sacrifice the arts scholarship on offer from a university and make the sensible decision to enlist in the US Navy as an electronics technician. She would eventually be promoted to an officer, and offered the chance to specialise as a pilot or a nurse. Mandi says that although her ego chose pilot, her spirit said nurse, and championed. Over a ten year stint the Navy trained her and she worked as a nurse helping deliver babies all over the world before retiring her commission at the rank of Lieutenant, to deliver a baby of her own. ▶

Wild Child Series, Water. Model Marissa Miller, make up artist Nicole Heydenrijk. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn



At that point, she and her husband and baby moved to New Zealand where she would go on to work in the health field, and in another field altogether, when she became a blueberry farmer. Her marriage ended at that point and this was a catalyst for a determined return to a more creative pursuit, in the form of her early love, photography.

Today, she has a thriving business where she mainly photographs women of all ages. She says her business is 'fashion for the everyday woman', soulful and elegant portraiture. She captures the complete mix of female subjects from newborn to retiree, shooting in a range of styles including fashion, nude, lifestyle, wedding and even 'pin-up'.

'From delivering babies, I know women intimately. I know how to take women through a very painful process to a very beautiful conclusion.'

We take up the story with Mandi.

f11: Welcome Mandi, let's rewind to 2009, the starting point for your new life as a professional photographer.

ML: When my marriage broke up I realised that I was the only thing that was holding me from my dream of being an artist so I taught myself photography at night after I had put my son to bed. I slept about 5 hours a night that year, learning my craft, working at the hospital, running the farm, and trying to learn business as well. It was exhilarating because I knew I was failing fast but I was learning faster so I kept running, simply believing in my muse and knowing that I wouldn't have been given this touch of talent and miles of drive if I wasn't meant to succeed at it.

f11: That was obviously time and energy well invested, so let's contrast those darker days with where you are today?

ML: Now I am a full time photographer with a 30-60 day wait for clients to get into my studio. I'm conducting about 6 shoots a week and my

prices are right where I am happy with them. I have achieved my Masters title from the NZIPP over the past three years and this year I achieved two more goals. One was being published in New Zealand Life and Leisure Magazine (it was after watching Tessa Chrisp photograph me for that magazine on my farm that I realised that she was living the life I wanted to live), and the other was having a gallery feature an exhibition of my work. That made me happy because I just felt the need to create those images – at the time not really sure what they were for. Two of the new owners of my images (both artists themselves) came up and told me about how these images really spoke to their souls. It made me happy to have made that feeling so tangible for them.

f11: Let's talk about the work you do with your clients today.

ML: Day to day I work with women and make them look absolutely stunning. I help them to see the beauty that they have inside and hopefully help to inspire them to live their dreams too. I always ask what their passions are and then pull that out in my shooting. If they don't know, then it at least gets them thinking about what they can uniquely bring the world. My favourite clients are those that are willing to experiment and have some of their own ideas to bring to the table so that we can collaborate together and create amazing work.

When I first began shooting I felt incredibly guilty. I had gone from teaching youngsters about permaculture and how to protect the earth...and working at the hospital starting new families off on the right foot...and then I went to something as self involved as photography.

f11: That sounds like a self imposed guilt trip?

ML: I felt incredibly guilty about it in the beginning. Until I started seeing that I was doing more for women's health by photographing a woman than I ever did for her in hospital. A woman who is empathetically photographed ▶



Godiva Salutes the Lord. Model Bailey McCormick, make up artist Renee Tomuri, hair Mandi Lynn. Canon EOS 5D MkII with 85mm f1.8 lens. © Mandi Lynn

is changed. She may have had years of crap broken records of self limiting beliefs playing in her head that a photograph can destroy in one fell swoop. I show a woman what she looks like when the masks are put away and her radiant self is given permission to come out and play. It is beautiful and has brought me and my clients to tears before...happy ones of course.

f11: Sounds a lot like the empowerment that we've seen Sue Bryce deliver to many of her subjects, any parallels for you there?

ML: Yes, absolutely, Sue Bryce taught me how to pose women and look at what was blocking me as an artist and businesswoman. And on the topic of other photographers as mentors: Esther Bunning – her delicate beautiful whimsical work always makes me happy and inspires me; Chase Jarvis – the awesomeness behind Creative Live and Chase Jarvis Live which for me was a lifesaver as a self taught photographer, and even more from a business standpoint; Richard Wood – a good friend and amazing illustrative photographer; Gino Acevedo – his mentoring and imagination; and Malcolm Somerville who has always been like a loving, encouraging grandfather in photography for me.

f11: How about influences outside of photography?

ML: Mainly painters and illustrators: Klimpt, Mucha, the Pre-Raphaelites, Norman Rockwell, Grandma Moses, Georgia O'Keefe, Frida Kahlo, Rembrandt, Rita Angus, Salvador Dali. Also books, Stephen Pressfield – The War of Art; Women Who Run with Wolves – Clarissa Pincola Estes; Ayn Rand and Taoist, Toltec, or Buddhist texts. Also, modern media like Pinterest and Flickr – and movies, anything made by Weta Digital; What Dreams May Come – and of course, the stories of the people I photograph each day. ▶



*Birth of Pandora. Model Miriam Peret, make up artist Vanessa Sutton.
Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn*

'My favourite clients are those that are willing to experiment and have some of their own ideas...'

f11: You're not only shooting commissions, there's quite a lot of personal work being done as well?

ML: My personal work is a slightly different story. I get fed an idea from that quantum soup of ideas out in the universe and it sticks. It hums around in my brain until I have to see it through. If it requires costumes, I design them and get them made then I get my awesome team of makeup artists, and occasionally stylists, to get involved. I tend to cast my models by putting a call out on my Facebook page, or it might be a client I photographed who I think would embrace this idea. The photograph is really just the starting block to these images. Much of the work on my more whimsical images tends to happen in post-production using the photograph as the skeleton I work around.

f11: Nice Segway to post, let's talk about that?

ML: I learned my post during an internship I had at Weta Digital's texture department and from Paul Gummer's course at UCOL. Gino Acevedo from Weta has been a fantastic resource to bounce ideas and images off for me as well. All hugely helpful people.

f11: Can you be more specific about your typical process?

ML: Usually I get an idea for the feel of how I want an image to look and then set up the shoot to create it from there but I found it very interesting that my most successful image to date, from an awards stand point, came a bit in reverse. I took the image and loved it's starting point but then had to sit with it until it began to tell it's own story, or suggest one. The one that came to me was that of the native American legend of Spider Woman so I began to think in terms of a universal web. I started actually painting digitally around her as opposed to just manipulating the detail on the image. I used a single image HDR effect to get the detail that I wanted in her hair and mask and then just started playing like I haven't really played before.

Think I will be doing a bit more of that!

Honestly I love post. It is my favourite part of the process. It is the final addition of detail, in the case of my images it is where I get to make the improbable believable, and it is about that level of attention to detail.

I remember begging Paul Gummer to teach post production techniques because I felt like I just had some broken crayons compared to his mint condition 64 pack of Crayolas with the sharpener in back. Thank goodness he did decide to teach established photographers, not just UCOL students. I highly recommend that class to anyone who wants to up their game in that area. Richard Wood has taught me a few tricks as well. We have a friendly competition with each other but we both get so excited about new things that we just can't help sharing them.

f11: How much is too much, is it hard to draw the line?

ML: I know that when I first started playing with Photoshop I got excited and oversaturated everything and post processed it to death. I think that it is important to start just by playing and making mistakes. It takes time to learn a refinement in your work but that comes with experimentation and taking big broad messy strokes in the beginning – before you can start pulling it back down to the detail and the beauty. There are infinite numbers of ways to do it ▶

*Mucha's Chocolate. Model/make up artist Salacious Sugar. Canon EOS 5D MkII with 85mm f1.8 lens.
© Mandi Lynn*



and I don't think there is ever a wrong way. There is only the way that is making you happy right now. Somewhere in there is your own unique voice that you are bringing out into the world. How that manifests may not be to the liking of others, but who cares. It is your play, and it is right if it is coming from your spirit.

f11: Camera equipment, what are your preferences and favourite bits of kit?

ML: I have a Canon EOS 5D MkII and an 85mm f1.8 lens at the moment. Had a beautiful 1.2, but I have since cracked it, and to be honest I am struggling to see the difference between the two now. This is my kit for 99% of my work, only if I am pushed into a corner do I change this.

f11: Wow, that's minimalist! Now to lighting, enlighten us?

ML: I use natural light in about 98% of the images for my personal work, about 90% for my private client work, and about 60% of the time for corporate clients. I tend to prefer a constant light source as opposed to flash but I will use it if required. So the modelling light on my Bowens, or an LED video light, are my lighting work horses when the sun isn't playing ball. I work hard to try to get as much as possible done with available light, but I will augment as required.

f11: Initially, you operated from a charming old building in Petone, Wellington. I know that worked really well for you creatively. Tell us about the following move, then the new location, and tell us how it's working out for you?

ML: I think that when you are photographing you try lots of different things and listen to advice from many people. I remember several experts coming and saying that if you didn't operate from a commercial studio that you really didn't have a business. I wanted to have a 'real' business so I opened on Jackson street. It was great because of the outdoor backdrops all along the street and the beach nearby, but

honestly I had very few 'walk in' clients. It did, however, get us known...'Oh you are that photographer on Jackson Street...'

We shifted from there to a beautiful old Victorian mansion but it ended up being a bit of a landlord disaster and it just wasn't private enough for our boudoir and nude work. So we went on a hunt to find the perfect location in the Wellington region and the fairies must have been on our side because we found it, and bought it as soon as we saw it. It is completely private and has a river and waterfall on it, tall mature trees and secret garden areas. We converted part of the house into a French country cottage style boudoir. It is perfect – and we own it, so instead of rent just going 'poof' it is now going into our mortgage. The best part though, is it's just like a private retreat so people come from Wellington and have a beautiful day in the country. If they are carless they can even catch the train and a bus will drop them right at the top of the driveway. They get pampered and then we go out in the garden and play. I feel like I have finally found our perfect space. ▶

*Client Work, Shannon. Make up artist Renee Tomuri.
Canon EOS 5D MkII with 85mm f1.2 lens.
© Mandi Lynn*



f11: Dream assignment? Who, what, where, when?

ML: Dream assignment is one I am currently giving myself. It is to travel the world meeting with other creatives to create a series of 'Goddess' images. I want to collaborate with incredibly talented local artists and create a goddess representation from their region. Not sure how many years this series will take to create, but I am loving dreaming about it and beginning it. My white and dark goddess series that I did with Kerrie Hughes, Derek Elvy, and Hil Cook planted this seed in my brain. I love the similarity and the differences of the goddess concepts that erupt all over the world. I would love nothing more than to have the financial resources to fund this adventure. It will come I am sure...just waiting on the goddesses to show me the right path to get there.

f11: What's left on Mandi's life wish list?

ML: A whole hell of a lot I hope. I would love to establish gallery representation on a couple of continents so I have even more reason to travel and play on our lovely planet. I just love meeting people and learning all about them, so I suppose I just want to travel more, and see more. ▶

Modern Grace. Models: Venus Starr, Maddie Wolf Wilson, Melissa Spiller. Make up artist Vanessa Sutton. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn



f11: How about your plans for the future, where to from here?

ML: Europe is high on my wish list at the moment. I've lived in Japan, New Zealand, America, and studied a bit in Scotland and England, but other than a quick trip to Belgium when I was young I have managed to miss Europe. This needs fixing.

f11: I know you're a very driven person, what are your business goals?

ML: Absolutely, over the next 3 years my plan is to find a gallery on each continent that features surreal whimsical photography and have my work featured there. I am just slowly looking for the perfect galleries as I build up my 'Myths and Legends', 'Goddess Series', 'Imaginariums', and 'The White and Cream'.

I am also writing a book called 'Fire the B*tch and Hire the Goddess', which is a practical guide for people who have suppressed their inner creative spirit and are willing to go on a journey of discovery in order to release it. I am currently illustrating it with a White and Cream series of images and plan to go on a book tour / print signing world tour when the book is completed next year.

f11: Thanks Mandi, it's been great having you here. ■

TS

www.editorialportraiture.com

www.mywellingtonphotographer.co.nz

'Sue Bryce taught me how to pose women and look at what was blocking me as an artist and businesswoman.'

*Client Work, Aerynia Darkemoone. Make up artist Renee Tomuri. Canon EOS 5D MkII with 85mm f1.2 lens.
© Mandi Lynn*





Richard and Emily Rose. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn



Partridge Peach shoot. Model Ella Bourke, designer Kerrie Hughes, make up artist Rebecca Connor. Canon EOS 50D with 85mm f1.8 lens. © Mandi Lynn



Model Liza Limpecka, designer Kerrie Hughes, make up artist Ellen Jean. Canon EOS 50D with 85mm f1.8 lens. © Mandi Lynn



Dark White Goddess Eva. Model Eva Strangelove, make up artist Hil Cook, hair Derek Elvy, designer Kerrie Hughes. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn



Frida's Sugar. Model Bridget, make up artist Amandine Ribiollet Canon EOS 5D with Canon 85mm f1.8 lens. © Mandi Lynn





Weaver of Worlds. Model Emma Thompson, make up artist Renee Tomuri, jewellery designer Claire Prebble. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn



Birth of Belief. Model Anita Hutchins, make up artist Renee Tomuri. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn

◀◀ *Previous double page spread: Sleeping Beauty White Goddess Series. Designer Kerrie Hughes, make up artist Hil Cook. Canon EOS 5D with 85mm f1.8 lens. © Mandi Lynn*

'Honestly I love post. It is my favourite part of the process.'



▲ *White and Cream Series. Models Sienna, Hannah and Eva Grant, make up artist Renee Tomuri, designer Aihua Wei, dressmaker Clare Smith, jewellery Claire Prebble. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn*

◀ *Ruler of Thirds. Model Aerynia Darkemoone, make up artist Nicole Heydenrijk. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn*



Keeper of the Gate. Model Kowhai, make up artist Hil Cook. Canon EOS 5D MkII with 85mm f1.2 lens. © Mandi Lynn

2013 APPA

2013 Canon AIPP Australian Professional Photography Awards

The Australian photographic industry's most anticipated accolade has been awarded to Western Australian photographer Tony Hewitt by the Australian Institute of Professional Photography (AIPP).

Tony walked away with \$20,000 in Canon prizes and the prestigious title of 2013 Canon AIPP Australian Professional Photographer of the Year for his stunning images – in addition to winning the 2013 AIPP Australian Landscape Photographer of the Year award.

'The interest in the Canon AIPP APPAs continues to grow each year,' says AIPP Executive Officer, Peter Myers. 'This year we had a record number of first time entrants to the awards, with over 3100 entries in total.'

Conducted by some of Australia's most recognised photographers, judging for the awards took place over three days at the industry's annual Digital Show. Each of the thousands of images entered is critiqued in detail by the esteemed judging panel.

'As the photographic landscape changes, we need to modify the categories to accommodate

the volumes of work we are seeing in other areas,' says Canon AIPP APPA Chairman and Judge, David Paterson.

In their 37th year, the Canon AIPP APPAs attract a prize pool of more than \$40,000 in cash and prizes including the grand prize – \$20,000 worth of Canon EOS professional digital camera equipment.

'The Canon AIPP APPAs are the most sought-after accolade in Australian professional photography and the standard rises each year due to the fierce competition,' says Taz Nakamasu, Managing Director, Canon Australia. 'As the No.1 camera brand in Australia, Canon is proud to support the development of professional photographers and bring their work to broader attention as a source of inspiration and enjoyment for all.'

The Canon AIPP APPAs are a celebration of photographic excellence and represent the pinnacle of Australian professional photography – also some of the best in the world.

See more at www.appa.aippblog.com ■



2013 Canon AIPP Australian Professional Photographer of the Year, and 2013 Canon AIPP Australian Professional Landscape Photographer of the Year, TONY HEWITT. © Tony Hewitt
www.tonyhewitt.com



2013 Canon AIPP Australian Professional Photographer of the Year, and 2013 Canon AIPP Australian Professional Landscape Photographer of the Year, TONY HEWITT. © Tony Hewitt
www.tonyhewitt.com

► 2013 Canon AIPP category finalist for Landscape Photographer of the Year, JACKIE RANKEN. © Jackie Ranken
www.jackieranken.co.nz



▲ 2013 Canon AIPP category finalist for Landscape Photographer of the Year, ELIZABETH BULL. © Elizabeth Bull
www.lizzyc.com.au

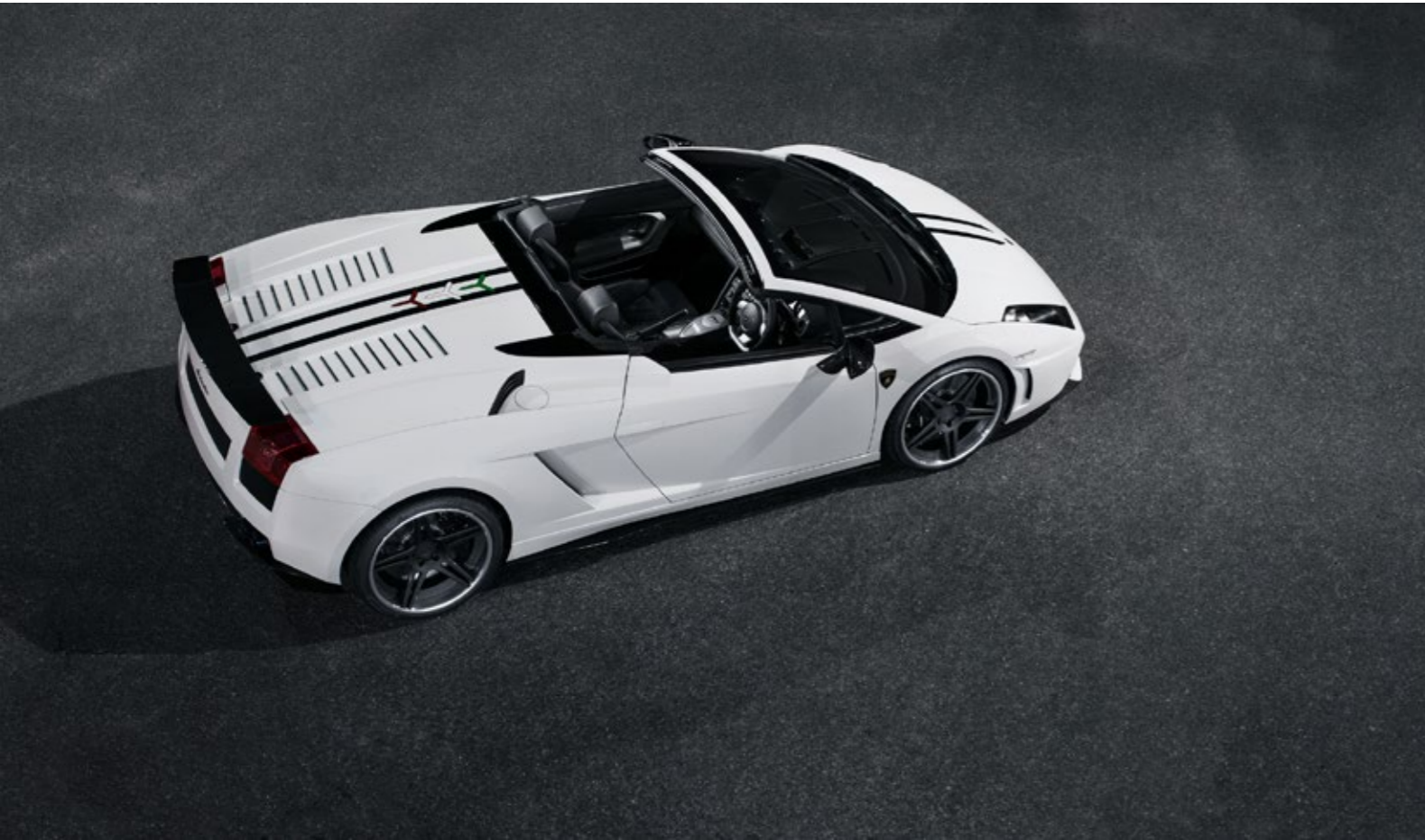




2013 Canon AIPP joint Highest Scoring Image in the Print Landscape category, GINETTE SNOW. © Ginette Snow
www.ginettesnow.com

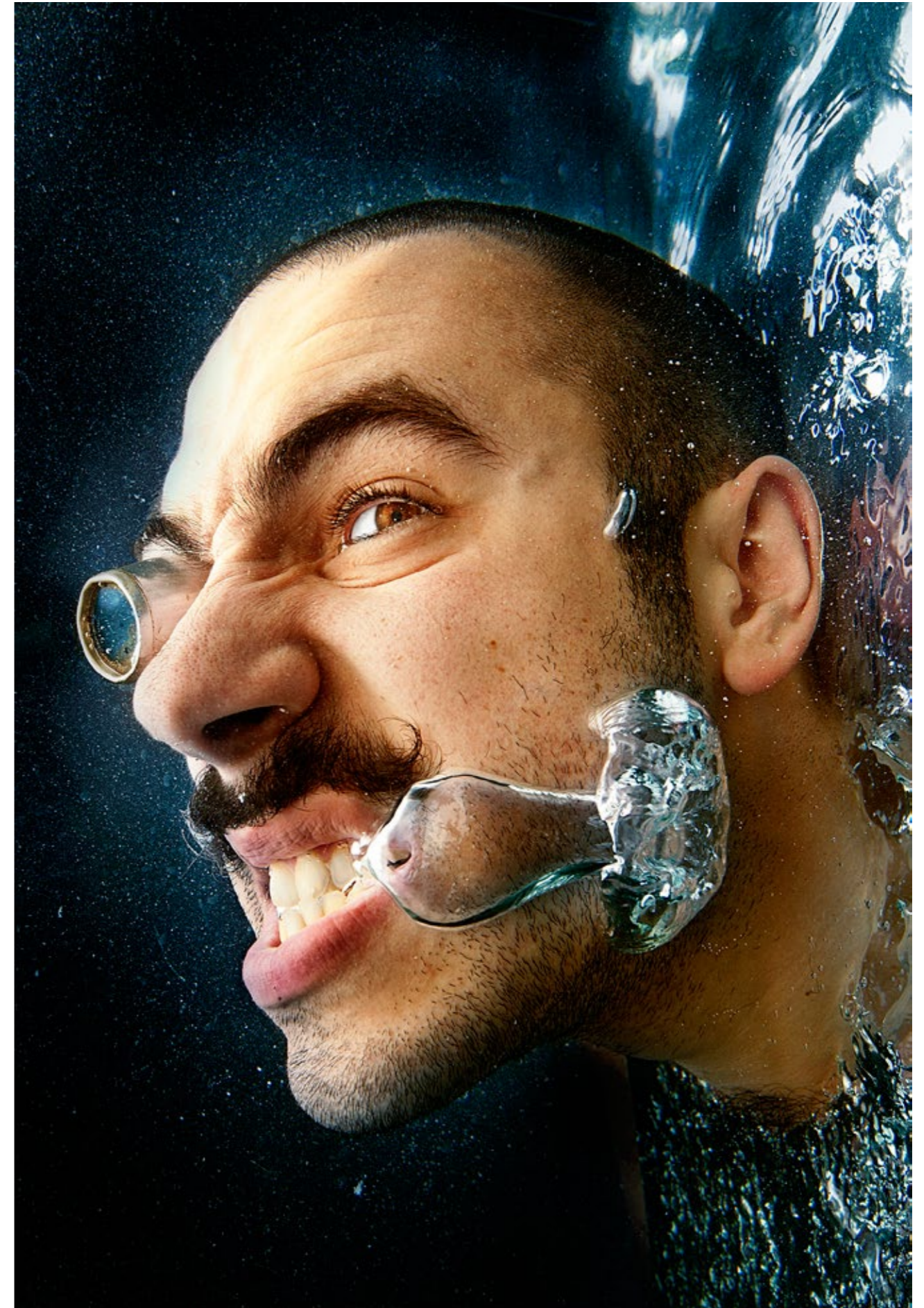


2013 Canon AIPP Australian Advertising Photographer of the Year, EASTON CHANG. © Easton Chang
www.eastonchang.com



2013 Canon AIPP category finalist for Advertising Photographer of the Year, MITCH HEMMING. © Mitch Hemming
www.mhemming.com

► 2013 Canon AIPP category finalist for Advertising Photographer of the Year, IAN TJHAN. © Ian Tjhan
www.digitalactive.com.au

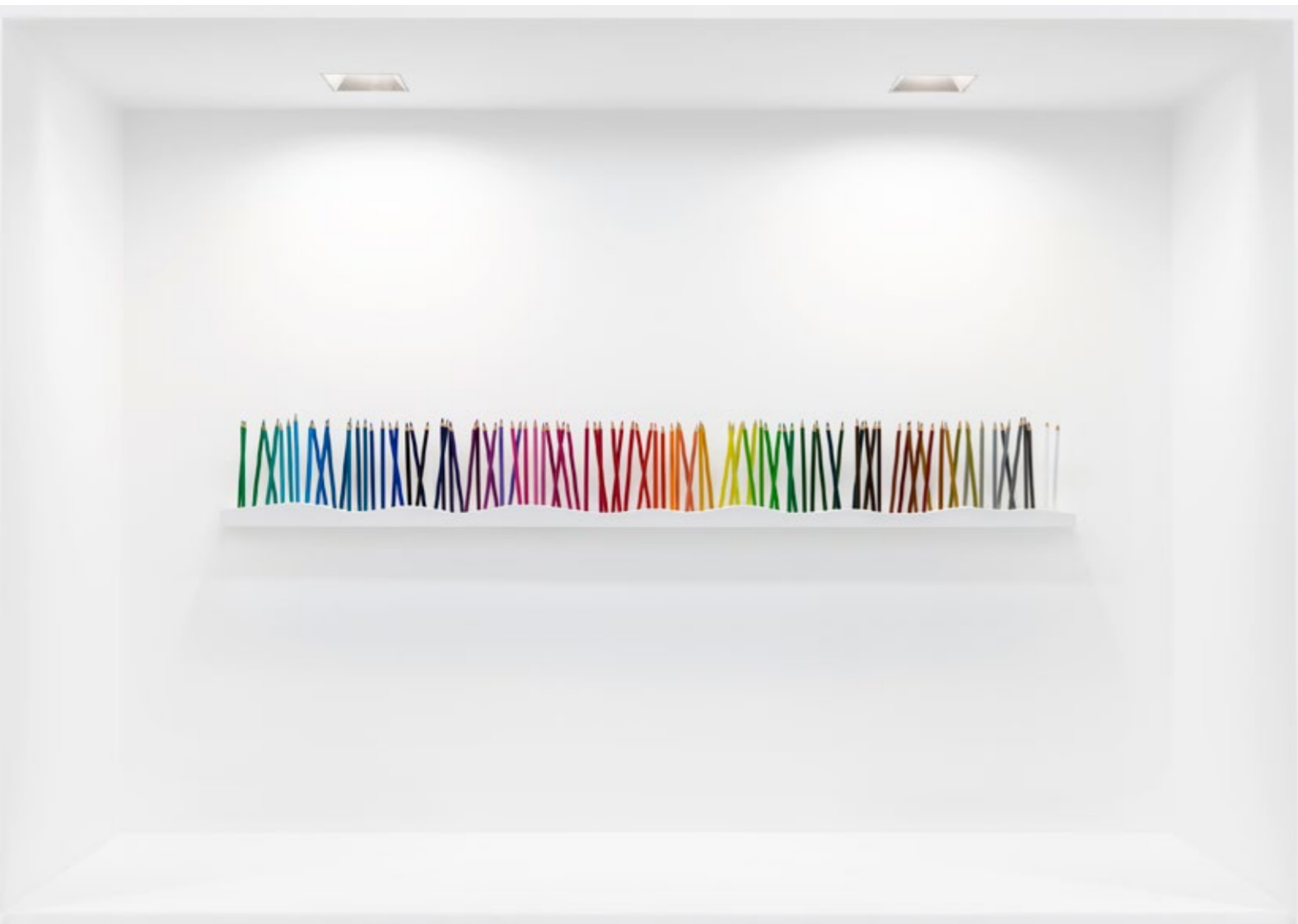




2013 Canon AIPP Highest Scoring Image in the Digital Advertising category, LIAM WEST. © Liam West
www.lightlysalted.com.au



2013 Canon AIPP Australian Commercial Photographer of the Year, WILLIAM LONG. © William Long
www.longshots.com.au



2013 Canon AIPP category finalist for Commercial Photographer of the Year, and Highest Scoring Image in the Digital Commercial category, KEVIN CHAMBERLAIN. © Kevin Chamberlain www.kevinchamberlain.com.au



2013 Canon AIPP Australian Fashion Photographer of the Year, PETER COULSON. © Peter Coulson www.koukei.com.au



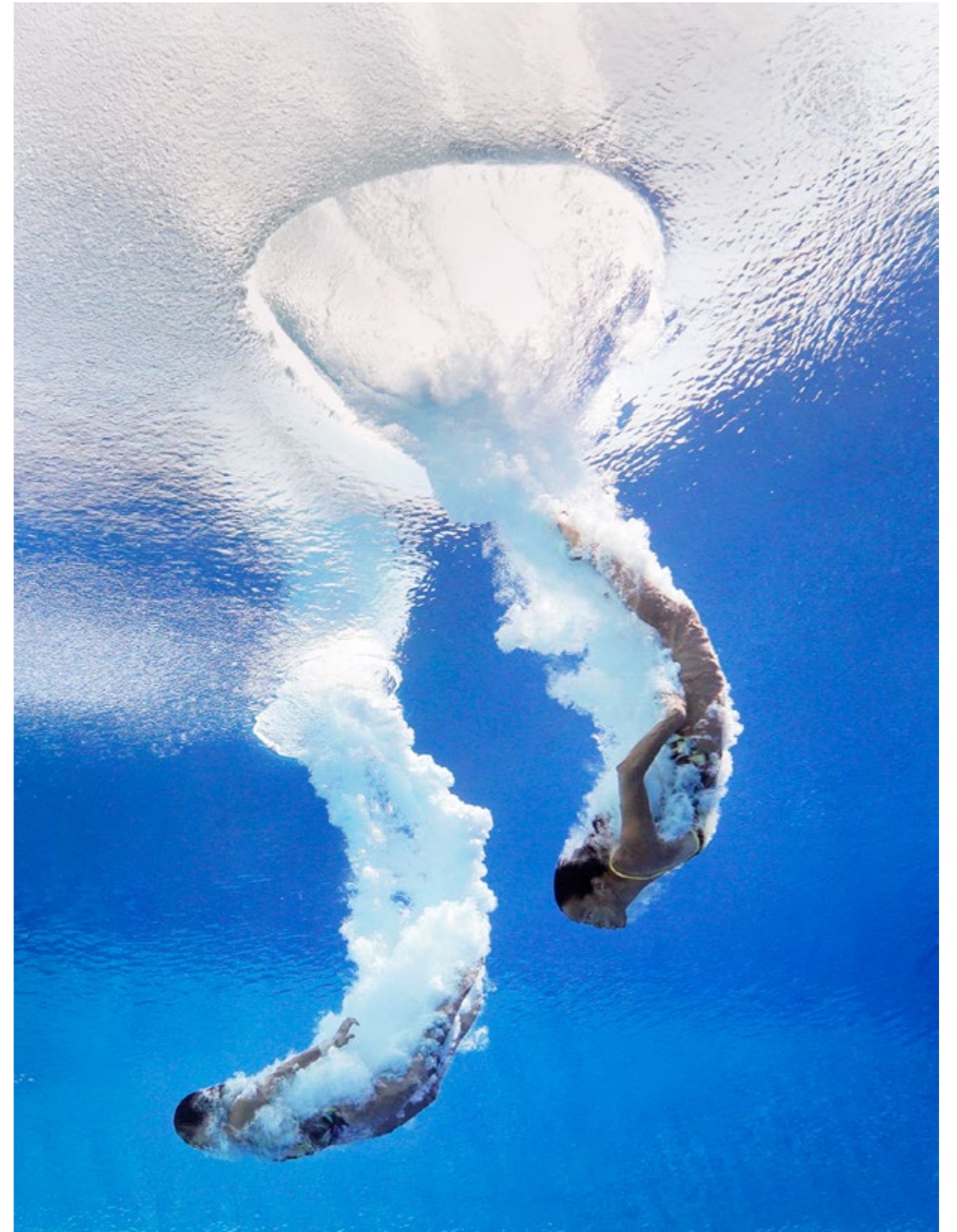
2013 Canon AIPP Australian Fashion Photographer of the Year, and Highest Scoring Image in the Digital Fashion category, PETER COULSON © Peter Coulson.
www.koukei.com.au



2013 Canon AIPP category finalist for Fashion Photographer of the Year, STEFANIE KING © Stefanie King
www.stefking.com.au



2013 Canon AIPP Australian Sport Photographer of the Year, and Highest Scoring Image in the Digital Sport category, QUINN ROONEY. © Quinn Rooney
www.gettyimages.com



2013 Canon AIPP category finalist for Sport Photographer of the Year, ADAM PRETTY. © Adam Pretty
www.gettyimages.com



2013 Canon AIPP category finalist for Sport Photographer of the Year, CHRIS HYDE. © Chris Hyde
hyde30@gmail.com



2013 Canon AIPP Australian Documentary Photographer of the Year, VICTORIA BEREKMERI. © Victoria Berekmeri
www.adelaidebirthphotographer.com.au



2013 Canon AIPP Australian Illustrative Photographer of the Year, KAYE DAVIS. © Kaye Davis
www.kayedavisphoto.co.nz



2013 Canon AIPP category finalist for Illustrative Photographer of the Year, CHARMAINE HEYER. © Charmaine Heyer
www.highlights.com.au



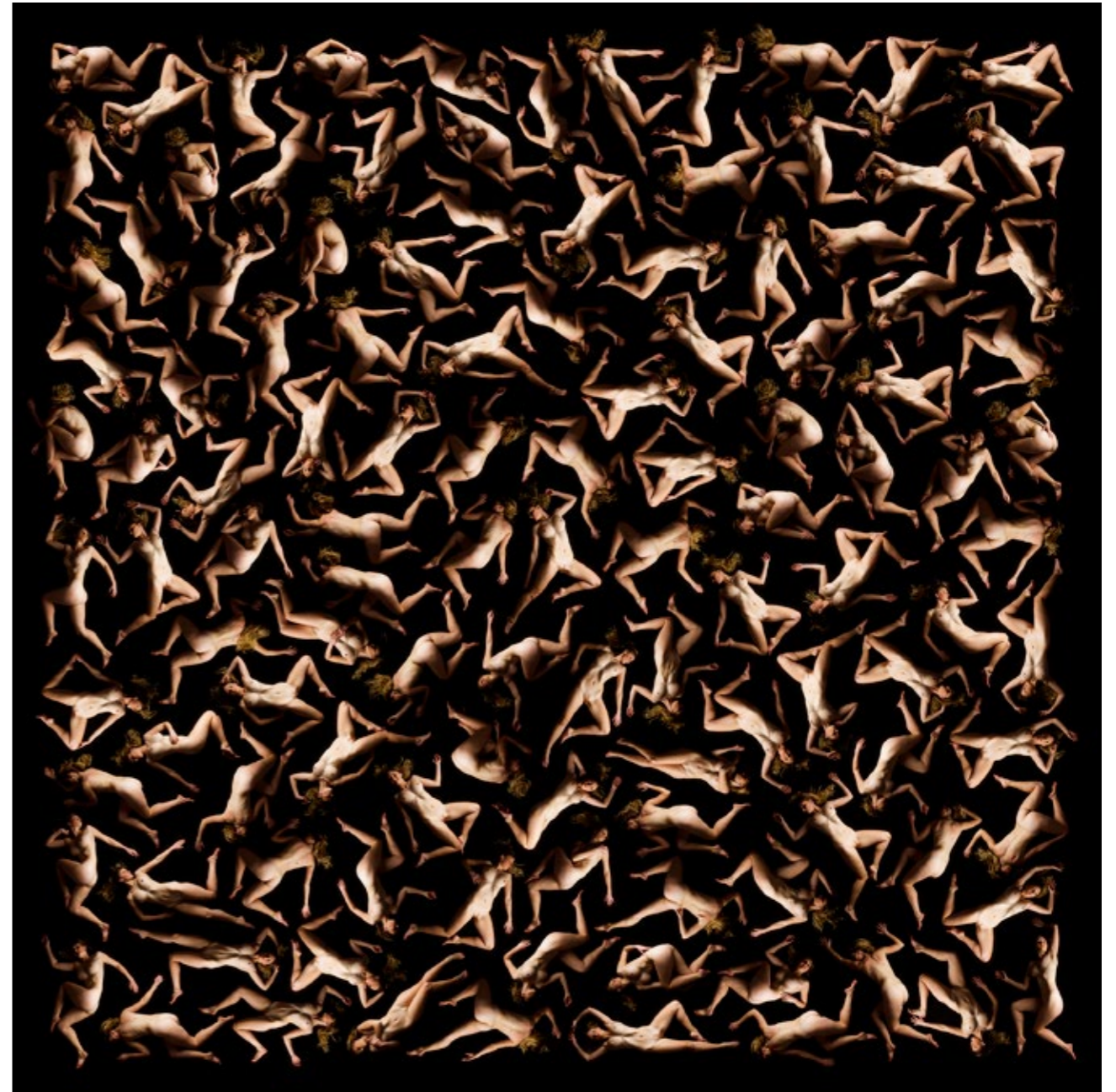
2013 Canon AIPP category finalist for Illustrative Photographer of the Year, HILARY HANN. © Hilary Hann
www.atkinsphotography.com.au



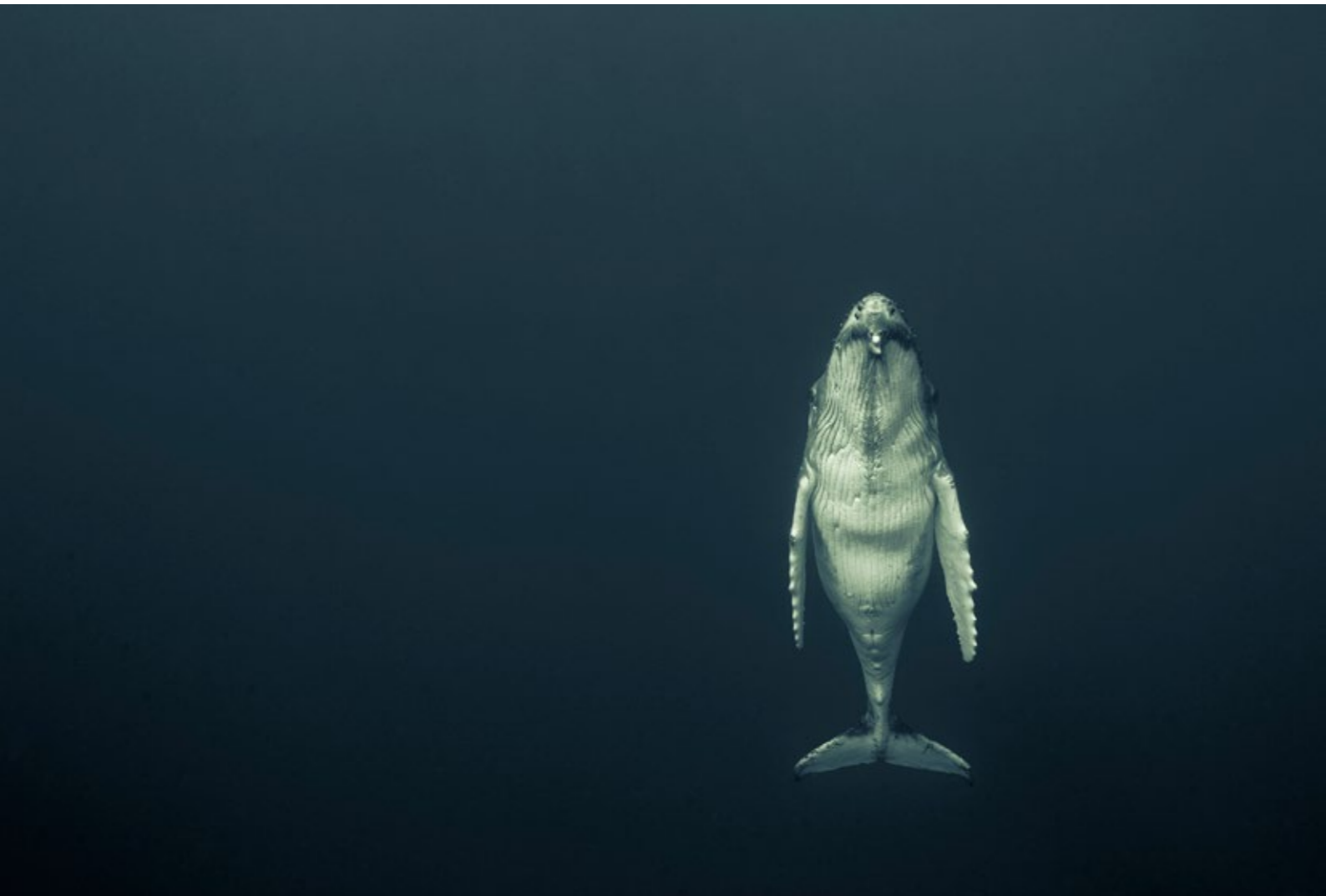
2013 Canon AIPP Australian Portrait Photographer of the Year, MANDARINE MONTGOMERY. © Mandarine Montgomery
www.mandarinemontgomery.com



2013 Canon AIPP category finalist for Portrait Photographer of the Year, DAMIEN BOWERMAN. © Damien Bowerman
www.damienbowermanphotography.com



2013 Canon AIPP category finalist for Portrait Photographer of the Year, DAN CRIPPS. © Dan Cripps
www.dancripps.com



2013 Canon AIPP Australian Science, Environment & Nature Photographer of the Year, and Highest Scoring Image in that category, DARREN JEW. © Darren Jew
www.darrenjew.com



2013 Canon AIPP category finalist for Australian Science, Environment
& Nature Photographer of the Year, DAVID STOWE. © David Stowe
www.davidstowe.com.au



2013 Canon AIPP category finalist for Australian Science, Environment & Nature Photographer of the Year, PAMELA MARTIN. © Pamela Martin
www.pamela-martin-photography.com



2013 Canon AIPP Australian Travel Photographer of the Year, MIKE LANGFORD. © Mike Langford
www.mikelangford.co.nz

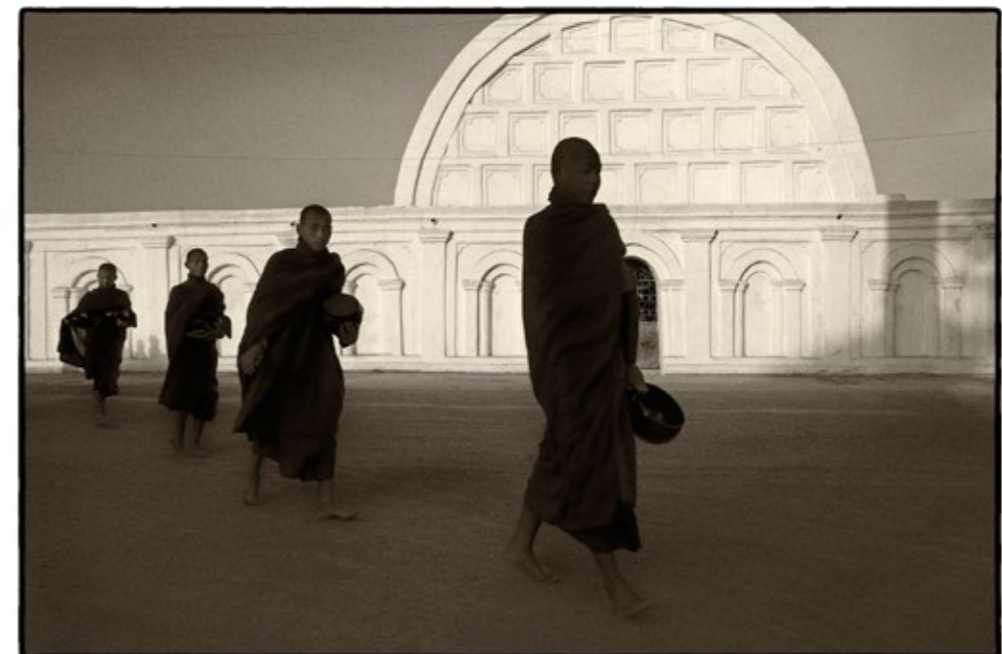


Both images: 2013 Canon AIPP category finalist for Travel Photographer of the Year, NICK MELIDONIS. © Nick Melidonis
www.nickmelidonis.com



2013 Canon AIPP category finalist for Travel Photographer of the Year, PETA HORSTEN. © Peta Horsten
www.petahorstenphotography.com.au

2013 Canon AIPP Australian Travel Photographer of the Year, and Highest Scoring Image in the Print Travel category, MIKE LANGFORD. © Mike Langford
www.mikelangford.co.nz





2013 Canon AIPP Australian Creative Photographer of the Year, PETER ROSSI. Peter also had the Highest Scoring Image in the Print Illustrative, and Print Portrait, categories of the awards with other images. © Peter Rossi
www.highlights.com.au



2013 Canon AIPP category finalist for Creative Photographer of the Year, TANYA LOVE. Tanya also had the Highest Scoring Image in the Print Family category of the awards with another image. © Tanya Love
www.tanyalove.com.au



Both images on this page: 2013 Canon AIPP category finalist for Creative Photographer of the Year, TINA URIE. © Tina Urie www.tkphotography.com.au

© Tina Urie



2013 Canon AIPP Australian Wedding Photographer of the Year, KY LUU. © Ky Luu www.bcaptured.com.au



*2013 Canon AIPP category finalist for Wedding Photographer of the Year, TODD MCGAW. © Todd McGaw
www.toddhuntermcgaw.com.au*

*◀ 2013 Canon AIPP category finalist for Wedding Photographer of the Year, TOM HALL. © Tom Hall
www.tomhallphotography.com.au*



Highest Scoring Image in the Print Wedding category, NICK GHIONIS. © Nick Ghionis
www.xsight.com.au

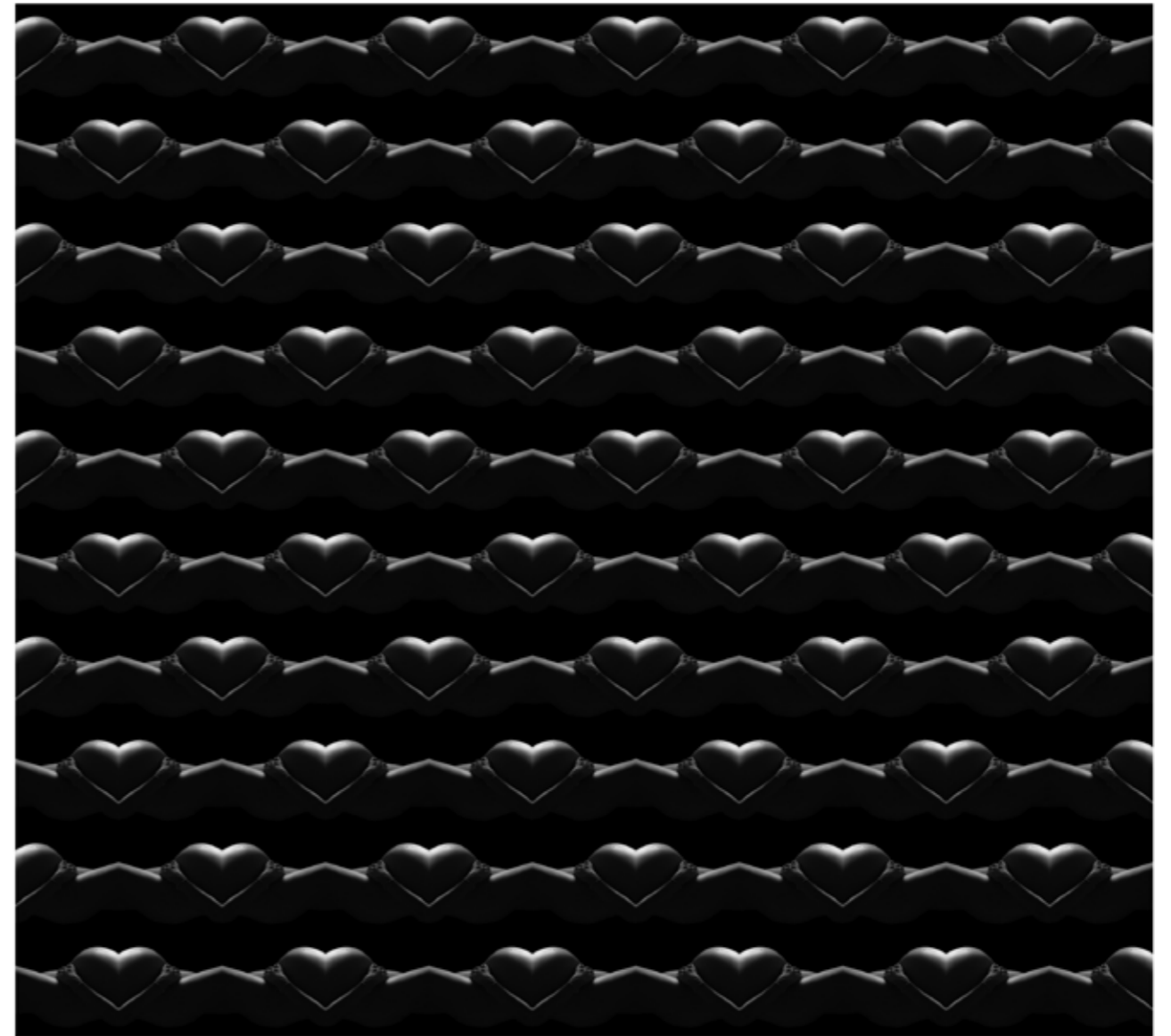
2013 Canon AIPP Australian Family Photographer of the Year, ROBYN GEERING. © Robyn Geering
www.robyngeeringphotography.com



2013 Canon AIPP Australian Family Photographer of the Year, ROBYN GEERING. © Robyn Geering
www.robyngeeringphotography.com



2013 Canon AIPP category finalist for Family Photographer of the Year, NAOMI BUBNER. © Naomi Bubner
www.reminiscephotography.com.au



2013 Canon AIPP category finalist for Family Photographer of the Year, SHANNA JONES. © Shanna Jones
www.joliejones.com.au



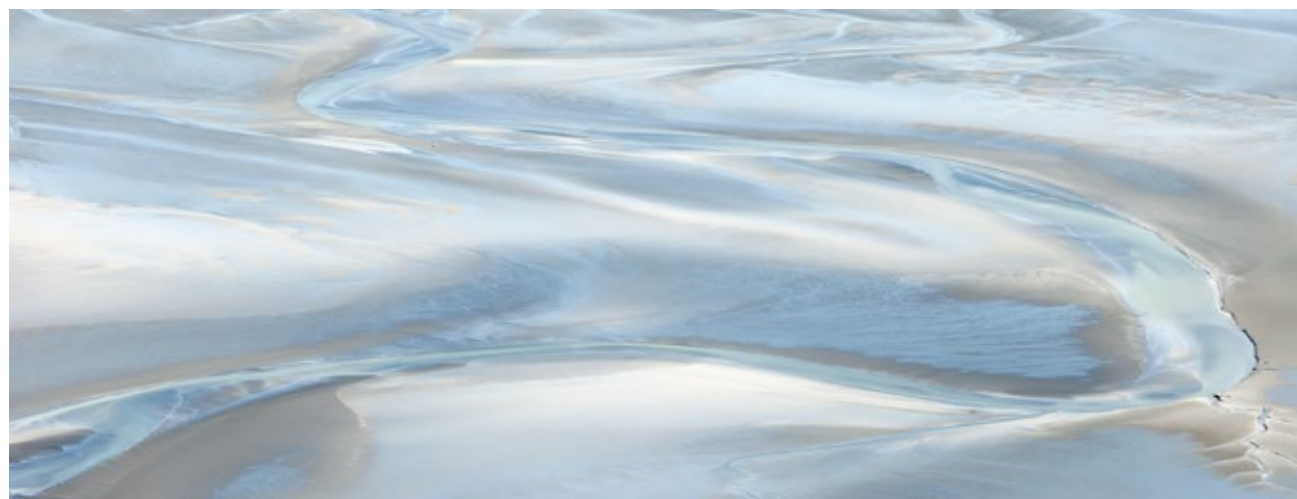
2013 Canon AIPP International Photographer of the Year,
EDWIN TAN, Kuala Lumpur, Malaysia. © Edwin Tan
www.edwintcg.com



2013 Canon AIPP Emerging Photographer of the Year,
KIMBERLEY MUNRO. © Kimberley Munro
berlemu@hotmail.com



2013 Canon AIPP category finalist for Emerging Photographer of the Year, CAROLYN KIMBER. © Carolyn Kimber
www.kimber.net.au



2013 Canon AIPP category finalist for Emerging Photographer of the Year, GINETTE SNOW. © Ginette Snow
www.ginettesnow.com



2013 Canon AIPP Student Photographer of the Year, EMMA MCEVOY. © Emma McEvoy
www.emmamcevoy.com



2013 Canon AIPP category finalist for Student Photographer of the Year, KYLE RICHARDSON. © Kyle Richardson
skeet_01@hotmail.com

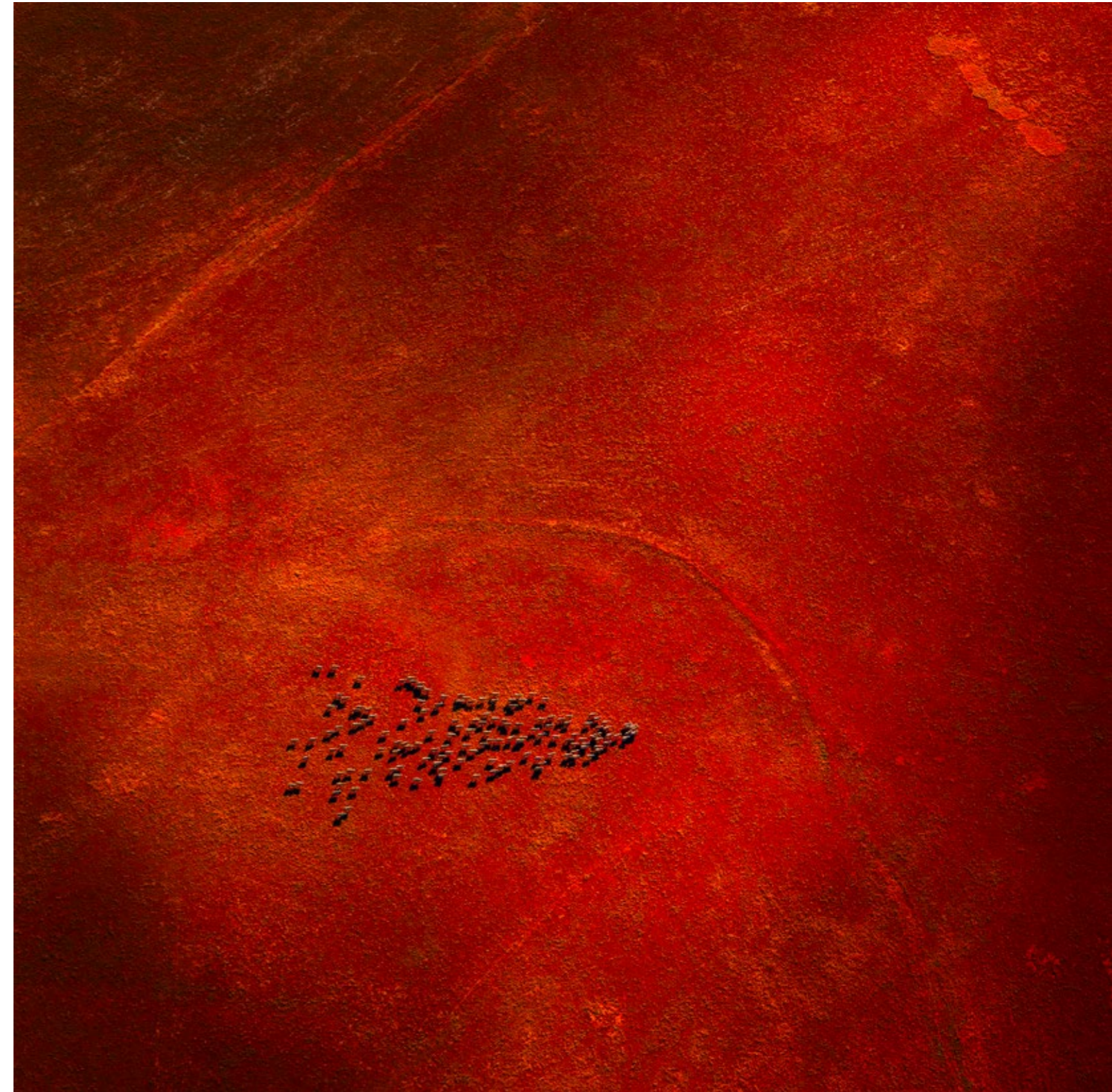
2013 Canon AIPP category finalist for Student Photographer of the Year, AARAYAH LOYND. © Aarayah Loynd
aarayah@aapt.net



2013 Canon AIPP Australian Album of the Year, NADINE SAACKS. © Nadine Saacks
www.nadinesaacks.com



2013 Canon AIPP Australian Photography Book Award, TIM GRIFFITH. © Tim Griffith
www.timgriffith.com



2013 Canon AIPP APPA Awards, Gold award winning image from the Print Landscape category. CHRISTIAN FLETCHER. Christian was also a finalist in the Book category of these awards. © Christian Fletcher
www.christianfletcher.com.au



2013 Canon AIPP APPA Awards, Gold award winning image from the Print Landscape category, JOHN COXON. © John Coxon



2013 Canon AIPP APPA Awards, Silver award winning image from the Print Portrait category, GARRY SARRE. © Garry Sarre
www.sarre.com.au



2013 Canon AIPP APPA Awards, Silver award winning image from the Print Travel category, JULIE DELISSER. © Julie Delisser
www.delisserphoto.com.au



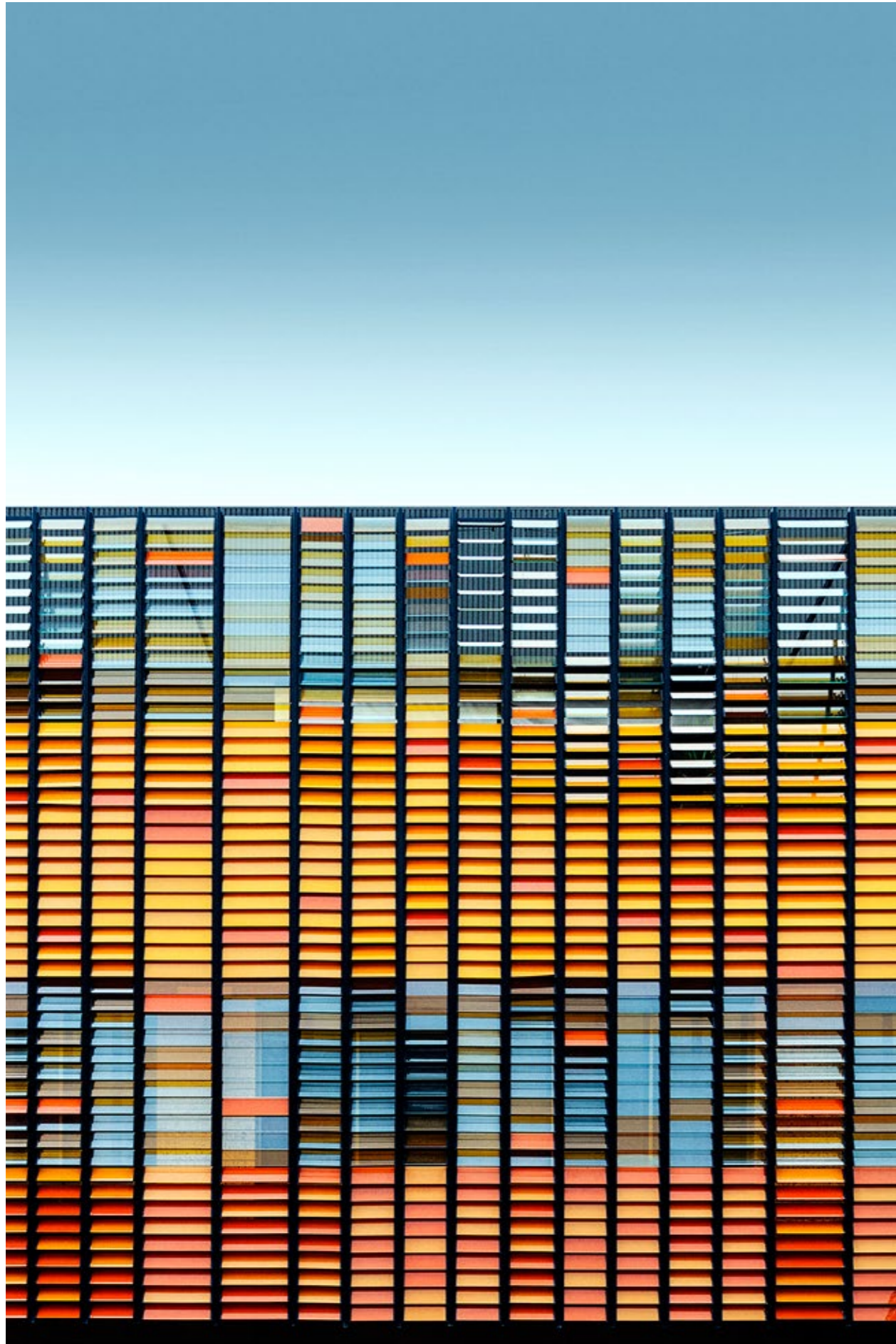
► 2013 Canon AIPP APPA Awards, Silver award winning image from the Print Landscape category, NICK PARKINSON. © Nick Parkinson



2013 Canon AIPP APPA Awards, Silver award winning image from the Print Landscape category, SHELDON PETTIT. © Sheldon Pettit



2013 Canon AIPP APPA Awards, Silver award winning image from the Print Landscape category, LISA SAAD. © Lisa Saad
www.lisasaadphotography.com.au



2013 Canon AIPP APPA Awards, Silver award winning image from the Print Landscape category, GUY HAVELL. © Guy Havell www.guyhavell.com

◀ 2013 Canon AIPP APPA Awards, Silver award winning image from the Print Illustrative category, LEIGH GARIPIDIS. © Leigh Garipidis



2013 Canon AIPP APPA Awards, Silver award winning image from the Print Travel category, JUDI LIOSATOS. © Judi Liosatos www.judigraphics.com

Winners for the 2013 Canon AIPP Australian Professional Photography Awards are:

2013 CANON AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHER OF THE YEAR

Tony Hewitt – Bateman, WA

2013 AIPP AUSTRALIAN ADVERTISING PHOTOGRAPHER OF THE YEAR

Easton Chang – Warners Bay, NSW

2013 AIPP AUSTRALIAN FASHION PHOTOGRAPHER OF THE YEAR

Peter Coulson – Kilsyth South, VIC

2013 AIPP AUSTRALIAN COMMERCIAL PHOTOGRAPHER OF THE YEAR

William Long – Fortitude Valley, QLD

2013 AIPP AUSTRALIAN SPORT PHOTOGRAPHER OF THE YEAR

Quinn Rooney – McMahons Point, NSW

2013 AIPP AUSTRALIAN TRAVEL PHOTOGRAPHER OF THE YEAR

Mike Langford – Queenstown, NZ

2013 AIPP AUSTRALIAN LANDSCAPE PHOTOGRAPHER OF THE YEAR

Tony Hewitt – Bateman, WA

2013 AIPP AUSTRALIAN SCIENCE ENVIRONMENT & NATURE PHOTOGRAPHER OF THE YEAR

Darren Jew – Brighton, QLD

2013 AIPP AUSTRALIAN DOCUMENTARY PHOTOGRAPHER OF THE YEAR

Victoria Berekmeri – Grange, SA

2013 AIPP AUSTRALIAN ILLUSTRATIVE PHOTOGRAPHER OF THE YEAR

Kaye Davis – Palmerston North, NZ

2013 AIPP AUSTRALIAN PORTRAIT PHOTOGRAPHER OF THE YEAR

Mandarine Montgomery – South Yarra, VIC

2013 AIPP AUSTRALIAN FAMILY PHOTOGRAPHER OF THE YEAR

Robyn Geering – Deakin, ACT

2013 AIPP AUSTRALIAN WEDDING PHOTOGRAPHER OF THE YEAR

Ky Luu – Adelaide, SA

2013 AIPP AUSTRALIAN CREATIVE PHOTOGRAPHER OF THE YEAR

Peter Rossi – Cairns, QLD

2013 AIPP STUDENT PHOTOGRAPHER OF THE YEAR

Emma McEvoy – Carlton, VIC

2013 AIPP EMERGING PHOTOGRAPHER OF THE YEAR

Kimberly Munro – Knoxfield, VIC

2013 AIPP INTERNATIONAL PHOTOGRAPHER OF THE YEAR

Edwin Tan – Kuala Lumpur, Malaysia

2013 AIPP TERTIARY PHOTOGRAPHY INSTITUTION OF THE YEAR

Photography Studies College – Melbourne, VIC

2013 HIGHEST SCORING IMAGE AWARD

Peter Rossi – Cairns, QLD

2013 AIPP AUSTRALIAN ALBUM OF THE YEAR AWARD

Nadine Saacks – Rose Bay, NSW

2013 AIPP AUSTRALIAN PHOTOGRAPHY BOOK AWARD

Tim Griffith – Castlemaine, VIC

Jeremy SENIOR

Time exposure

Jeremy Senior is passionate about his photography, and serious about where he wants to take his chosen artform. It's not yet his full time focus, at present he's holding down a day job to support his young family, while at the same time investing time, effort and enthusiasm on the dream of self sufficiency within a creative field. Having had the opportunity to speak with him on several occasions, it's clear to me that he's absolutely committed to the task at hand.

After completing a Diploma in Graphic Design (UCOL), Jeremy studied photography gaining a Bachelor of Media Arts from Wintec (Hamilton, NZ) in 2004. Photography took a back seat after finishing his degree, but over the past two years he has taken time to rediscover his passion for photography as a fine art and worked at producing refined and resolved bodies of work. In 2012 he was recognised in the New Images Photography awards with a Silver Medal and then in the International Photography Awards (IPA) with an Honourable Mention in the Architecture section. Earlier this year he gained third prize in the fine art landscape section of the prestigious Prix de la Photographie Paris (PX3) awards. Last month he received four Honourable Mentions in the 2013 International Photography Awards. Based in Auckland, he's

hoping to exhibit his work next year and excited as to what may lie ahead.

We asked Jeremy to describe his work in an artist statement:

'My work has stemmed from an interest in monochrome landscape photography, spatial relationships and minimalism. I am fascinated by the magnitude of space, scale, perspective and the way light falls on the landscape. Using the camera as a tool, the medium of photography assists in the exploration of landscapes formed by nature and intertwined with human traces. Objects and places that are not noticeable, even overlooked, unveil their beauty through the fluid and soft use of light.

My work is minimalistic: simple, uncomplicated and void of clutter. This evokes a sense of serenity, spaciousness and clarity. Compositions are carefully balanced through framing. Long exposures strip away distractions through the symphony of movement and time. The viewer's attention is directed to the still elements, dominant within this unending motion. Finished photographs are the result of meticulous attention to detail, combining research into locations with the sensitive technique of long exposure photography. Every step of the ▶



Watch Tower, Bethells Beach on a rugged west coast morning. At one stage the rain was falling sideways and I got very wet, 2013. Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior

process is controlled and calculated. As the shutter is held open for a period of time, the scene in front of the lens continuously replaces itself upon the digital sensor. The final image is a synthesis of past moments merged into one frame. The layers of motion otherwise indistinguishable to the eye become apparent.'

With this as background, we posed a few more questions in search of a slightly more detailed reveal about the man and his work.

f11: Hi Jeremy, welcome to *f11*.

JS: Thanks for the invitation. I'm excited to share my work with *f11*.

f11: Can we start by asking about your approach to photography?

JS: For me, photography is a way of exploring the world and recording my experience. I am passionate about the art of photography and I love the process of long exposure photography. My patience is truly tested, but the excitement never fades when I see the image appear on screen and I know that I have captured what I visualised for that place.

f11: Where did this all start, what was the catalyst?

JS: My parents gave me a camera as a gift when I was at high school that I started to play around with. As a teenager, I loved being able to explore the process of creating a photograph. I was intrigued about the technical aspect of being able to control and manipulate every step of the process and I would get completely absorbed in the challenge of fine tuning every stage resulting in the final image.

f11: As you experimented, did landscape photography quickly become your chosen subject?

JS: Growing up on a farm in rural New Zealand I always had a connection with the outdoors so exploring the landscape with my camera was a natural step. While studying photography at a

tertiary level, I played around with long exposures and revisited this technique whilst living in the UK. I really liked the results and further research into how to take better long exposure photos and equipment needed revealed a much more in depth and technical level of expertise was required. After returning to NZ I began to try these new ideas and so began a new direction for my work.

f11: Tell us about your influences, which photographers have impacted on your work and your style?

JS: In 2007 I read an article on Canadian photographer David Burdeny and when I saw his work it sparked a real interest in black and white long exposure photography. I also love the work of fellow Canadian Michael Levin, who has very similar work. Michael Kenna is another photographer who inspires me. His black and white images from locations all around the world are amazing. I also find inspiration from reading photography magazines and looking at work I discover online.

f11: Describe a typical shoot for us?

JS: Generally I will spend a couple of hours photographing at a location before I get an image I am happy with. I set up my tripod and then take a few test shots from different angles before taking long exposures of a composition. I use a B+W 110 ND filter for most of my shots. I love to photograph in the early morning or late afternoon when the light is low, even and soft. If I do photograph during the day it will be when the sky is overcast or just before a storm when the sky is dark and moody. Sometimes I will re-visit a place if I'm not satisfied with the light or composition.

f11: What's your post production workflow, and approach to this?

JS: Post-production usually involves 4 to 5 hours working in Lightroom and Photoshop. When I was first introduced to photography, ▶



Landed, Maraetai, 2013. Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior

everything was done using film and darkrooms. The experience of hand developing film, and printing and processing photographs in the darkroom has given me great insight and patience when it comes to shaping the look I want to achieve digitally. For me, the traditional techniques of dodging and burning translate fully within the digital darkroom. I use the same approach I would when in the darkroom: darkening and lightening certain areas of the image, using layer masks, to emphasise what I want to reveal or not reveal.

f11: The images we're showing here are all taken on Canon equipment, have you always used this? If not, what's been your progression to what you're using today?

JS: My second camera I ever had was a Canon. I think for me it was a case of getting used to a system and sticking to it. I'm pretty familiar with Canon and happy with how they function. I always loved using film cameras and when I was at tech my favourite was a 5x4 field camera. I loved the manual process of using this camera and the detail in a 5x4 negative is amazing. Unfortunately large format film nowadays is expensive and hard to come by. One day I would love to use a medium format digital camera for that extra bit of detail, but until then I'm content with my 5D MkII!

f11: You seem very disciplined in your lens selection, with two zoom optics used for all of the imagery on display here. Is that indicative of a conscious decision on your part to refine, or would a different selection of images on our part have revealed a variety of other lenses in use?

JS: Most of my images are shot using the 70-200 and 24-70 lenses. Practically I find them useful because I can take a number of shots within the zoom range so I can experiment with cropping later on in Photoshop. A lot of my images are cropped to a square format and sometimes, for example, an image will look ▶



Old Burke Wharf, Thames, 2013. Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior

'As the shutter is held open for a period of time, the scene in front of the lens continuously replaces itself upon the digital sensor.'

better in this format at 50mm rather than 70mm. I find it easier to keep the zoom lens on rather than always swapping to different prime lenses, especially when rain is about to fall at any moment!

f11: You're selling a range of limited edition prints on your website, do you also have representational relationships with any galleries?

JS: Currently I'm not represented by any galleries, but it's something I'm working on. I have had some interest with galleries wanting to show my work, so hopefully this will lead to something more. Persistence is the key and trying different ways to get their attention.

f11: Do you make all of these prints personally, and if so what do you use to produce them?

JS: I don't make these prints myself. I'm not at the stage where it's affordable to own a large format printer, but it's definitely on the dream list to be able to make prints myself one day. I use quality labs to get my prints done. I process all my images on a colour corrected screen and I find that if I use the right printer and paper profiles to soft proof my image on screen I get good results with the finished print. Recently I discovered a company online called WhiteWall. Their quality is amazing and they have a great range of fine art papers to choose from.

f11: Do you belong to any professional associations?

JS: No, to be honest I've never got around to exploring different organisations. I think it's something to look at because I'm at the stage where I'm starting to build a good body of work and having other professional input into things such as editing would be invaluable.

f11: Is photography a solitary pursuit for you, or something you engage in with others alongside?

JS: I'm a person that quite likes working by myself and I enjoy spending hours out on

location where it's just me and the landscape. Aside from this I have a lot of family and friends who believe in me and are always there to bounce ideas off. My wife in particular is my biggest fan and keeps me focused in the right direction. I tend to get carried away with trying to create my next masterpiece and not always looking at the bigger picture of building towards doing this full time.

f11: What's been the best thing to happen to photography in the last two years?

JS: The big push and development of HD video capture in SLR cameras. I love the idea of using both still and video in an exhibition context. The possibilities are endless with what you can produce on your own computer and it's something I would like to explore more in my own work.

f11: What would you most like to do to advance your photography, and what would be a significant step creatively or practically?

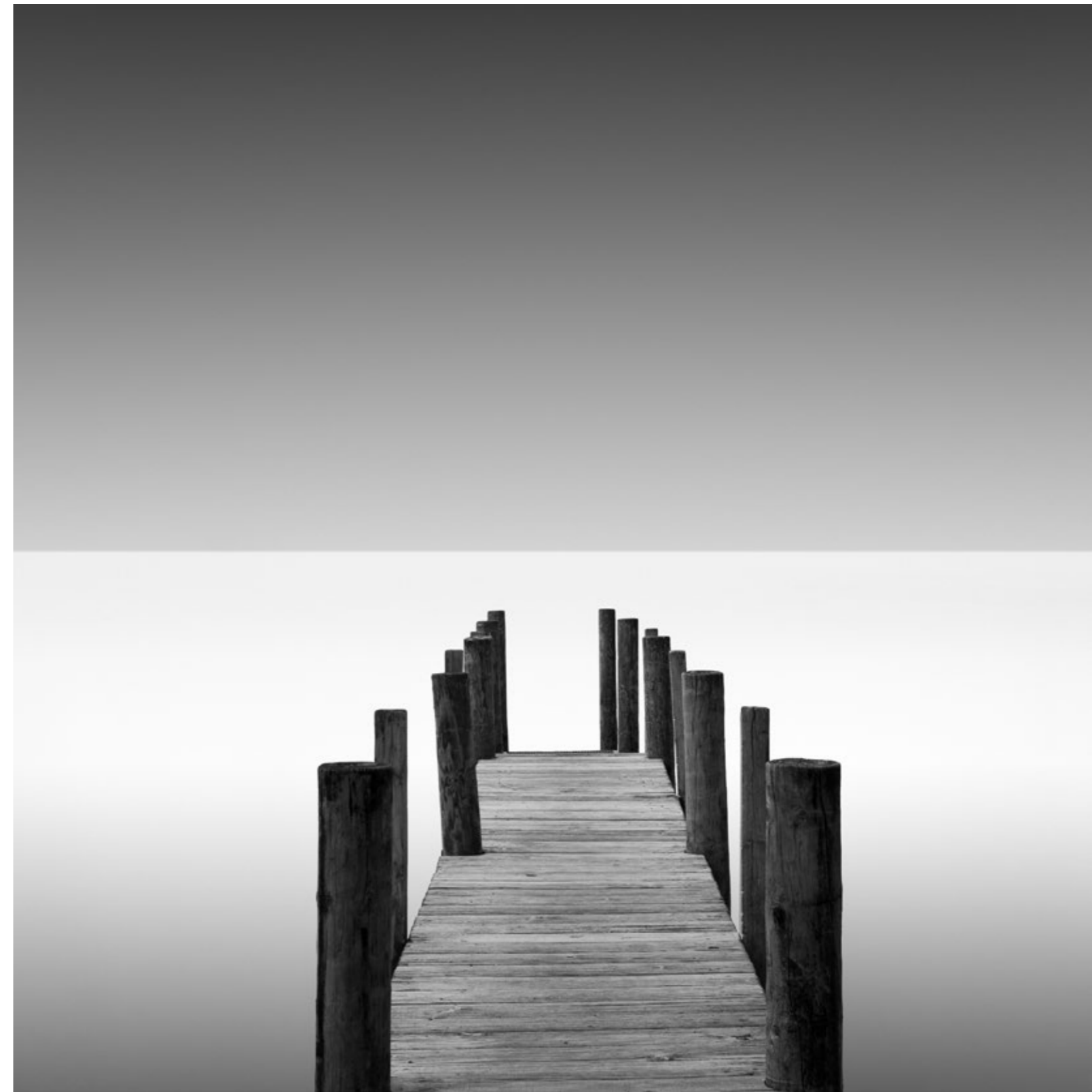
JS: The great thing about photography is that you are always learning. There is never a point where you have 'arrived' and that is part of what drives me. I love learning new things with shooting and post-production, especially keeping up with new technology. I want to keep refining my black and white work with the view to eventually exploring the same topic in colour. I also think that getting my work seen publicly and getting feedback from viewers and professionals in the industry is an important step.

f11: Are you participating in any workshops or doing any post-graduate elective study?

JS: Not at this stage. I feel busy enough with what I'm doing at the moment. Doing a post-graduate in art and design is something that interests me, and a consideration for the future.

f11: Are you part of a creative network and do you get the opportunity to share with other photographers?

JS: At the moment I share my images online ▶



*Acacia Bay Jetty, Lake Taupo. Taken during a family trip one weekend, 2013.
Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior*

with forums such as flickr. It's not something I'm big on, but the more work I introduce to my portfolio, the more critical feedback I receive, the better. It's an avenue I would like to get more involved in and something to work on.

f11: What subjects, or places, represent the holy grail for you, where would you most like to shoot more of this long exposure work?

JS: For me, the landscape and coastline of New Zealand is an incredible place. I have travelled to a lot of places overseas and seen some amazing scenery but New Zealand has such variety around each corner. There are many places that are well known but most of my images come from travelling around and discovering places that are overlooked or not normally photographed. I feel like I have only touched the tip of the iceberg in regards to places I can photograph. I am pretty keen to do a few road trips exploring the South Island.

f11: Thanks for being with us Jeremy, and for sharing your images with our readers.

JS: My pleasure. Thanks for the opportunity to be part of *f11* and I hope people enjoy my images. ■

TS

www.jeremyseniorphotography.co.nz



Kotanui Island, Whangaparaoa. I had visited this location a couple of times. This time the tide was right, the weather right and the time of day right, 2013. Canon EOS 5D MkII with 70-200mm f2.8 L USM lens. © Jeremy Senior

'I love to photograph in the early morning or late afternoon when the light is low, even and soft.'



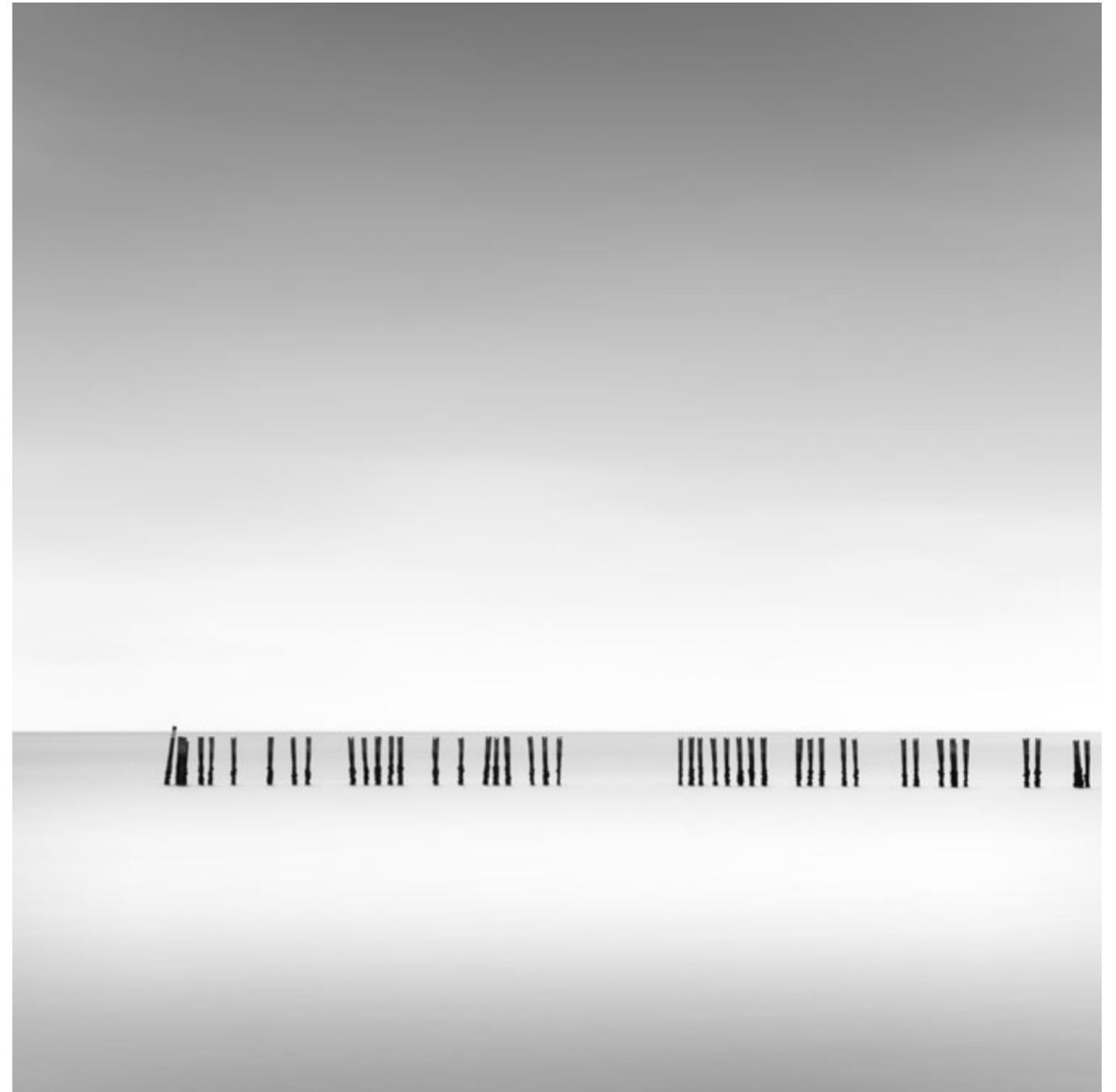
*Leaning Poles, Half Moon Bay just after the sun had risen, 2013.
Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior*



Cathedral Cove, Coromandel on a rainy morning. I hadn't been there before and arrived not knowing that I had to hike for 40 minutes to get to this beautiful spot, 2013. Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior

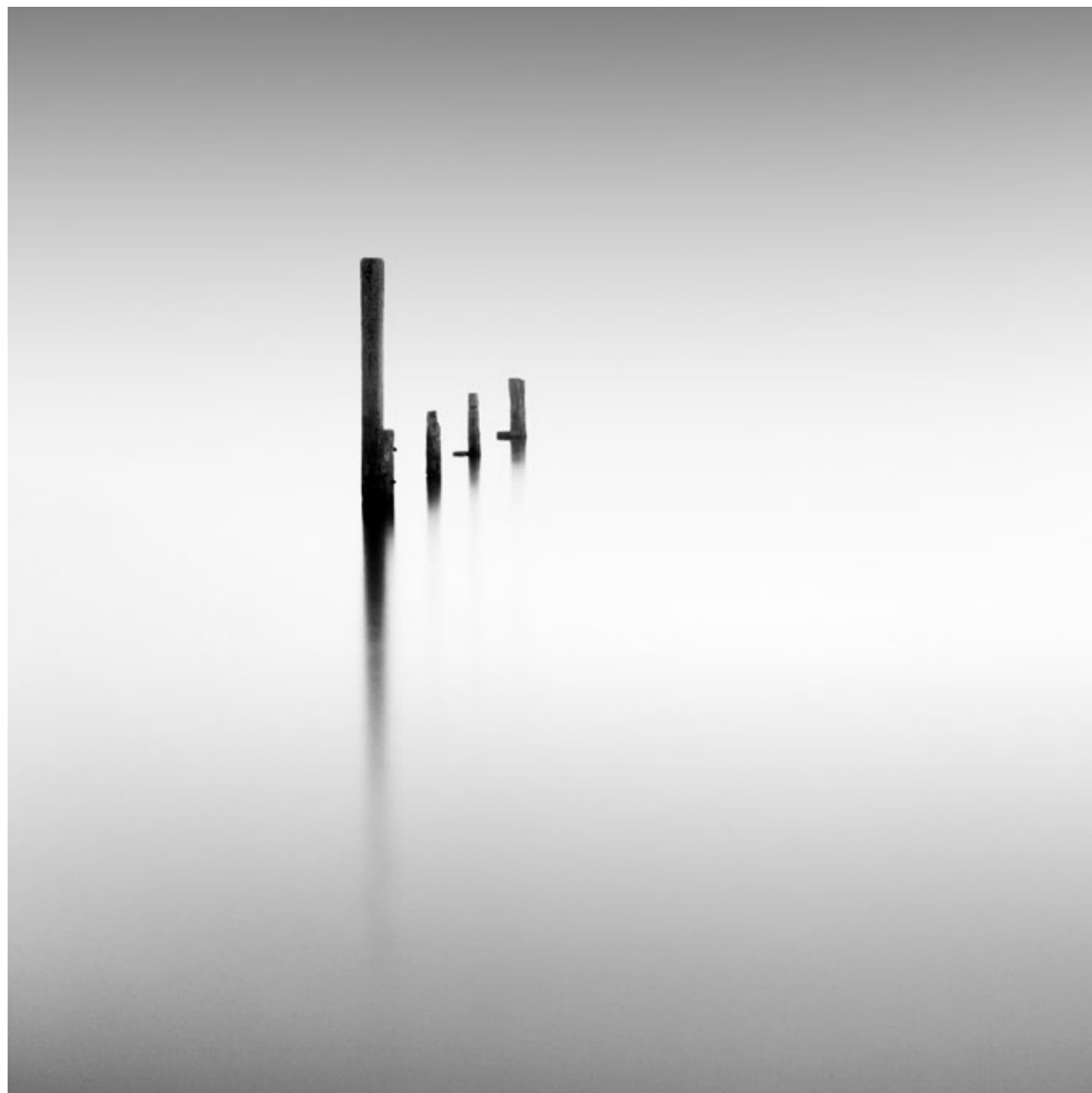


Bean Rock Lighthouse, Auckland, 2012. Canon EOS 5D MkII with 70-200mm f2.8 L USM lens. © Jeremy Senior



Line Up, Mission Bay, 2013. Canon 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior

'For me, the traditional techniques of dodging and burning translate fully within the digital darkroom.'



Remains, Mangere Harbour mid morning during a blanket of thick fog, 2012.
Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior



Frosted Tops, Maraetai, 2012. Canon EOS 5D MkII
with 24-70mm f2.8 L USM lens. © Jeremy Senior



*Gateway, Whangaparaoa Harbour one late afternoon with a freezing cold wind, 2012.
Canon EOS 5D MkII with 70-200mm f2.8 L USM lens. © Jeremy Senior*

'I always loved using film cameras and when I was at tech my favourite was a 5x4 field camera.'



*Tethered, Half Moon Bay early morning after waiting for the ferry to depart, 2013.
Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior*



Bird Rock, Auckland, 2013. Canon EOS 5D MkII with 24-70mm f2.8 L USM lens. © Jeremy Senior



Cable Below, Devonport, 2013. Canon 5D MkII with 70-200mm f2.8 L USM lens. © Jeremy Senior

The beautiful blue ice of Moreno Glacier – a photographers dream. Aperture Priority, 200 ISO, hand held, 16-35mm lens at 16mm, f11 1/125 sec.
© Darran Leal

On location

PATAGONIA

Where is Patagonia? Relax, you're not alone, many people struggle to point out Patagonia's location on a map of the world. The bottom tip of Patagonia is about as far south as one can go on a major landmass, without resorting to an Antarctic visit.

Parts of both Chile and Argentina make up Patagonia, a region defined as south of the Rio Negro. The region is made up of vast wilderness regions, estancias (farms), open flat and fertile pampas (grass plains) and only a few small towns. Ushuaia is the southern most town in the world and is the hub for the majority of tours that leave for Antarctica.

Patagonia is one of the prettiest and most diverse locations on this planet. It is like no other place for any photographer keen on exploration, it is a 'must do' shoot location.

My first trip to this region was in 1989, when I was asked to guide 34 Australians and 2 Kiwis on a 35 day general interest tour. I love to get thrown in at the deep end – it was my first time overseas! Immediately on landing in the depths of Patagonia, I knew that this was a place that I would return to for many years to come. After 12 tours and over half a year spent in the region,

I am still eagerly expecting my next visit! A few highlights that make this region a stand out:

The Andes Mountains – with Cerro Fitzroy at over 3,300m, plus Cerro Torre and Los Glaciers National Park – all add up to some of the most awe-inspiring landscapes imaginable. If you fly from El Calafate to Ushuaia in the south, it seems to be an endless line of snow capped peaks.

Nature – from stunning flowers in spring, to soreno (skunk), Zorro (fox), puma (large native cat) and the most common large animal, the guanaco.

Culture – Patagonia has a rich culture starting around 10,000 years ago with the first humans, to the waves of Europeans and other groups who have tried to tame this wild land.

Other landscapes – two key locations come to mind – Torres del Paine which is an off shoot of the Andes Mountains and the Moreno Glacier. However, there are many more unique landscapes to explore. We usually spend several days at 'Paine' and at least a full day at Moreno, including a walk on the glacier itself. It is one of the few advancing glaciers in the world today and at 4km wide and over 30km long, an ▶



incredible sight. For Kiwis, if you enjoy Fox Glacier, then Moreno's grandeur will simply blow you away.

Many visitors explore Patagonia from December to February – their summer. I prefer to travel just outside of these periods, with spring offering fantastic flowers and young animals. Autumn is another excellent choice, with a small window of beautiful colour changes in the fall.

Some will link up this region with an Antarctic trip. If you do, be sure to allow at least two weeks and quality time at the key points. As you would discover, one week is simply one week not enough.

The weather is a great variable and in general, will offer you a selection of dramatic light and cloudscapes. It might seem better to stay indoors due to the wind and weather, but often this will be when I get out, to snare that special cloud formation over the peaks, or angled rays of light. The clouds can move so fast (roaring 40's) that a new photo is offered every few seconds. Of course this means, if you are not ready, you might miss that golden opportunity.

Be prepared for early and cold starts. This is when the best light is on offer. Even in summer, the nighttime temperature will drop in most Patagonia locations to around 10 degrees and of course the higher you go, the colder it will get. It can still snow in summer!

Another complexity attached to a mid summer visit is the fact that the days are long. Sunrise can be as early as 4.30am and sunset as late as 10pm.

This is part of the reason we choose to visit in either Spring or Autumn, where possible. Vital shooting times are at a more reasonable time outside the depths of summer.

Patagonia is a magical adventure location. I have barely touched on a few of the opportunities. It is surrounded by other incredible photographic

adventures from Antarctica in the deep south, to Argentina's tropical north, or perhaps the vibrancy of Brazil?

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.



▲ The enjoyment of returning to a location to shoot, is how it can look different each time. Aperture Priority, 400 ISO – hand held – EV minus .5, 16-35mm lens at 16mm, f11 1/125 sec. © Darran Leal

▶ The region around Grey Glacier is as changeable as the weather within Torres del Paine National Park. Aperture Priority, 400 ISO, EV plus 0.5, 16-35mm lens at 16mm, f11 at 1/125 sec. © Darran Leal



▲ Torres del Paine National Park is famous for one reason – stunning mountains that 'grow' out of relatively flat pampas plains. Aperture Priority, 200 ISO – tripod – 70-200mm lens at 200mm, f11 1/30. © Darran Leal





Ethical challenges for Photographers

Ethical issues have long been at the forefront of how professional photojournalists approach their work and many newspapers and magazines have strict ethical standards to which their employees and contractors are held accountable. Indeed, there are numerous instances where photographers have been sacked for breaching those standards.

Internationally, fair use rights, intrusion into private spaces by photographers have either been in the news or in the Courts and the result can be a high cost of defending or challenging a court case. Even if it doesn't get to that stage, the photographer involved can experience a lot of grief dealing with the issues. Knowing your rights and obligations as a photographer and behaving ethically can mitigate those risks.

But for either amateur or semi-professional photographers, they must consider such issues without the guidance of editorial oversight. In many cases, the ethics of the photographers' actions or inactions may well be the last thing on their mind, if indeed on their mind at all.

The ethics of photography is paramount to the Photographic Society of New Zealand (PSNZ) and Council has worked hard to define clear guidelines and bylaws which relate to ethical standards.

When the PSNZ 2011 – 2012 Directory was published it included an ethics statement that summarised the ethical principles. These principles are fairly simple but fundamental and can be applied to all aspects of photography.

They are:

1. When entering salons or submitting for exhibitions, PSNZ expects the entrants to work ethically and abide by the rules of the exhibition or competition.
2. The work must be entirely by the entrant. This sounds simple, but what happens when a photographer purchases a stock background for use in an image rather than create their own? In my view this means it is hard for the photographer to fully claim the resulting work as their own.
3. Images that have been selected for an exhibition or competition cannot be re-entered in the same or similar format in the same exhibition or competition either with the same or similar title as the previous entry.
4. An image that is so similar to one selected for an exhibition or competition should not be resubmitted by a photographer in either the same year or in a subsequent year.
5. Images submitted for publication in PSNZ publications must be taken by the author who must also hold all relevant copyrights.

Our policies are still a work in progress. For more information go to the PSNZ website at where you will find a comprehensive help sheet on Photographers and the Law.

**Murry Cave APSNZ ANPSNZ
Councillor for Natex**

**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.

HOW TO USE THE LINKS

A single click of the mouse will activate the link you're interested in. Here's how they behave depending on how you're reading the magazine:

ONLINE readers will note that these links open in a new tab, or window, in your web browser, so you won't lose your place in f11, as this stays open in it's own tab or window.

If you're reading our PDF on your computer, Acrobat/Adobe Reader will open the link in your browser while holding the f11 page open for you to return to.

If you're reading our PDF on your iPad, iBooks will ask you if you wish to leave to open the link. Once you've viewed the link contents in Safari, simply return to iBooks where you'll find f11 remains open on the page you were last reading.

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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The rhinoceros in the room....

In these breathless days of red lines being drawn and moved, boundaries being defined and then redefined, tolerances being zeroed, carbon being neutralised; I observe that the edge between applied art and fine art becomes blurred as well.

Photographers are part of that blur, as are the institutes and galleries that suck in these 'Fine-Arts', clothe them in impenetrable verbiage and claim new entities.

It is so easy to throw labels over a departure from normal, noncommissioned ideas, and personal projects and call it art. Just because it's not an earner doesn't make it art, just as a diseased and misshapen potato doesn't make it organic.

The definitions for Fine Art can in themselves be widely varied, and these have changed and merged over time. Emerging from a tradition of a visual art, defined by beauty and aesthetic pleasure, and limited to painting, sculpture, drawing and architecture. Then adding other values and broadening content as new technologies emerged, and as a broader more academic intellectual appreciation and criticism developed. Almost a new industry in itself that

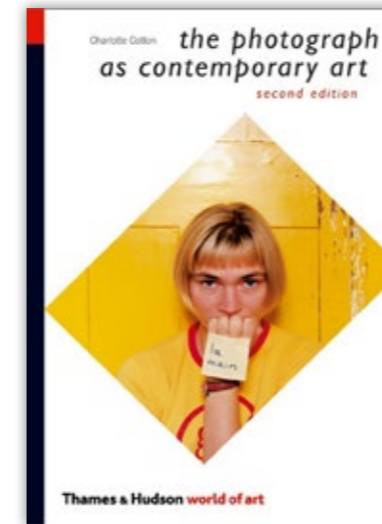
has kept oozing boundaries and encompassing new ways to adopt and explain the sometimes otherwise inexplicable.

Photographers are no different in first wanting to be a part of the art family from the earliest emerging of the technologies, and, more recently wanting to develop and define their own language.

One of the drivers for photographers, both professional and recreational, is to broaden their own work, to follow an aesthetic, not to create to a defined competition or to follow a trend but to make something for themselves.

Another driver is a more monetary one, to add an 'earner' to their existing business. To make something pretty, meaningful and of value to others.

Otherwise it is a collectables and antiques market, when significant historical or rarity value is attached. Sometimes your most acclaimed artwork may attract its true value well after you have departed. When an acclaimed painter such as Vincent Van Gogh never gets to realise his true worth and receive acclaim other than through the meagre patronage of his brother



The Photograph as Contemporary Art (World of Art).
Charlotte Cotton, Thames & Hudson 2009.



Collect Contemporary: Photography.
Jocelyn Phillips, Thames & Hudson 2012.

Theo, then what instant riches should our own fine art receive?

Mostly it is the landscape, the streetscape and the finely observed and executed still life that resonates with buyers. Probably the nude rather than people exposed with their clothes on.

Our technology works for us, and against us. Highly repeatable and scalable, yet easily copied and quickly losing originality and value.

We are marketers of images because we can. We now have distribution and packaging methods and options that continue to evolve.

Remember how so few years ago, that unique methods of separating photographic emulsions from prints and pressing them to canvas and texturing the finished surface with clear lacquer brush strokes made photographic art! Then technology moved on to ink printed direct to canvas and stretched over timber. Another stage in the art of photography that is now a retail or industry driven commodity used by anyone for anything.

The other challenge is determining the output technology and then deciding on limited editions – a sure fire way to destroy a price. Does one

produce a hundred print 8 X 10 edition, and then follow with a 20 print 11 X 14 edition after the smaller prints have been snapped up?

Oh the dilemma.

There is help – or at least other opinions that are worth reading. It is not an exact science – because it's art and continually debatable.

I found two books of use : The Photograph as Contemporary Art by Charlotte Cotton and Collect Contemporary Photography by Jocelyn Phillips. Both are Thames and Hudson publications and were loaned to me by Nick Servian as part of our ongoing discussion on photography as art.

No doubt the sensitivities will mean the rhinoceros will remain in the room. But as an aside the value of the rhinoceros – their horn, will get higher as they slowly become rare, then extinct.

Not unlike the work of many artists... ■

MS
malcolm@f11magazine.com



© Emma Stryder

ACMP Student Photographer of the Year (SPY) 2013 Awards

The ACMP SPY Awards provide emerging photographers with the opportunity to gain career-building exposure within the photographic industry and wider creative community. Now in its 3rd year, we once again invite Australia's 1500 student photographers to submit the best images from their end of year portfolios. Not to mention the chance for colleges themselves to win the mantle of Photography College of the year. Last year CATC Melbourne fought it out and won by a margin, as Queensland College Of Art in Brisbane took a close second place.

ACMP SPY Awards provides emerging photographers with the opportunity to gain career-building exposure within the photographic industry and wider creative community. Emma Stryder, overall winner of the Student Photographer of the Year 2012, and the winner of the fashion category found that her involvement in the Awards, and indeed the prize, a course with Peter Coulson, and support were a great help in searching for work, once out of college. She said '...it proves you have a level of competency that is respected, and in terms of promoting yourself, when looking for assisting work it puts you ahead of the pack. It's a great introduction to the Industry'. Emma has spent 2013 working on large shoots with many of Melbourne's commercial and advertising photographers.

See all of last year's winners here.

To enter head over to www.acmp.com.au and hit the competition tab for further details.



CATEGORIES:

1. Portraiture (includes formal and editorial portraiture)
2. Commercial (includes sport, travel, corporate & industrial)
3. Fashion (includes editorial, catalogue and beauty)
4. Advertising (includes still-life, food, cars, product and people)
5. Documentary (includes sport)
6. Architecture (includes built environment, urban & rural spaces)

ELIGIBILITY:

- To be eligible to enter you must be an Australian resident, aged 18+ years and:
- A currently enrolled full time or part time student of photography for at least one semester in 2013 – winning entrants will be asked to show proof of enrolment
- The work must have been captured 1st January 2011 and 13 October 2012 when the entrant was a student
- All images entered must have been conceptualized, exposed and created by the entrant.

MAX SUBMISSIONS: 4

COST: \$35.00 per competition submission

Sacha Walters, ACMP Administrator

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Visit the Foto Frenzy website www.fotofrenzy.com.au/spaces/exhibit-foto-frenzy or email info@fotofrenzy.com.au for more information and terms and conditions.

FOTO FRENZY | BRISBANE | AUSTRALIA



© Paul Steunebrink

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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.

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

aipp

www.aipp.com.au

No room for pontificating this month. Here's a list of the upcoming AIPA events for the balance of 2013...

On Monday, October the 14th photo consultant and ex-agent Christina Force will be presenting her excellent 'Marketing for Photographers' workshop at Richard Linton's studio in Addington, Christchurch. Attend this full-day seminar if you'd like to develop a comprehensive marketing plan for your business. You'll also learn some great tricks and tips that can be immediately employed to generate more work. Visit www.propel.ac.nz for further information and to register.

The next Auckland AIPA meeting will be held at Kingsize Studios in Grey Lynn on Tuesday, October 22nd. We're planning a Pecha Kucha Night where around a dozen members will each present a short, 6 minute and 40 second presentation about their recent work or something that inspires them. Based on our past experience with the Pecha Kucha format this should be a very entertaining and lively evening. Doors open at 6:30pm with the first presentation starting at 7pm.

Wellington AIPA members will be holding another 'One Night, Two Days' photography exhibition at Flashdog Studios in November. The opening night will take place on Thursday the 14th (attendance is via invitation only), with the exhibition itself being open to the public for the following two days. Last year I flew down for the opening night party and it was absolutely brilliant. I can't wait to see what the Wellington crew have cooked up for the 2013 show.

Speaking of annual events; the AIPA GearFest will take place at White Studios in Eden Terrace, Auckland on Saturday, November 23rd. Attend this free public event if you'd like to check out all of the latest photography equipment and accessories from New Zealand's leading suppliers and retailers. There will also be mini-seminars with top pro photographers (learn new techniques), exclusive show specials (save heaps), spot prizes (win stuff), and the ever popular sausage sizzle (get fed). Keep an eye on the AIPA website and Facebook page for more details as they come to hand.

In December the association will be hosting Christmas Drinks sessions simultaneously in Auckland, Wellington and Christchurch on Friday the 13th. These events will be put on exclusively for AIPA members so we'll announce the time and locations via our private online forum.

And finally, in October we'll be taking bookings from AIPA members who want to be included in the 2014 edition of the Cliq Photography Compendium. I know there are quite a few commercial photographers out there who are kicking themselves because they missed the boat last year, so if you want see your work featured in next year's Cliq sourcebook (and on the Cliq website) then you should probably join the association right now [here](#).

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> | <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> |



Fieldguide to Creative Photography – NZ\$40 + postage. See our website for details



Photo Safaris – run from Queenstown

One on one tuition: NZ\$240 for 2 hours.
5 hour Photo Safari: NZ\$320 minimum two people.
See: www.photosafari.co.nz

Punching above our weight outside of New Zealand is not restricted to rugby and yacht races. Two NZIPP members have taken out categories at APPA (Australian Institute of Professional Photography) held in Melbourne a few weeks ago.

Normally, entry to Australia's national awards by overseas photographers is permitted – however the only eligible category which can be won is 'Overseas Photographer of the Year'.

However our close ties with the AIPP and their APPA Awards have resulted in NZIPP members being eligible to win their categories. As did Kaye Davis this year being named the Australian Illustrative Photographer of the Year and Mike Langford the Australian Travel Photographer of the year. Congratulations to them both. You will no doubt have seen their work in the APPA Awards 2013 feature in this issue of *f11* Magazine.

Other NZIPP members did well with Gold and Silver awards, with our Jackie Ranken being a finalist for the landscape category. In a competition of over 3000 print entries these achievements are outstanding.

If you are interested in becoming a member of the NZIPP, why not attend one of our meetings held in most regions every month. New members are very welcome. The institute is dedicated to making professional photography exactly that: 'professional'.

We are keen to have anyone attend who is making an income out of photography and we have many members who are not full-time. It is a great place to learn better business practice and to gain the confidence and the right to call yourself a professional.

For a full list of regional contacts please go to our website or contact our NZIPP Coordinator Megan Jones E: info@nzipp.org.nz

TERRY WREFORD HANN
Commercial director New Zealand Institute of Professional Photography

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Go retro – they still make film you know!

Rediscover the joy

Anyone remember what film grain looks like? Isn't it so much prettier than noise? I recently had to trawl the film portion of my archives for live music images I shot as a keen young man (when I was willing to work late into the night for a pittance) for music publications like Rip It Up. Apparently these images now have historical value and will be shown to the world again on the great gallery in the sky that is the internet.

While digging for the music negatives I accidentally re-discovered the beauty of a print made from silver halide material. There is a quality that is impossible to re-create with digital, no matter how many filters you have in your plug-in folder. Real sharpness, real grain and a colour palette, or monochrome tonal palette, that conveys the distinct personality of the film and/or the printing material. The most exciting discovery was a folder containing several large Cibachrome prints. The depth and detail is simply magical and if you have any of

these in your possession I strongly urge you to go and look at them right now!

Then I stumbled across a box of 5 x 4 transparencies. Or should I say a box of beautiful little stained glass windows! Some in sets of three, bracketed by as little as half a stop because there was no exposure slider back then and you only had one chance (ok, maybe three or more if you had the right client and budget) to get it right. I've long held a plan to get my hands on a large format field camera and a set of lenses for a personal project but I keep putting it off as there is always something more urgent required gear-wise. However, this time the blood is up and I'm honing in on the right piece of kit.

Of course I don't even have a firm plan on what I'm going to shoot – or even on what medium, but one thing is for sure – I won't be scanning anything – it's going to be analogue all the way! There is a beauty and depth to images created with this process that digital simply can't match.

Thom Yorke – Radiohead – Powerstation, Auckland, NZ. Nineteen-ninety-something... © Gary Baidon



In the course of searching for availability of film stock I discovered many a photographer still shooting film commercially. Not just for high end architectural work either – portraits, editorial, documentary and advertising work is also being shot around the world as you read this. This is exciting – but a little sad at the same time. Sad, because it seems that in a country of early adopters we are also very quick to ditch the old in favour of the shiny and new. This is not just the will of the photographer either, I vividly remember clients leading the charge as they liked the immediacy and reduced cost (don't get me started on this) of the process and I watched several very good photographers lose their shirts investing in wildly expensive poorly performing digital equipment as they thought they'd be out of the game if they didn't get on board early.

This leads me to wonder what the landscape would have looked like if we, photographers

the world over, had pushed back and held onto the 'old' technology until digital really was ready to knock it off its perch?

Perhaps if we hadn't funded the manufacturers development, the relentless march of digital technology would have been somewhat slower and more of us might still be shooting some film commercially now? Surely if the money was there film would have continued to improve? Hey, there might still even be a Kodak or a Polaroid around in the form we once knew... ■

Buzz

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Does Exhibiting Make You a Better Photographer?

Is the gallery scene a useful medium for the professional photographer? It goes without saying that for the photographic artist it is a case of exhibit or wither on the vine, but in the case of many photographers there is little encouragement to display work in a formal environment.

Displaying one's work in a studio showroom or display cabinet is not exhibiting in a gallery.

The concept of exhibiting requires the resolution of a series of questions and demands. Firstly, the topic or rationale for showing one's images. This may lead to an appropriate exhibition title, or a great title may lead to the choice of appropriate photographs. Rarely does a random selection of best images work in the gallery context. A posthumous retrospective by a prestigious national gallery is the best place for that – and sadly, you would not have the opportunity to be involved!

A themed selection requires dedicated will power and tight assessment – the best exhibitions are rated on the work not hung on the gallery walls. Assistance from a curator, or from a trusted impartial source, is often useful in weeding personal attachments to images in order to separate these from stronger visual statements.

Secondly, the process of sizing and printing for an exhibition is a time to further reflect on the chosen images. A digital file only becomes a photograph after it is printed – sometimes a shock for a generation used to seeing photographs as pixels on a screen. Some photographs are best viewed as small, intimate, personal, discrete images – think contact prints from 5x4/10x8' negatives; whilst others demand large displays of detail and drama that can only be obtained from a huge scale photograph.

Contemporary art practice leans towards photographs that are the size of paintings as a proof that square footage is equated with monetary value. Not a theory to which I personally subscribe.

Finally the process of choice is a time for creative reflection. This is something in which all artists should indulge. And by all artists, I include all professional photographers – in this day and age of easily accessed photographic devices, the photographer who earns a living from their craft needs to have more than a modicum of art within their arsenal. Choosing photographs to hang requires thinking about a cohesive theme, being aware of image tonality, having a story similar to that of a novel. A beginning, a middle and an end – sometimes you are able to direct the viewer in the manner in which they can view your photographs by way of gallery layout. This manner of visual story telling is often the most critical aspect of your presentation. Remember, when you hang your photographs on the gallery wall you lose the ability to describe or defend them to the viewer.

My thesis is that exhibiting is critical for all photographers as it creates opportunities to analyse and revisit photographic output via the eyes of a dispassionate viewer – a process that is both exhilarating and challenging.

A challenged photographer is a better photographer! ■

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