

ISSUE 36 | SEPTEMBER 2014



for PHOTOGRAPHERS
AND AFICIONADOS

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NZIPP IRIS AWARDS 2014
From New Zealand to the world

WAYNE GRIVELL
Nocturnal wanderings

MICHAEL POLE
Creating the frame





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It's that time again as the 2014 Epson / New Zealand Institute of Professional Photography Iris Awards were held late in July. As is our custom, we're revealing the category winners and bringing you a fine collection of award winning images from across the discipline. Roll on to page 12 to explore the collection, spread across 42 consecutive pages, uncut and uninterrupted. Congratulations to Richard Wood, NZIPP Professional Photographer of the Year 2014 – the second time he has earned this title as he took out the award back in 2011.

Our cover comes from the awards, with a dance image by Amber Griffin which was awarded a Silver Distinction.

In addition to the aforementioned visual feast, this issue celebrates the work of two photographers in greater depth.

Wayne Grivell is an Australian photographer who draws on his professional career as an architect to celebrate his affection for the built environment through the lens. In this feature, we've curated images taken on his nocturnal wanderings when the scenes he captures are isolated from two influences, the populace and daylight. Measuring most of these highly atmospheric exposures in minutes rather than fractions of a second, Wayne shoots at both the residential and commercial ends of the suburban sprawl.

Michael Pole is a New Zealand commercial photographer who has made the Gold Coast of Queensland his home. In a career of over 30 years he's shot for big brands and worked with advertising agencies of all sizes. The same could also be said of the cameras he's used over the years, from film based 4x5 through to the latest digital marvels. His mantra? 'Create the frame, then light it, using your light or God's light or a mix of the two.' It's hard to argue with that premise.

Inspiration aplenty, and a few ideas as food for thought from our team, as usual.

We hope you enjoy this issue... ■

Tim

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Issue 36 | September 2014
f11 Magazine

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NZIPP Iris Awards 2014 ::
Wayne Grivell :: Michael Pole

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



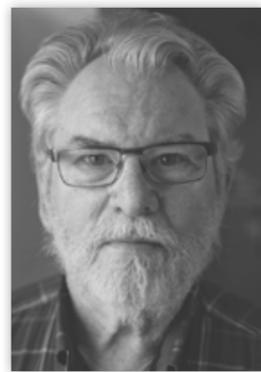
TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search of new images and true meaning. Like any modern day guru, in Yoda fashion, he thinks way too much, constantly reinvents himself and often pontificates on one of his blogs, enriching us all in the process. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, 'Learn from him, you will'.



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



IAN POOLE has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for 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 one of *f11* Magazine's ambassadors in Australia.



MALCOLM SOMERVILLE spent far too much of his working life within the evil empire that once was the largest multi-national manufacturer in the photo industry. His resulting knowledge of photographic and chemical processes is so deep that he is still deemed to be a security risk. A past president of the NZIPP, Malcolm is the ultimate fixer, a go to guy for anyone wanting to know anything about professional photography and photographers. Malcolm has been a writer and industry commentator for many years and has the innate ability to spot a crock of the proverbial at 500 paces.



TIM STEELE is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and always for the terminally unappreciative. A brilliant escape from the last of these gulags left a tunnel for other prisoners and led him to consultancy in strategy, advertising and marketing. Always impressed by the Bohemian lifestyles, devil-may-care attitudes, cruel wit and sheer bravado of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, great images to share with *f11* readers.

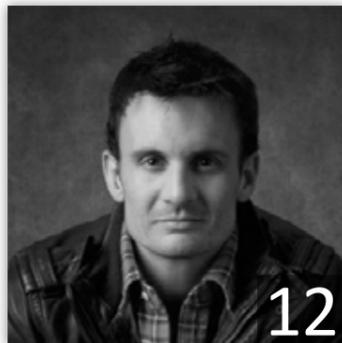


'Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever... It remembers little things, long after you have forgotten everything.' — Aaron Siskind

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 145** of this issue.

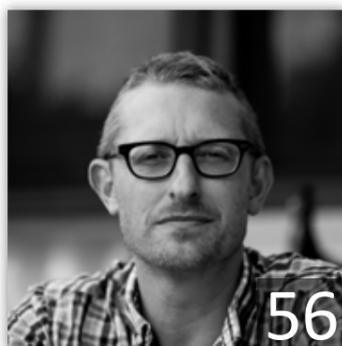


2014 NZIPP AWARDS

Epson / NZIPP
Iris Professional
Photography Awards



© Richard Wood



Wayne GRIVELL

Nocturnal wanderings



© Wayne Grivell



Michael POLE

Creating the frame



© Michael Pole



COVER IMAGE – awarded a Silver Distinction in the Commercial category of the Epson / NZIPP Iris Awards 2014.
© Amber Griffin
www.ambergriffin.co.nz

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'There is still time – in the lee, in the quiet, in the extraordinary light.'
– Robert Adams.

THE CAMERAS WE BRING

The photos we take are an expression of what we're looking for, not necessarily what we're looking at. Every camera we use, we use as an extension of who we are. A film by Fidelity Format, with music by John Poon.

Source: Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



LEICA'S NEW STORE IN KYOTO, JAPAN

Leica Store Kyoto is a flagship store located on Hanamikoji Street in the Gion district, which represents the rich history and culture of this ancient city. This is where Japan's traditional beauty and elegance are on full display. The store is in a beautifully renovated 100 year-old, two-story townhouse (Machi-ya). The original structure, as well as many of its wooden beams and pillars, is still in its original state. Even so, the store clearly shows the image of Leica's corporate identity. The result is a unique Leica store that does not exist anywhere else.

Source: Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



INSIDE THE EXPLOSION...

Jos Stiglingh created this dazzling view of a fireworks show in West Palm Beach using his DJI Phantom 2 and filming it with a Go Pro Hero 3. The 4 minute video gives a unique and incredible perspective directly in and around the fireworks giving you a view like you've never seen before. Set to Andrea Bocelli's 'Con Te Partiro' the dramatic footage, uploaded back in May, has since gone viral with over 3.2 million views.

Source: YouTube via SLR Lounge

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It's not a competition!

The whole idea of turning the essentially solitary, creative and cerebral process of photography into any sort of competition makes my skin crawl, in fact I get cranky just thinking about it.

Just to clear the air, I fully understand that there is more than just an element of competitiveness amongst photographers to attract, satisfy and hold on to paying clients. That's the inevitable competition which occurs when a production industry oversupplied with highly capable photographers meets a market environment with a genuine shortage of quality clients able to recognise, foster and support all of the talent on offer.

I've never considered professional awards programs, such as the one we feature in this issue, to be competitions. These are environments, forums if you will, with the clear intention of celebrating high standards of professionalism and creative excellence. While there are clear levels of achievement, in a sense everyone who participates in these events is a winner, as there are lessons to be learned, and insights on offer. Yes, there are many winners – but importantly, there are no losers in a process offering genuine opportunities for self improvement.

No, it's the whole idea of photographers setting out to 'win competitions' that I'm uneasy about. It seems like there are less than benign forces at play in the whole idea, a promise of false idols and a fatally flawed proposition. The idea

presupposes that one individual can 'win' a contest of artistic endeavour and that many must lose to allow this to take place. The concept suggests a few victors and countless vanquished, relegating a thoughtful and highly individual artistic process to a 'paint by numbers, follow the formula, read the self help book and increase the odds of winning' game of chance. Often there are cameras to be won, talk about coals to Newcastle...

There are so many competitions across all forms of media, in clubs and societies and increasingly, as thinly veiled rights grabs for royalty free imagery, that photographers must surely wise up at some point. Unlike professional awards programs, the judges of these competitions are often one-time begrudging ring-ins, previous winners or prize sponsors largely unqualified for the task. They're innocently unprepared to adjudicate a process of mass rejection that can decimate entrants, sending them off in disenchanted howling hordes in search of alternative creative outlets – ones that leave a better, rather than a bitter, aftertaste.

As a photographer, you're on a mission with a start point but no clear end will ever come into view. It's a quest, a perfect example of the premise that it's all about the journey and has nothing whatsoever to do with a destination.

It's never really been a competition. Ponder that. ■

TS

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



Beyond Seeing

Photography as a meditation

Wherever we are on the ladder which is photography, we are on a journey.

In the beginning we are probably consumed by the need to get to grips with our Infernal Machine, to make sense, and use, of all the buttons, knobs and menus, and the myriad choices confronting us. To make a successful image is enough. Not only that, we need to somehow integrate the range of choices and opportunities provided by our computer and its power to influence our output. Decisions, decisions.

As we grow in confidence, we will often have a need to measure our works against 'standards', commonly-held beliefs as to what is or is not a good image. How curious that we use a moral signifier to ascribe value to our efforts, when a photograph is an object without moral compass. It simply is. That adjective says more about us and our need to do, or be, good than it does about the image per se.

Further along the road we may look to gain status by going for honours and awards. On our path towards them we may see them as the

Everest we have sought all our lives to conquer. And when we get there, we may well have 'knocked the bugger off', as Sir Edmund Hilary so succinctly put it. But where to from there? The only way off a mountain is down.

Eventually, if we are blessed, we will come up against a seemingly-impassable wall. On it are written four harsh words: So what and now what?

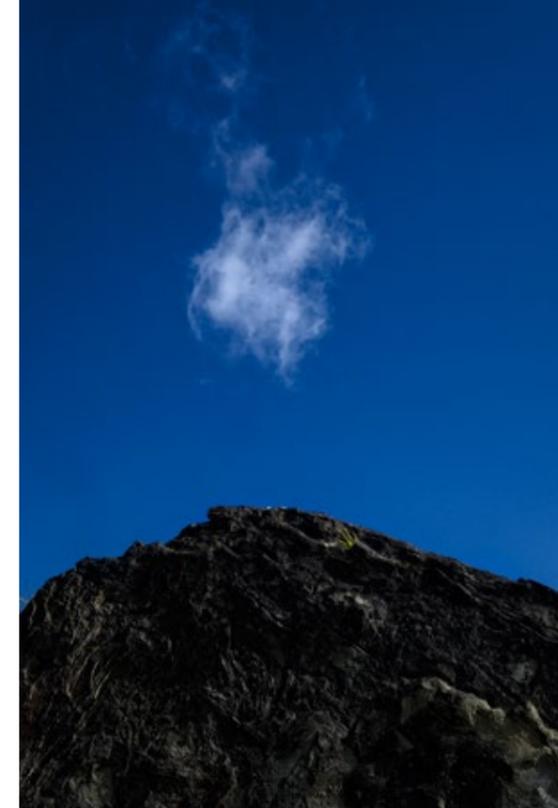
Reaching this point is both a blessing and a curse. With all boxes ticked, and all goals achieved, we have no idea where to go next. The wall blocks, confronts and challenges us. How serious are you really? How committed are you really? I have seen photographers give up at this point and go off in search of a new challenge such as golf or macramé or learning Urdu.

Until now the road has been well-worn and predetermined. We have been treading where others have travelled. Now we have to boldly go where no one has gone before. We have to make our own way. The curse, is that there is

no one to tell us what is right or wrong. The blessing, is that the road is for us to make. But where will we turn for guidance?

The answer is to turn to ourselves. Each of us is unique. There has never been anyone like us and there never will be. The answer lies within us, and we have all the answers we need. Belief is a combination of genetics and life experience. We just have to look for, and honour, them. And a great place to start is with what we believe. Not what we think. What we believe. And what better friend for the journey than our camera, that silent machine that does our bidding and shows us, without judgement, who we are and what we are. And every photograph we make does just that.

Each year I offer a workshop in Te Urewera, the vast former national park in the centre of the North Island of New Zealand. It is more of a retreat, an opportunity to reflect on our photographic practice and the place of photography in our lives. It is a remote, at times feral place with a rare and singularly unspoilt beauty.



On a day when the weather was particularly wild, I returned to a place which has offered me insights. The wind was doing its best to pluck me from the land, but there was a picture to be made. I worked through all the obvious possibilities, but the truth had not yet emerged. Then it happened.

Tattooed on the sky, above a rock outcrop just beside me, a single wisp of cloud was slowly passing. Instinct kicked in and I made an image. Later, as I danced with it in post-production, the understanding came. In Maori mythology, Papatuanuku, Mother Earth, female; and Ranginui, Father Sky, male; face each other, separated so that life may flourish in the space between. Each looks at the other and sees his or her beauty reflected in the eyes of the other.

A reminder that duality is the battery which powers the Universe. ■

TB

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2014 NZIPP Awards

Epson / New Zealand
Institute of Professional
Photography Iris Awards

Richard Wood is NZ Photographer of the Year for 2014. This is the second time he has won the title, he previously did so in 2011. Richard, a current Grand Master (GMNZIPP) of the NZIPP, also won the Illustrative Category this year. The GMNZIPP is the highest distinction that can be awarded at the Iris Awards, and is presented to photographers who have achieved the distinction of NZIPP Fellow (FNZIPP) six times.

Mike Langford, immediate past president of the NZIPP said:

‘Richard Wood continually produces images that are at the cutting edge of the creative photographic process. He pushes the boundaries with his experimentation and originality, and shows us new ways of seeing.’

The 2014 Epson/NZIPP Iris Professional Photography Awards were held at the Rotorua Energy Events Centre, between 31 July and 2 August.

2014 Epson / NZIPP Iris Awards NZ Professional
Photographer of the Year, and winner of the Illustrative
category, Richard Wood. This image was awarded a
Silver Distinction in the Portrait Creative category.
© Richard Wood
<http://www.richardwood.co.nz/>

Over three days of judging, and from 1080 entries, judges deemed 774 of them worthy of an award; 9 Gold Distinction, 54 Gold, 75 Silver Distinction, 267 Silver and 368 Bronze. The number of Gold’s awarded evidence of the quality of work submitted from both New Zealand and Australian professional photographers.

From a pool of 24 top judges, entries were judged in categories that ranged from having an emphasis on in-camera capture through to post-production creativity: Commercial, Creative, Documentary, Fusion, Illustrative, Landscape, Portrait Classic, Portrait Creative, Student, Travel, Wedding Album, Wedding Classic and Wedding Creative.

Kylie Lyons (M.Photos I, Hon. LM – AIPP), guest judge from the Australian Institute of Professional Photography, had the following to say about her experience: ▶



'As always New Zealand photographers have pushed the boundaries of photography and have pushed us judges to the edge of thought, contemplation and creativity by giving us much to think about and digest in order to reward the best of the countries images.

Judging can take all those involved – entrants and judges, on an emotional rollercoaster. From the emotional highs of an image to the boundaries of education, we learn what we can all do better to create a winning image.

It's a rite of passage that all professional photographers should put themselves through. There is nothing more humbling than to have your work assessed by your peers. To be invited to be one of those giving critique is a great honour that I do not take for granted.'

For the first time, thanks to Watson Media, the NZIPP was able to live stream the judging, with audiences both inside the judging rooms and online captivated, soaking up and learning from the commentary and scoring provided by the judges. This quote from Lynne Bookhorn:

'I have been sitting at home watching it all since it started. It has been such a fantastic event to be able to watch every little bit of it. I didn't enter this year unfortunately (I so wanted to) and now I can't wait till 2015. I learnt so much from watching and listening to the critique.'

This was a successful year on many levels, from the increased number of category sponsors, who help make it all happen (Epson, Kodak Professional Imaging Solutions, C R Kennedy, Bride & Groom, New Zealand Weddings Magazine and Independent Photographic Supplies), through to those who reap the rewards of their creativity and hard work.

The final word comes from one of this year's success stories, Holly Spring:

'Iris has been the biggest learning curve and the most humbling experience. I am proud to have won the Creative Portrait category, but for me,

Iris was more than a gong or a category win. The people I met and spoke to about all things 'Photography', and the friendships I have made. ... there is no higher value I can place than I do on that.

These people who make up the NZIPP family have all that knowledge to impart because they know and believe that the future and growth of professional photography in New Zealand is our collective responsibility. I'm pretty excited by that, and can't wait to give back in the same way!'

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

In this extended feature, we bring you the category winners and a collection of images which received awards and caught our eye in the process.

A complete list of winners and finalists follows at the end of this feature. So, keep turning our virtual pages and enjoy a tasting platter of images from this year's awards. ■

NZIPP / TS

2014 Epson / NZIPP Iris Awards NZ Professional Photographer of the Year, and winner of the Illustrative category, Richard Wood. This image was awarded a Silver in the Portrait Creative category.

© Richard Wood
<http://www.richardwood.co.nz/>





*2014 Epson / NZIPP Iris Awards NZ Professional Photographer of the Year, and winner of the Illustrative category, Richard Wood. This image was awarded a Gold in the Illustrative category. © Richard Wood
<http://www.richardwood.co.nz/>*



*This image was awarded a Silver Distinction in the Illustrative category and its creator, Roger Wandless was a finalist for photographer of the year. © Roger Wandless
<http://www.rogerwandless.co.nz/>*



This image was awarded a Silver in the Illustrative category and its creator, Penny Nichols was a finalist for photographer of the year. © Penny Nichols <http://www.pennynichols.co.nz/>



2014 Epson / NZIPP Iris Awards - Winner of the Overseas Photographer of the Year category, Paul Hoelen. This image was awarded a Silver in the Illustrative category. © Paul Hoelen <http://www.paulhoelen.com/>



2014 Epson / NZIPP Iris Awards Highest Scoring Entry, and winner of the Portrait Classic category, Catherine Cattanach. This image was awarded a Gold Distinction in the Portrait Classic category. © Catherine Cattanach <http://www.catherinecattanach.com/>



2014 Epson / NZIPP Iris Awards – Rookie of the Year, Anthony Turnham. This image was awarded a Silver Distinction in the Wedding Creative category. © Anthony Turnham <http://www.snapphotography.co.nz/>



2014 Epson / NZIPP Iris Awards – Winner of the Landscape category, Jackie Ranken.
This image was awarded a Gold in that category. © Jackie Ranken
<http://www.jackieranken.co.nz/>



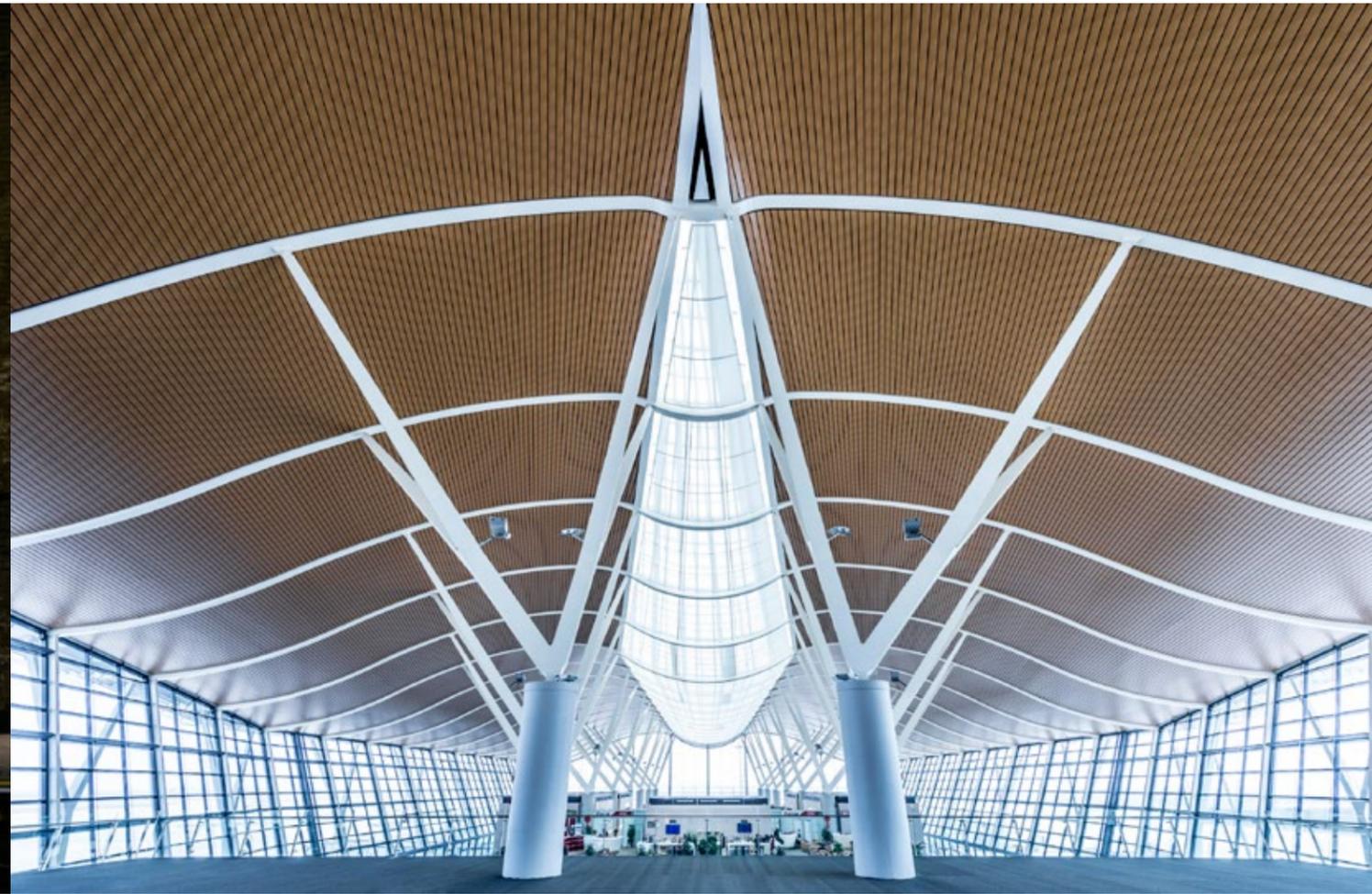
▲ Finalist in the Landscape category, Adam Buckle. This image was awarded a Silver Distinction in that category. © Adam Buckle
<http://www.adambuckle.com/>



This image was awarded a Bronze in the Landscape category. © Anil Dumasia



*This image was awarded a Silver Distinction in the Landscape category.
© Kylie Garner*



*2014 Epson / NZIPP Iris Awards – Winner of the Commercial category, Mike Hollman.
This image was awarded a Silver Distinction in that category. © Mike Hollman
<http://www.mikehollman.com/>*



Finalist in the Commercial category, Chris Hill. This image was awarded a Silver Distinction in that category. © Chris Hill
<http://www.hillphotos.co.nz/>



This image was awarded a Silver in the Commercial category.
© Kelvin Gilbert
<http://www.novoretouching.com/>



This image was awarded a Bronze in the Commercial category. © Fredrik Larsson
<http://www.larsson.co.nz/>



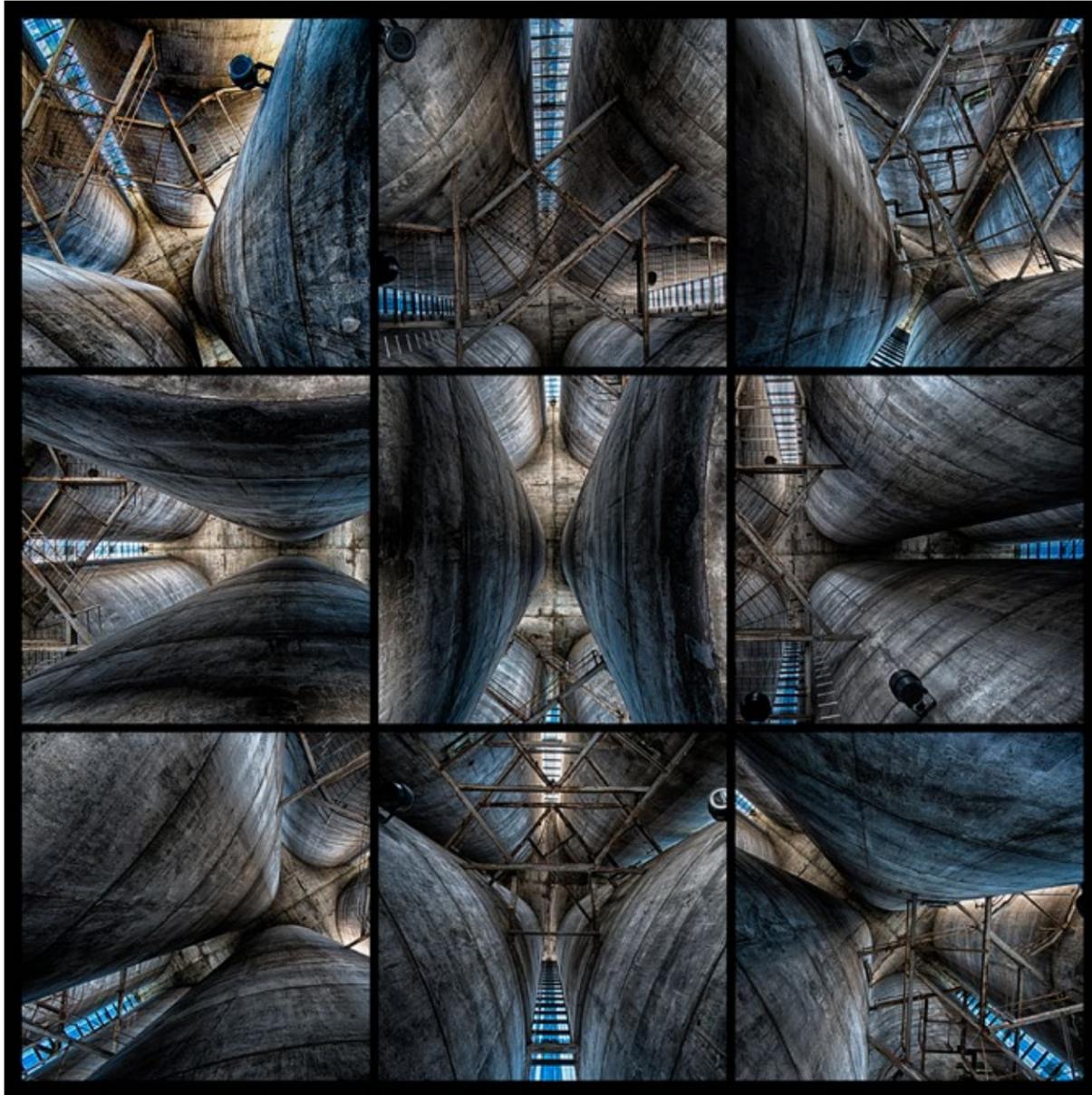
2014 Epson / NZIPP Iris Awards – Winner of the Creative category, Kaye Davis.
This image was awarded a Silver in that category. © Kaye Davis
<http://www.kayedavisphoto.co.nz/>



Finalist in the Creative category, Kelvin Gilbert. This image was awarded a Bronze in that category. © Kelvin Gilbert
<http://www.novoretouching.com/>



This image was awarded a Silver in the Creative category. © Thomas Busby
<http://www.tb-photography.co.nz/>



This image was awarded a Silver in the Creative category. © Ilan Wittenberg
<http://www.wowphotography.co.nz/>

► This image was awarded a Silver in the Creative category.
© Kelvin Gilbert
<http://www.novoretouching.com/>





2014 Epson / NZIPP Iris Awards – Winner of the Documentary category, Bob Tulloch. This image was awarded a Bronze in that category. © Bob Tulloch <http://www.tullochphotography.co.nz/>



2014 Epson / NZIPP Iris Awards – Winner of the Portrait Classic category, Catherine Cattanach. This image was awarded a Silver Distinction in that category. © Catherine Cattanach <http://www.catherinecattanach.com/>



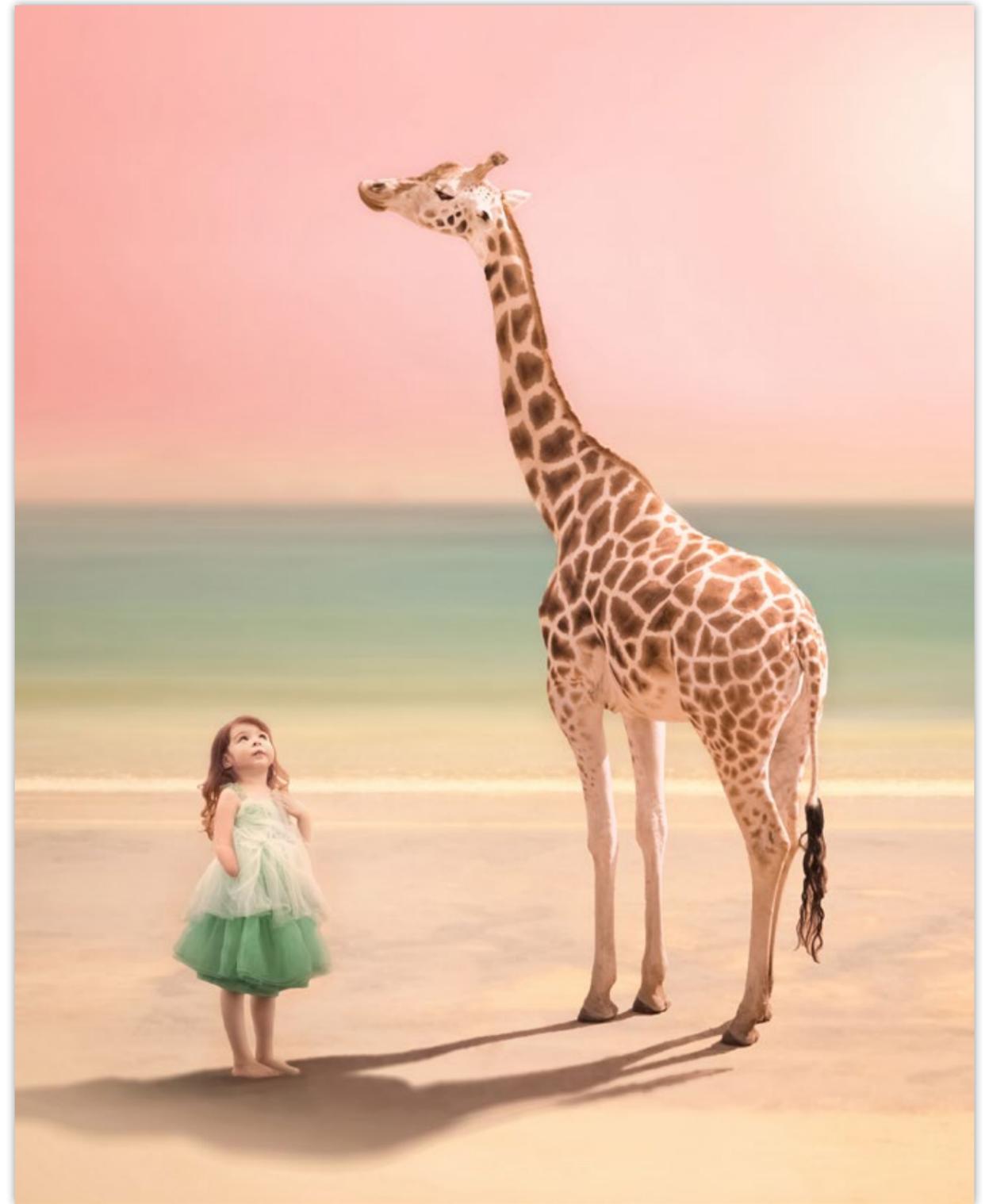
*This image was awarded a Silver in the Portrait Classic category. © Dan Childs
<http://www.danchildsphotography.com/>*



*This image was awarded a Bronze in the Portrait Classic category. © Amy Cope
<http://www.amycope.co.nz/>*



This image was awarded a Bronze in the Portrait Classic category.
© Rachel Jordan



*2014 Epson / NZIPP Iris Awards – Winner of the Portrait Creative category, Holly Spring. This image was awarded a Gold in that category. © Holly Spring
<http://www.hollyspringphotography.com/>*



*This image was awarded a Bronze in the Portrait Creative category. © Chris Hill
<http://www.hillphotos.co.nz/>*



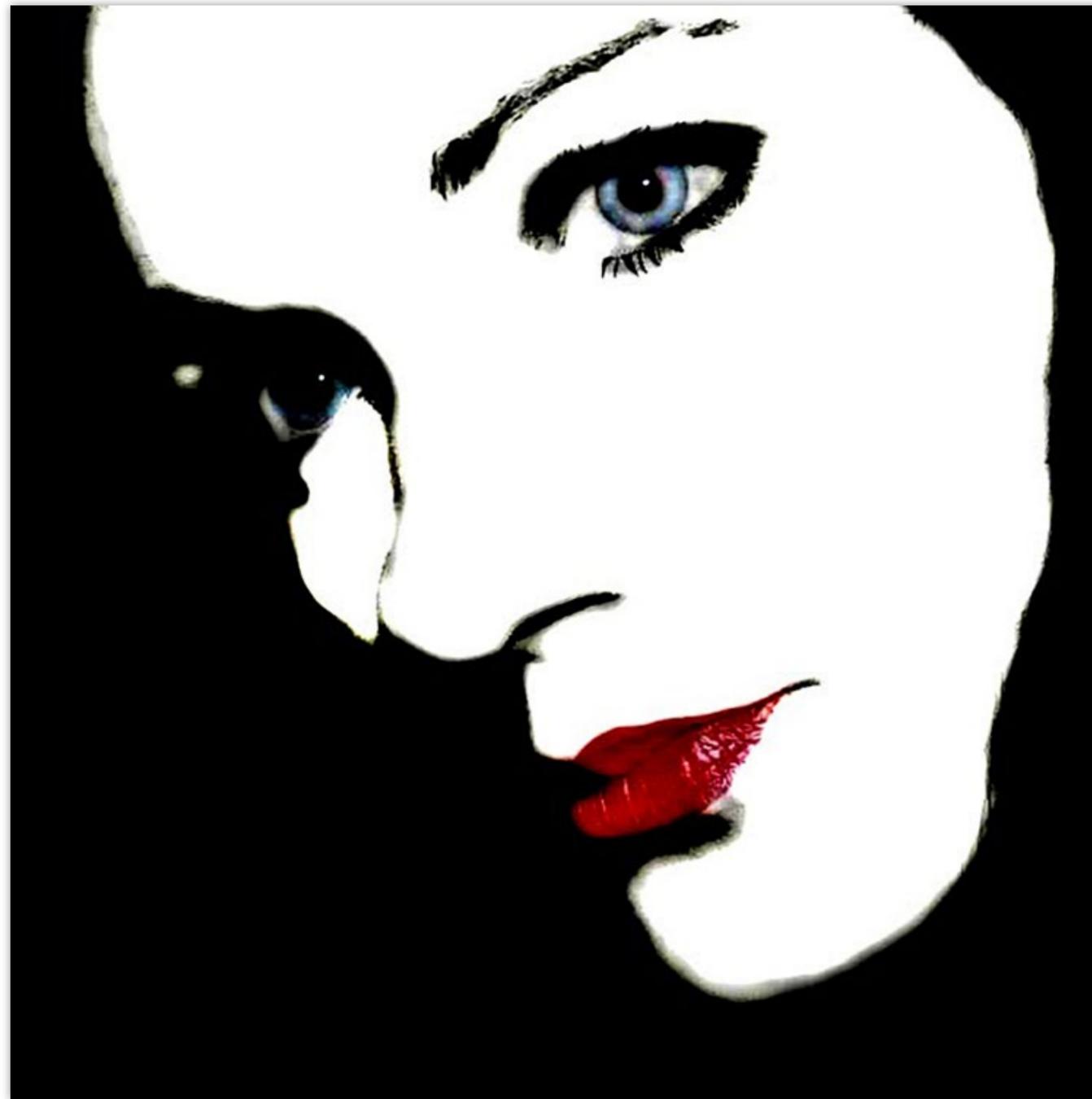
*This image was awarded a Silver in the Commercial category. © Chris Hill
<http://www.hillphotos.co.nz/>*



*2014 Epson / NZIPP Iris Awards – Winner of the Student category, Amy Fowler.
This image was awarded a Gold in that category. © Amy Fowler*



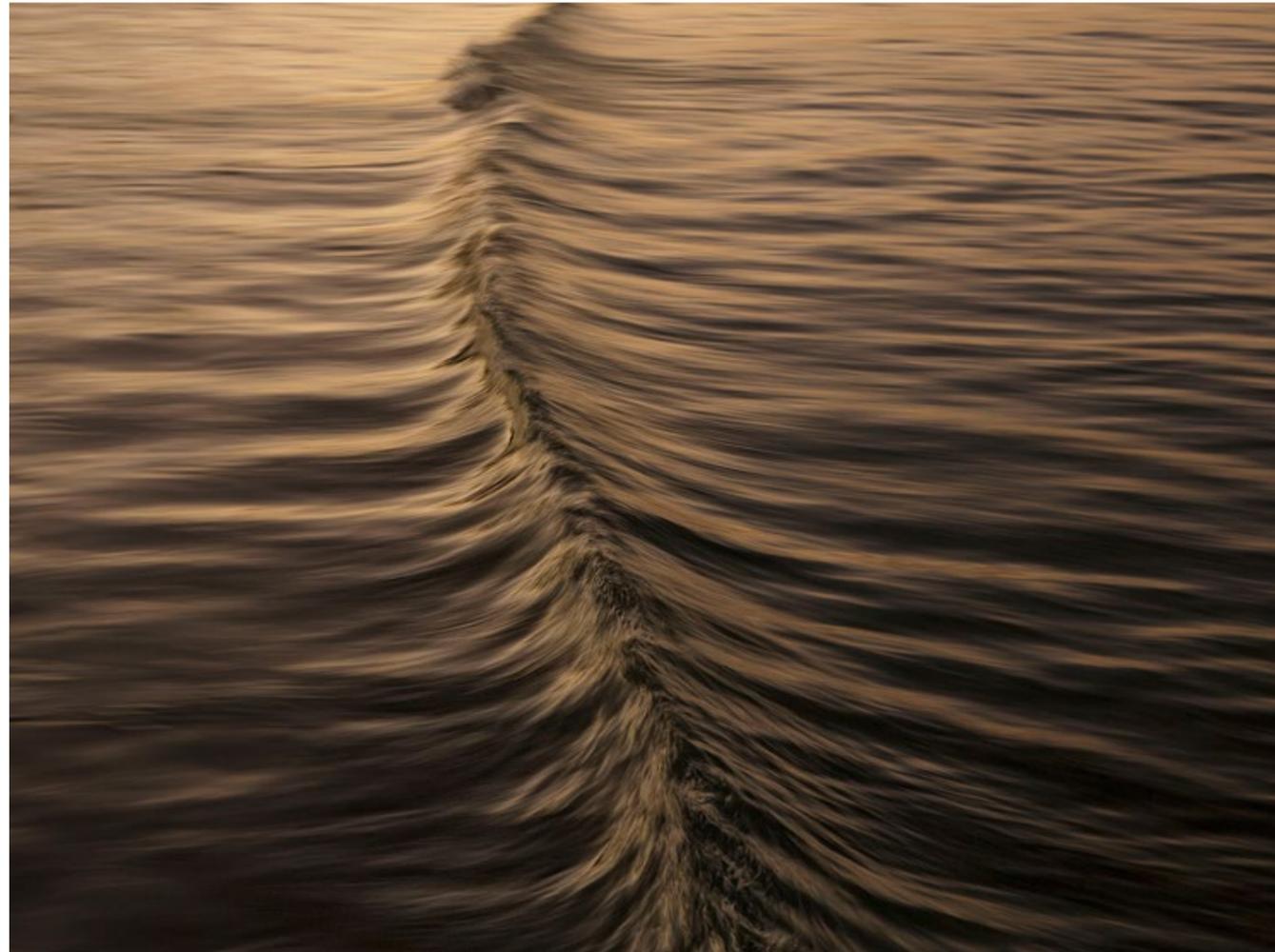
This image was awarded a Bronze in the Student category.
© Phil Janssen



This image was awarded a Silver in the Student category.
© Nikita Burgess-Moyle



2014 Epson / NZIPP Iris Awards – Winner of the Travel category, Mike Hollman.
This image was awarded a Bronze in that category. © Mike Hollman
<http://www.mikehollman.com/>



This image was awarded a Silver in the Travel category. © Blair Quax
<http://www.shinestudios.co.nz/>



2014 Epson / NZIPP Iris Awards – Winner of the Wedding Classic category, Jason Naylor.
This image was awarded a Gold in that category. © Jason Naylor
<http://www.wedo.net.nz/>



This image was awarded a Silver in the Wedding Classic category. © Kimberley Hutton
<http://www.kimberleycheyne.co.nz/>



2014 Epson / NZIPP Iris Awards – Winner of the Wedding Classic category, Jason Naylor.
This image was awarded a Silver in that category. © Jason Naylor
<http://www.wedo.net.nz/>



This image was awarded a Silver in the Wedding Classic category.
© Nicole Johnstone



*2014 Epson / NZIPP Iris Awards – Winner of the Wedding Creative category, Jake Thomas. This image was awarded a Silver in that category. © Jake Thomas
<http://jakethomas.co.nz/>*



This image was awarded a Silver in the Wedding Creative category. © Melissa Waite
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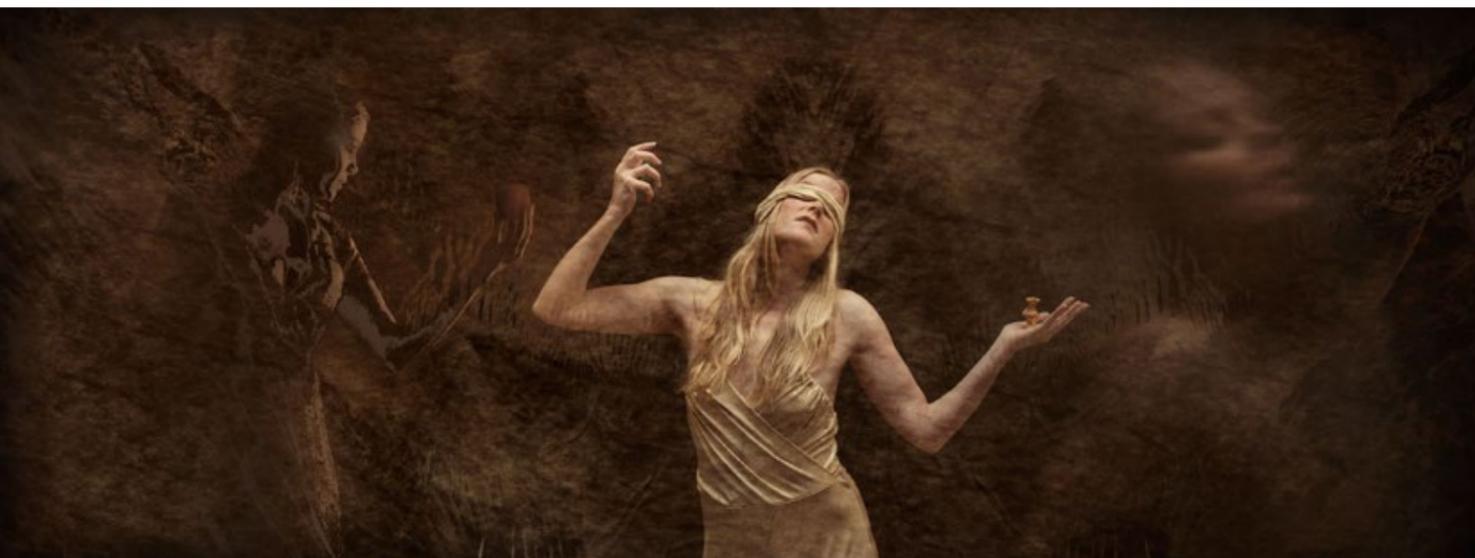
2014 Epson / NZIPP Iris Awards – Winner of the Wedding Album category, Jason Naylor.
 This image was awarded a Gold in that category. © Jason Naylor
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This image was awarded a Silver in the Wedding Creative category. © Clinton Lloyd
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2014 Epson / NZIPP Iris Awards – Winner of the Fusion category, Ollie Dale. This piece, Silence, was awarded a Gold Distinction in that category.
© Ollie Dale
<http://www.olliedale.co.nz/>
(click on the screen to view the video)



This image was awarded a Gold in the Illustrative category. © Emma Hughes
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2014 Epson / New Zealand Institute of Professional Photography Iris Awards

WINNERS AND FINALISTS:

PHOTOGRAPHER OF THE YEAR 2014 – SPONSORED BY EPSON

Winner: Richard Wood
Finalists: Penny Nichols and Roger Wandless

OVERSEAS PHOTOGRAPHER OF THE YEAR 2014 – SPONSORED BY EPSON

Winner: Paul Hoelen (Australia)
Finalists: Kylie Lyons (Australia)
Peter Eastway (Australia)

HIGHEST SCORING ENTRY

Winner: Catherine Cattanach

COMMERCIAL

Winner: Mike Hollman
Finalists: Chris Hill
Holly Spring

CREATIVE

Winner: Kaye Davis
Finalists: Kelvin Gilbert
Ilan Wittenberg

FUSION

Winner: Ollie Dale
Finalist: Finlay Wood

ILLUSTRATIVE – SPONSORED BY C R KENNEDY NZ LTD

Winner: Richard Wood
Finalists: Emma Hughes
Kelvin Gilbert

LANDSCAPE

Winner: Jackie Ranken
Finalists: Adam Buckle
Roger Wandless

DOCUMENTARY

Winner: Bob Tulloch

Finalists: Keri–Anne Dilworth
Tony Stewart

PORTRAIT CLASSIC – SPONSORED BY KODAK PROFESSIONAL

Winner: Catherine Cattanach
Finalists: Justin Aitken
Esther Bunning

PORTRAIT CREATIVE – SPONSORED BY KODAK PROFESSIONAL

Winner: Holly Spring
Finalists: Penny Nichols
Richard Wood

STUDENT – SPONSORED BY IPS

Winner: Amy Fowler
Finalists: Layla Papworth
Shona Pirie
(all from UCOL, Palmerston North)

TRAVEL

Winner: Mike Hollman
Finalists: Blair Quax
Mike Langford

WEDDING CLASSIC – SPONSORED BY BRIDE & GROOM MAGAZINE

Winner: Jason Naylor
Finalists: Clinton Lloyd
Katherine Williams

WEDDING CREATIVE – SPONSORED BY BRIDE & GROOM MAGAZINE

Winner: Jake Thomas
Finalists: Jason Naylor
Anthony Turnham

WEDDING ALBUM – SPONSORED BY NZ WEDDINGS MAGAZINE

Winner: Jason Naylor
Finalists: Jenny Siasosi
Katherine Williams

NZIPP ROOKIE PHOTOGRAPHER OF THE YEAR 2014

Winner: Anthony Turnham



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Wayne GRIVELL

Nocturnal wanderings

As a photographer, Wayne Grivell is particularly inspired and influenced by the built environment and spends a great deal of time capturing the changing faces of that environment, both within the sprawling mass of suburbia and the concentration of the city, often, but not always at night.

Drawing on his training and experience as an architect, Wayne has a strong interest in the concept of suburbia and the way in which many of us live our lives. To many people, suburbia represents so many things that are quintessential to the Australian way of life. In street after street, lives are both growing and unravelling, family histories forming and ending, all under the lingering blanket of friendly anonymity.

The collection of images we've curated for this feature certainly draws on Wayne's diverse catalogue of suburban Australian life, mostly from within South Australia but also beyond. ▶



*'1901' historic former shopfront at night. Bowden, Adelaide, Australia.
Canon EOS 5D MkII with 17-40mm f4 L lens. © Wayne Grivell*

In contrast, other images in this collection come from another deck, a grittier and more confronting series of images from the city end of the suburban sprawl. They share the same palette, treatment and lighting conditions but deliver a harder edged, stark and uncompromising industrial reality.

What unites all of these images is a sense of place, time and isolation from two influences, the daylight and the populace whose return will transform them back into scenes less wondrous, more banal and commonplace.

Wayne has studied and worked as an architect for nearly 25 years and his work predominantly involves the development of large and complex education, research and health buildings. With that background he has developed a particular appreciation for the built environment in all its forms – but with a special affection for those places that might otherwise be passed over or forgotten by most. He is particularly interested in photographing the things that most of us may otherwise take for granted; mundane things that under a particular light and with a specific mind-set can be seen as beautiful in their own right.

Wayne talks about his art, and his approach to photography in particular:

‘I have always produced art in various forms – previously illustration and painting over many years but until 2009 had comparatively little experience in photography. Around this time, I purchased my first DSLR with an ambition to somehow integrate my illustrative work with photography in some form of collage or mixed media approach. To this day, this has yet to be fully resolved although every few months, I turn my hand to a digital collage ‘cut and paste’ which momentarily energises that ambition but otherwise it stays bubbling away just under the surface. ▶



*‘Home Fires’. House at night, Parkside, Adelaide, Australia.
Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell*

‘It was the immediacy of photography which struck a chord with me...’

It was the immediacy of photography which struck a chord with me; the synergy between the design and 'form creation' of architecture as well as a learned skill of thinking in a three-dimensional manner became apparent as something that aided an ability to take photographs.

Consistent with a steep self-taught learning curve (one example, the need to search for the definition of 'aperture' on Wikipedia), I chanced across a photography podcast series that included an interview with the American light painter/photographer Troy Paiva. Troy is known primarily for his 'urbex' work involving the seeking out of abandoned places and junkyards and making them look beautiful by means of gelled flashes and long exposures. Exploring this, I became very interested in night photography and understanding not only the various technicalities involved but also developing 'ways of seeing' through the dark and learning how long exposures can dramatically transform the nature and drama of a scene or a moment.

Initially adopting the use of portable flashes and the light painting techniques I'd seen Troy Paiva use, I soon abandoned this for a number of reasons. First and foremost a lack of patience, secondly, a sense that it had 'all been done' in some way and thirdly, and probably most profoundly, I started to prefer and better understand the drama of street lights or the long cast of morning or evening light, and in so doing, I started to better appreciate one of the fundamentals of photography: light. The amphitheatre of a street at night was a greater stage than I could possibly light with my own devices and so it became the search for beautiful places; or rather normal, everyday places that through long (or even short) exposure could be seen as genuinely beautiful.' ▶



'The Auburn Roadhouse'. Roadhouse at night in Auburn in the Clare Valley, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell

f11: Welcome to f11 Wayne, and thanks for allowing us to expose your work on a wider stage.

WG: Thankyou.

f11: You seem to be a prolific producer, we had such a treasure trove of work to edit and select images from. How do you find the time away from your career as an architect to produce so much work?

WG: For at least a year or so, I made time to work around the full moon when night photography is generally the easiest – the light of the sky is several stops closer to the light of subject matter than it would be at other times of the month and so I made a point of heading out two or three nights a month for a few hours at a time. In a practical sense, this was easier than the customary evening or morning golden hours typically loved by photographers – there was no particular timing needed, no special moment to capture as the sun pops in and out behind clouds, casting light in a momentarily magical way. With the exception of heavy cloud dulling the ambient light, lighting conditions during a full moon phase are predictable and practical which suits me as my life is busy enough to have to be somewhere at a certain time. With a full family life, this was simply a case of popping out when everyone was asleep. That, and the fact that I've never cared much for a lot of sleep, which seems to be a benefit with this sort of photography.

Most recently I've been producing a lot more photography during daylight, with the night shoots limited to once or twice a month at best. The easiest way to facilitate that is to carry your camera with you most places, which I do. Any camera will do but I just happen to drag my Canon around quite a bit.

f11: Do you ever shoot for your own architectural practice, or is all of your photography purely done as an art form?

WG: I do shoot finished architectural projects on occasion although much of the time, I'm busy being an architect so we often leave that to other photographers. What I do quite a lot of though, is photograph my projects in progress. I find the documentary style capture of a construction project fascinating, particularly when it's one of my own. For me, there's a real beauty in a building with its pieces yet to be tied together; its bones out for show. The typical construction timeframe of any given project is a familiar visual narrative but every case is different and I feel these stories should be told. I've always felt that when a façade gets closed up and a building is finished, the 'real' beauty is lost.

By way of an example, David Moore's photographs of the Sydney Opera House under construction are, to me, more probably beautiful and intriguing than any image I've seen of it built.

f11: Apart from the net, how do you manage to get your work 'out there' and in the public eye?

WG: Over the last few years I have held several exhibitions, both solo and group format. Over this time, my work has evolved into a more specific architectural focus, with night photography just one part of it, albeit still a significant part. In July, I held a solo exhibition at the Prospect Gallery called 'Suburban Dreaming' and in September I'm part of a group exhibition, 'Light' as part of the Shimmer Photographic Biennale in McLaren Vale.

f11: Apart from Troy Paiva, who you mentioned earlier, which artists have had an impact on your work, either as influences or mentors?

WG: I am particularly influenced two Australian artists: Jeffrey Smart for his stark aesthetics and the suburban pictorials of Howard Arkley. Photographically, I am particularly inspired by the theatre and drama of Gregory Crewdson's work but I am a bit short of his production budget.

f11: You've mentioned the use of flash and gels, and the fact that this bored you quickly, but can you imagine returning to these techniques? Are there some subjects that this technique suits better than your more subtle available light treatment?

WG: Every now and then I will use some additional artificial light to lift something out of a scene but usually these days with something as banal as a mobile phone flashlight or a torch if I happen to have one handy. The practicalities of working quickly and keeping on the go at night, particularly the places I visit, often makes elaborate lighting work logistically challenging.

f11: A noted Australian car photographer once explained to me that an orange high visibility vest made you ten feet tall, bulletproof and invisible to the authorities when shooting in the city at night – is that your modus operandi?

WG: Yes, I have had that thought a few times. As an architect who spends time on building sites, I've got ready access to a number of them but have never done it. I've always felt it would make me more conspicuous. Perhaps it's worth a try.

f11: Seriously though, ever had any fears for your own safety, or that of your gear, when shooting at night? Do you ever take a 'minder' along with you?

WG: I used to shoot with a group of people every month and it was a real pleasure to do that because everyone felt safe, no matter where we were. We went to places I would never go alone, although over time, the organisation of all that lapsed and now it's almost always a solo venture for me. I keep alert and on the move and have come to develop a sense of where and when something dangerous may eventuate – although that sixth sense is far from perfect. Practically, in Adelaide at least, trouble at night is uncommon. The closest I've come was a run in with a junkie in a dark alley and showing him my photos in camera was more than enough to prevent any issues.

f11: What is it that particularly draws you to urban photography?

WG: Apart from applying design skills, in the translation of three dimensional thinking and composition, I have come to realise the importance of recording our memories of the built environment. Over the last few years, I've revisited locations that have changed significantly – apartments built where parking lots were, roofs replaced, buildings demolished or even subtle things such a change in the colour temperature of street lighting. Like ourselves, the built form around us is changing slowly and the majority of the time, most of us never fully appreciate this. I have several previously exhibited images of places that now no longer exist so beyond being art pieces in their own right, they also serve as a historical record. By way of example, the image 'Joe's Last Stand' was taken in 2012 when a house's fantastically eclectic back yard was completely exposed to the street. It's since been covered over by two contemporary duplexes, never to be seen by the public again.

I also like capturing the places that are often overlooked or taken for granted, just as many people are. Like those same people, these places have much to offer when you get to know them.

f11: Your caption details tell a 'one camera, one lens' equipment story. Is this accurate or does your working kit run to more equipment than this?

WG: For architectural or urban photography, be it night or day, I've found the combination of the Canon EOS 5D MkIII and the 24-70mm f2.8II L to be just about perfect and I don't mess with that formula too often. Over the last few years, I've visually and mentally shifted my thinking from wide angles to the more standard range of that lens and I feel that focal range is able to express my creative vision most effectively. That lens is also particularly flare-resistant which is a real benefit at night and ▶

that's more than I can say about some of the wide angle lenses I used in the past. I also have and use a fair number of Canon prime lenses and zooms (and flashes) for other photographic work – chiefly portraiture and events – and I'm particularly fond of them. The images on show here represent one facet of my work, admittedly quite an important facet, but certainly not the full extent. I have a soft spot for the Canon 24mm 1.4 L. It gets used once every couple of months but when I use it, I realise I could probably never part with it!

I also use a Fujifilm X100S every now and then and love using it, for a completely different purpose. The images I produce with that camera are probably what I would define as the most 'photographic' – just classic, simple captures of people, places, things and I often monochrome process them.

f11: Anything special on your equipment wish list?

WG: If I did more conventional commercial architectural photography, the two Canon wide angle tilt shifts would be something I'd be purchasing but at this point in time, the type of quick and dirty photography I'm doing doesn't lend itself to more patient setting up and live view focus. I'd rather like the new Sigma 50mm Art but I don't use my Canon 50mm f1.4 enough to justify that really. I wanted the legendary Zeiss Distagon 21mm f2.8 for a couple of years but recently buying the new Canon 16-35mm f4 IS has quenched that desire, happily. ▶

'Joe's Last Stand', a backyard view formerly from the street, now built over with new apartments. Eastwood in Adelaide, Australia. Canon EOS 5D MkII with 17-40mm f4 L lens. © Wayne Grivell



Despite owning a bit of gear now and enjoying using most of it, I've come to increasingly just see the gear as tools to express what I want to do. Just as I have little interest in film photography, my interest in digital photography is purely as an efficient means of creating beautiful things. The summary of this, I suppose, is that I'm most interested in the outcome rather than the process, although certain parts of the technical process are enjoyable too.

f11: How long are some of your exposures here, generally longer than 30 seconds?

WG: They vary quite a bit although most are in the order of a minute or two. City lights, and the potential for localised over-exposure, can force exposure times down to 10 seconds or so, sometimes less. Purely full moon images with minimal additional light source can be four to five minutes at least, working with an ISO of 200.

f11: Given your distinct preference for available light, tell us about the techniques you use around this, are you typically filtering much or playing around with white balance settings? Or are all corrections made in post production?

WG: I filter nothing at night – more glass can mean more flare and rarely do I have the time or need. I will use graduated ND filters or circular polarisers on occasion during the day, but not often. All corrections are made in post and for my architectural/urban photography, white balance is just one factor and sometimes quite a small one. I enjoy tweaking tones and colouring as well to express what I want from a scene. That said, as is the case with a lot of night photography, what's straight out of camera is often as surreal looking as it might look straight out of post. Just different!



*'Fairy Dust'. Queenslanders at night in Ascot, Brisbane, Queensland.
Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell*

'The amphitheatre of a street at night was a greater stage than I could possibly light with my own devices and so it became the search for beautiful places; or rather normal, everyday places that through long (or even short) exposure could be seen as genuinely beautiful.'

f11: And while we're on the subject of post production, can you walk us through your typical process?

WG: I use Lightroom 99% of the time and have some quite basic techniques – no plug-ins or filters with a very rare exception being the occasional Snapseed iPhone indulgence. Typically, I import images into Lightroom to a freshly dated folder and then export into a matching dated folder, usually both a full size and a small/web version. All my exported files are now prefaced with a date which has come to be my makeshift filing system. This, combined with dated Lightroom folders, makes access to files extremely simple. Despite my best intentions, I don't use any tag words and I rarely geotag photos. On occasion, when I need to fix something that Lightroom can't cope with, I head into Photoshop then back to Lightroom for the final export. I also produce occasional digital collages in Photoshop.

My technical knowledge of software is actually quite limited and as such I don't paste in or replace skies or make profound changes to images. I see this as neither a good nor a bad thing; it just is what it is.

f11: What attracts you to a scene, and what compels you to stay and capture it rather than dismissing it and moving on?

WG: It typically will be lit in a particular way and that light will be clean and crisp rather than sticky, obnoxious sodium halide – or if it's in the day it will be that special time when the sun peaks through winter clouds or something equally captivating. That said, it's not always just about the light. I once had a theory that night photography made any old thing look good. I've since learned that it doesn't. It just makes it look different. The subject must mean something to me or the viewer, sometimes not necessarily in a literal or obvious way. The image must tell some type of story or express something that I feel, otherwise it's just a

photograph. I'm always looking for something more in any given press of the shutter – but it certainly helps if it's lit well.

f11: Are some of these images literally waiting in your own neighbourhood or do you need to travel to find the prize?

WG: Both. My recent exhibition featured several images within a five kilometre radius of my house but it also captured scenes from Queensland, Victoria and Port Lincoln (South Australia). When I travel, I take my camera and tripod with me most of the time and it's a pleasure to explore new places. In that sense, photographing other places helps me 'see' new things in a different and not so obvious way, especially at night.

f11: Do you associate with other photographers or is this a solitary pursuit away from the architectural clan you would normally hang out with?

WG: I am in touch with a broad group of mostly Adelaide based photographers, some of whom are architectural or night-photography focussed and some with whom I've exhibited. With very occasional exception, I prefer to shoot alone – there is something quite meditative about the long exposures, despite the need to often stay alert. I have also come to know and admire quite a few photographers from interstate and overseas via the web and have shot with them when either of us have travelled. That's always enjoyable and very often enlightening.

f11: Are you as excited about going out to shoot today as you ever were, or does the excitement wane as your collection grows?

WG: I still love it and a growing collection of work is an inspiration in itself – there are some images I dip back into and rework (a benefit of post-production software such as Lightroom) and I am sometimes inspired to revisit locations to try something new. Themes developing within the broader catalogue push me into different

avenues of investigation too so I like to think of my collection as an organic and growing entity in it's own right. And it needs tending to, and care from time to time. Photographing new locations on my travels is always fresh and exciting though, and nothing quite beats that.

f11: Do you market any of your images as fine art, or create limited edition prints for sale?

WG: I do, the majority of my work that's been exhibited has sold in small editions and I also sell prints in the same manner via online inquiries. I'm not a hard salesman by any means and prefer the approach of people contacting me if they're interested. Fortunately they do!

f11: Do you shoot pictures outside of this series, and do you have any other ongoing collections you're working on?

WG: As I mentioned earlier, I do portraiture and event work from time to time and enjoy that as an opportunity to use other equipment and exercise other photography skills and thought processes. I'm also slowly working on an 'Interiors' series of small but unusual rooms as well as a series of ongoing night photography collections that are evolving over time. The recent 'Suburban Dreaming' exhibition was born from a long term project that developed its own life over a period of two years and I'm still adding to it, perhaps for a second exhibition at some time in the future. I think it's important to build up informal or formal series' of work as it can help to provide structure to a creative thought process.

f11: If there is one destination or location that represents the holy grail for you, where would you most like to shoot for this series?

WG: I'm off to the US shortly and by chance will be staying nearby one of Gregory Crewdson's Massachusetts towns so I suppose that's a holy grail of sorts. Hopefully an opportunity will come to capture a familiar scene at dusk in at least an ironic fashion with or without a lonely

car in the middle of the road. Apart from that, I have no real aspirations for particular places; I prefer to look for scenes in my head and understand how a particular place, any place could be shown in a way that one would not necessarily imagine.

f11: Do you print your own work, and do you consider this an important element in closing the circle of creativity? Should photographers see their work right through to the finished print?

WG: I don't print myself. My printing skills are as limited as my post-production skills are. I use a local printer who I am very happy with and they in turn have developed a good understanding of what I like to see in my printed work. Of course, all of my exhibited work is printed and framed. It's a good feeling seeing photography translated to the print form; it's the logical end point really. Whilst I don't believe photographers need to print their own work, I do think it's important that their work is printed – and as regularly as possible. So much good photography is confined to obscurity on computer servers around the world. Seeing work printed in this digital era is a reminder that it's not all just about images on the internet, being a part of that constant stream of photography that most of us are all exposed to on a regular basis nowadays. It's about more than that and that's the work that really lasts and means something profound over the long term.

f11: Thanks Wayne, great having you here.

WG: Thankyou, it's been a pleasure. ■

TS

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'The Last Car on Earth'. Lonely Ford at night. Bowden, Adelaide, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell



▶▶ *Following double page spread: '27'. House under a full moon during a thunderstorm, Port Lincoln, Australia. Canon EOS 5D MkIII with 24-70mm f2.8L II lens. © Wayne Grivell*



27

'A Plane Did Fly'. Front yard of a house at night.
Parkside, Adelaide, Australia. Canon EOS 5D MkII with
24-70mm f2.8L II lens. © Wayne Grivell



▶▶ Following double page spread: 'Urbana'. Backlanes at night. Fitzroy, Melbourne, Australia.
Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell



Fish and Chips'. Fish and chip shop at night. Unley, Adelaide, Australia. Canon EOS 5D MkIII with 24-70mm f2.8L II lens. © Wayne Grivell

'I filter nothing at night – more glass can mean more flare and rarely do I have the time or need.'



▶▶ *Following double page spread: 'The Painter and his Wife'. Housing in the city at night, Adelaide, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell*



'Porch, Tree, Shadow'. Within a large apartment complex at night. Parkside in Adelaide, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell



▶▶ *Following double page spread: 'Melting Away'. Near the Woolshed District at night, Port Adelaide, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell*



'Signs of Life (v)'. Adam Street Bridge at night, Sydney, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell

'I once had a theory that night photography made any old thing look good. I've since learned that it doesn't. It just makes it look different.'



▶▶ *Following double page spread: 'Constructions'. Building at night, former site of a now defunct construction firm. Keswick, Adelaide, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell*

CONSTRUCTIONS



Light



'Suburban Dreaming (ii)'. House at night, Parkside, Adelaide, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell



▶▶ *Following double page spread: 'Freeway Graft ii'. The edge of the Hills freeway at night at Crafers in Adelaide Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell*



'3', now demolished building at night, Adelaide, Australia. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell





'Bridge Study'. Composite of two images: the Bakewell Bridge at night, Adelaide. Canon EOS 5D MkII with 24-70mm f2.8L II lens. © Wayne Grivell



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L-XXL: 116 g 4.1 oz.	L-XXL: 6 x 0.8 x 192 cm



Michael POLE

Creating the frame

Michael Pole has been a commercial photographer for more than 30 years, most of them based in New Zealand. He is now resident on the Gold Coast of Queensland, Australia, where he moved for personal and health reasons, and where he continues to run his own commercial photography company shooting high-end advertising imagery. These assignments have taken him to the USA, Europe, Australia, Asia and the Pacific Islands.

Michael has created stunning images for major car brands, corporations, airlines and beverage companies. In addition, he has been producing stock photography with his own company, Southern Stock, producing images for stock libraries around the world and has directed several television commercials.

His firm belief is that even though technology is constantly changing and developing, many of the fundamentals in photography still apply in creating great images. ▶

Shot in New Zealand for Corbis Images. Nikon D800E with 70-200mm f2.8 lens. © Michael Pole



Despite an adventuresome career where he has had dredging barges motor into his desert island landscape shot, fought numerous overbearing customs officers over equipment carnets and walked away unscathed after a small aircraft crash, Michael is a picture of calm unflappability.

Michael on photography:

'It records what we are, it expresses innovation, compassion, humanity, emotion, it documents a point in time.'

And on the business of collaboration:

'I have been very fortunate with the companies, creatives and people I have met and worked with. All have had a real sense of collaboration for the project at hand and were generous and constructive with their criticisms during and at the final stages of a project. Needless to say I find it easier to work project by project rather than image by image, the latter being too narrow and restricting in a creative sense.'

f11: Welcome to f11 Michael.

MP: Great to be here!

f11: Where were you born and where did you grow up?

MP: I was born in Auckland , and I grew up in Paeroa in the North Island, and went to Ashburton secondary school in the South Island. My father was a bank manager and my mother was a wonderful home maker, both were keen golf and croquet players. I have one sister.

f11: What did you excel at in school, and what were you in to?

MP: My strongest subjects at school were English and Music , I wanted to study art but the education system at the time would not allow me to. So I chose classical music theory and accounting.

f11: At what point did you become interested in the arts, and photography in particular?

MP: I have always painted and sketched since I was a child. My aunt was a concert pianist, and an even more distant aunt by marriage was a famous New Zealand painter, Rita Angus. My first real interest in photography developed when I purchased a second hand Asahi Pentax camera with a clip on light meter for the princely sum of \$80.00.

f11: What are your earliest memories of photography and what part did it play in your life as you were growing up?

MP: My family had a bellows camera (a Kodak which took 120 size film) and I can recall using that to take pictures of my friends fishing for eels in farm creeks and while out tramping. I have always enjoyed the outdoor adventures.

f11: When you first developed an interest, how did you learn photography?

MP: I'm basically self taught, I applied to Wellington Polytech, but couldn't get in! So instead I read endlessly on the subject and was fortunate to have some of the finest creative directors in the industry to work with, many of whom were instrumental in developing my approach and methodology.

f11: Did you have a working life before photography?

MP: I started work with the Broadcasting Corporation in Auckland , but I left the job to head overseas. In the UK I worked part time in London for Wallace Heaton the camera chain ▶

Shot in New Zealand for Corbis Images. Nikon D800E with 14-24mm f2.8 lens. © Michael Pole



at Bank, and I toured around Europe before heading off to the Middle East and living there. From memory, it wasn't any safer then than it is at present. I travelled by train from Nahariya in the north to Tel Aviv, went to get off the train and there was a loud bang as I alighted, someone had placed a bomb in the gents toilets. I guess nothing's changed.

f11: How did you get started in the business of photography?

MP: When I returned to NZ I started work with an advertising agency in Tauranga called Ainsley Scott. The company floundered (not my fault I hasten to point out) so I took that as a sign and decided to launch out on my own. I mainly did industrial and small commercial jobs, and these certainly paid the bills.

f11: Which photographers did you admire, and look toward as influences?

MP: Edward Weston, Ansel Adams, and Henri Cartier Bresson would have been the earliest influences. I liked Adams approach with the Zone system, I feel this has always helped me to interpret a scene or a portrait very objectively, I found it to be a good method for technically translating a scene into image values. I like guys like Albert Watson, and Patrick Demarchelier, for their lighting and the way they make a commercial image seem almost photojournalistic or 'caught'. I also have huge respect for Bert Stern and Arnold Newman.

f11: What were the hardest parts of establishing a business?

MP: Banks! When I was starting out establishing my business, the Kiwi Fruit industry was the flavour of the month and unless you were growing these, it seemed like they didn't want to know you. Doing the work was one thing, getting paid for completed projects was another. The ad agencies weren't so bad, but small industrial companies who had spent a couple of thousand on a job would keep me waiting

for 4 months. I think young photographers need to realise that 60% of photography is business, 30% pre-planning, and only 10% is pushing the button to make the exposure.

f11: Which aspects were you naturally good at, and which ones did you find most difficult?

MP: I found that collecting money from clients always caused me the most grief. The pre-production, pricing, general business and management seemed to come fairly naturally. On reflection, I had an exceptional accountant, perhaps I should have had him doing my debt collections!

f11: Commercial photography is a team game, would you agree?

MP: Absolutely, one of the core strengths of any commercial project is to have a great team: client, agency, photographer, assistant, stylist, makeup, location scout, production manager and retoucher.

f11: What sort of equipment did you start off with, and what was the chain of formats that followed?

MP: I started with 35mm and 120 systems (film of course!) later moving on to 4x5 and even a 6x17 panoramic camera. I was very fond of medium format. ▶

Shot in Australia for Getty Images. Nikon D800E with 50mm f1.4 lens. © Michael Pole



f11: Who were your major clients as your business grew, and what sort of work did these bring you?

MP: Five agencies were my staple clients: Saatchi, Colenso, Rialto, GHT, and McCaen Ericson. Small clients came and went as you might imagine.

f11: As your career developed, which people were influential on you and what did you learn from them?

MP: As I mentioned earlier several of my art directors were hugely influential on my work and thought process. Although they were demanding (on behalf of their clients of course) they were also fair, constructive and helpful. They pushed me and my creativity. I struggle to think of anyone who was a bad influence as I chose to align myself with people who I could learn from and respect.

f11: What are your other interests, recreational and social, outside of work?

MP: I enjoy running and road cycling for fitness, and clay target shooting with my son. I'm also involved with The Ruel Foundation, an international charity for children. Linda, my wife, and I became involved with the foundation which has an amazing crisis centre and hospital on the island of Mindoro in the Philippines and things are under way in Vanuatu. ▶

*Shot in New Zealand for Getty Images. Hasselblad H1 with P25 back and Planar 80mm f2.8 lens.
© Michael Pole*



f11: Weather aside, what are the main differences between working in Australia and working in New Zealand? Which things still strike you as significantly different?

MP: I have to say, it's very similar. However, insurance and potential liability is huge in Australia and you have to know you are well covered and protected. Day to day I guess the most significant difference is the fact that there are snakes here in Australia.

f11: Were you involved in any of the professional photographic associations?

MP: Yes, In New Zealand I received my Associate, Masters, and Fellowship from the NZIPP.

f11: What's the secret weapon in the innermost reaches of your camera bag?

MP: My mind and my spirit...

f11: Where do you find inspiration for your imagery today?

MP: Everywhere.

f11: What's the worst thing about being a photographer in 2014?

MP: The devaluation of so many of our industry's traditional skills through the adoption of digital. The skills are still required, what you set up in front of the lens is still absolutely critical, and what medium you eventually record on is still largely irrelevant.

f11: And the best?

MP: Digital!!!!!!

f11: If there's one frustration you have with the profession today, what would that be?

MP: I'm disappointed by what students are taught at polytechnics and universities and their resulting expectations of the industry. It's also sad to see the lack of positions available for them when they graduate. ▶



Shot in New Zealand. Client: Baileys Irish Cream; Agency: Saatchi and Saatchi; Art director James Mok. Sinar P 4x5 and Schneider 210mm lens. © Michael Pole

f11: Is all of your post production and retouching done in house or do you ever outsource these services?

MP: That's a perceptive question, particularly since I have been outsourcing all my work for a number of years to KeyIndia Graphics as this allows my focus to remain solely on creating images and spending time with clients. It creates a faster 'time to market' for my images due to their turn around time and any consistency issues are covered as I essentially have my own team of dedicated retouchers within their production department! Stringent security controls, quality, fast turn around, and great pricing... it's a no brainer.

f11: What's your approach to location lighting?

MP: Create the frame – then light it, using your light or God's light or a mix of the two. I generally like mixing the two and enhancing. I use a mixture of battery packs and portable speed lights.

f11: You work a lot with talent, do you recruit your own or rely on model agencies?

MP: I recruit my own as much as possible, that's always worked well for me.

f11: What advice would you give to someone young with a desire to be a commercial photographer?

MP: Go to film school, then make a plan for the future and stick to it

f11: Dream assignment – commissioned, generous budget, 10 days, all expenses paid – client, talent, where, when and why?

MP: Fiji Tourism, about 12 years ago. We did a 10 day recce and then went back and shot for 2 weeks. It was great project, wonderful crew. On the recce the production manager and I had to drink Kava to do a location deal with the local chief...

f11: Are there any personal or professional 'bucket list' locations you'd desperately like to shoot?

MP: It's a long list: Jordan, the Valley of the Kings, Mt Sinai, Tuscany, Turkey, the Maldives, India... How many more can I have?

f11: You have a healthy respect for assistants, tell us about this?

MP: I have always considered it unfair that assistants are even called assistants. Good ones are not mere assistants – they are more like colleagues. They are your traveling companions, they put up with all the red tape at airports, longhaul flights, long days and hard work. They are your second set of eyes when you are tired, their suggestions can make all the difference on a shoot.

f11: What's your funniest assistant story?

MP: When goat farming was all the rage I had just finished a day shooting and this cheeky goat had its head in my camera bag and was busy helping itself to a mouthful of exposed Fujichrome 120 film... Believe me, I was not happy and my assistant definitely got the message!

f11: What's the single best assignment you've had during your career?

MP: I shot advertising imagery for Steinlager, the beer company, could it get any better than that?

f11: Thanks Michael, good to catch up.

MP: Cheers, Tim. ■

TS

www.southernstockcorp.com

*Shot in New Zealand for Corbis Images. Hasselblad H1 with P25 back and Planar 80mm f2.8 lens.
© Michael Pole*



▶ Shot in Australia for Getty Images. Hasselblad H1 with P25 back and Sonnar 150mm f2.8 lens.
© Michael Pole

'Create the frame - then light it, using your light or God's light or a mix of the two. I generally like mixing the two and enhancing. I use a mixture of battery packs and portable speed lights.'

▶▶ Following double page spread: Shot in New Zealand for Corbis Images. Hasselblad H1 with P25 back and 50-110mm lens. © Michael Pole





Shot in New Zealand for Getty Images. Hasselblad H1
with P25 back and Distagon 35mm lens.
© Michael Pole





Shot in Australia for Getty Images. Hasselblad H1
with P25 back and Distagon 35mm and Sonnar
150mm lenses. © Michael Pole

'Needless to say I find it easier to work project by project rather than image by image, the latter being too narrow and restricting in a creative sense.'

Shot in New Zealand for Getty Images. Hasselblad H1 with P25 back and Distagon 35mm and Sonnar 150mm lenses. © Michael Pole



'My first real interest in photography developed when I purchased a second hand Asahi Pentax camera with a clip on light meter for the princely sum of \$80.00'

Shot in Fiji. Client: Fiji Tourism; Agency: Grey Advertising; Art director Jo Harris. Hasselblad 500 ELM and Distagon 50mm lens. © Michael Pole



Shot in Fiji. Client: Fiji Tourism; Agency: Grey Advertising; Art director Jo Harris. Hasselblad 500 ELM and Sonnar 150mm lens. © Michael Pole

'On the recce the production manager and I had to drink Kava to do a location deal with the local chief..'



▶▶ Following double page spread: Shot in Australia for Corbis Images. Nikon D800E with 200mm f2.0 lens. © Michael Pole



Shot in New Zealand. Client: Symphonie; Art director:
Mark Turner. Hasselblad H1 with P25 back and Planar
80mm lens. © Michael Pole

*'I have always considered it
unfair that assistants are even
called assistants. Good ones are
not mere assistants – they are
more like colleagues.'*



*We completed a beautiful walk on shore for a couple of kilometres with glaciers, birds and even an arctic fox. But this rock really stood out as something different. Sigma ART 24-105mm lens @ 24mm, Aperture Priority, f11 at 1/250 sec, 400ISO.
© Darran Leal*

On location

SVAlBARD – An Arctic adventure...

Svalbard is a Norwegian archipelago in the Arctic Ocean. Situated north of mainland Europe, it is about midway between continental Norway and the North Pole. It is cold in summer and extremely cold in winter. My recent visit was spent photographing Polar Bears. However, I was also keen to shoot blue ice, glaciers, puffins and everything else that could tell the story of this fascinating region. Historically, Spitsbergen is the commonly used name, but this is just the larger westerly island of the group. The islands have had many visits from the French and English, and included a strong early Russian influence. Several countries still have bases to study weather and nature and some have claims to mines and historic sites.

The best way to explore the islands at this time of the year is by cruise ship. Now, some are better than others. Too small a ship and life can be tough in rough waters. Too large and your enjoyment is watered down by too many people. Ships of around 60-100 passengers seem perfect. Be sure to select a ship which has stabilisers – your cruise experience will be smoother with a stabilised ship. Svalbard has

no Drake Passage adventure like cruising to Antarctica. So while you can still experience rough conditions, generally they will be during short open water passages. The skipper and team leader will try hard to minimise these rough experiences, this offering everyone the chance to enjoy a true adventure – exploring the beautiful fiords, calm waters and enjoying the landings. This all adds up to more time allocated to photography! On board, rising early, and taking an enjoyable walk around the deck will give you a different experience each day as the ship has moved overnight to position for that day's targeted adventures. Now this could change due to the original landing location offering the wrong wind direction, or as happened to us a couple of times, polar bears on shore. You cannot land with these apex predators, residing as they do at the top of the food chain. This is typical of an expedition type tour, the itinerary is open to change, this allows the team leader to maximise both safety and enjoyment. First shoot – a reindeer right outside my hotel window in Longyearben. This then led to a flower shoot. The short summer results in



a prolific summer race to grow, flower and survive until the following summer.

Once on the ship, we were all shooting immediately. Everything from the luxury cabins, to departing views from the deck. This became a regular story – gloves on, jacket and our WPA trapper hat, we could handle most icy conditions. We used our long telephoto lenses to shoot unique landscapes and even a midnight polar bear on an ice pack. We had just gone to bed when the speaker announced a bear on the ice, plus nearby whales! The bow of the ship was packed as we floated in slowly for what turned out to be a great highlight of the trip. The bear walked even closer to, ‘check us out’. In all, we spotted 19 polar bears! Some at a distance and several up close.

Another key shooting platform was the zodiac inflatable, which our group enjoyed exclusively. Zodiac cruises allowed us to get up close to blue ice and facilitated more intimate polar bear shoots. Each trip was a very different experience. Another regular opportunity to shoot was during landings in the zodiac. We could explore fascinating old rusting trains, beautiful landscapes and unique nature to they region. A longer telephoto lens is very useful for this region. All of my wildlife images were shot with at least a 400mm focal length. Landscapes were at this range as well, but we could use shorter lenses on shore, or for people. My new Sigma ART 24-105mm was perfect for this. I left my macro lens at home to save weight and brought along a 25mm extension tube instead. This worked well with the 24-105mm lens for those close up subjects. You will usually be visiting in the local summer months. It was around 5-10°C for a few of the days. However, we did experience subzero temperatures and if the ship was moving, or the wind was up, then it was very cold due to wind chill. Layering up is the answer. Our cruise offered an expedition jacket and boots. So with long walking pants, water proof pants over the top, a shirt, Aquatech photo

gloves and our companies trapper hat – this was enough to stave off the cold, most of the time. Some who feel the cold might add thermal underwear.

The food on board our ship was outstanding. Three meals with three courses each – too tempting! Some drinks are included, so a beer or wine at the end of the day was enjoyable, along with a few tall stories from travellers who have come together from all over the world. Would I go back? You bet as my shaky sea legs improve, with better ships and smarter itineraries that do not waste time at sea – I will be back!

Enjoy your photography ... ■

Darran Leal

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www.worldphotoadventures.com.au

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

► An apex predator, best viewed from a safe distance, the polar bear. 200-400mm lens. © Darran Leal



▲ Svalbard is an ice world all year round. Zodiac cruising can offer some great shoot opportunities as you get a low perspective from in amongst the ice. 16-35mm lens @ 16mm, Aperture Priority, f11 at 1/3000 sec, 400ISO. © Darran Leal





APS members are encouraged to join one or more specialist Divisions which form the active heart of the society. One of them is the Contemporary Division (CDiv) which, like all the divisions, provides a range of services. It caters for a wide range of individual interpretations of photographic imaging.

If you answer yes to any of the following questions you ought to join APS – and its CDiv.

Are you exploring your own personal approach to photography?

Are you seeking to illustrate concepts, rather than simply creating a striking or pretty picture?

Are you working on your own themes, rather than producing one-off images?

Are you visiting contemporary art and photography galleries, developing your awareness of the range of photography being produced today and its place in the wider art scene?

Are you interested in exhibiting in a gallery environment, individually or as part of the group?

Are you stretching the boundaries of your photography?

Are you prepared to face new challenges with your photography?

Are you prepared to 'break the rules' with your photography?

Are you interested in using photography as a part of mixed media images?

Within CDiv you will find others with whom to exchange ideas and images.

CDiv organises folio groups to facilitate interaction between members. In the postal folios it circulates copies of images in the form of print, photocopy or transparency. One of the

postal folios is dedicated to themed work. In this folio members share their own current projects. CDiv also has web-based folios. There is scope to develop exchanges of CD, DVD, or video files as demand arises.

CDiv is committed to providing the opportunity for members to exhibit together and holds exhibitions every year, often in association with APSCON, the annual convention of the society.

One of CDiv's most experienced exhibitors has assembled answers to frequently asked questions relating to the holding of exhibitions. The FAQs explain the differences between different types of galleries, including commercial, museum and alternative galleries. They explain how to select a gallery, how to prepare a submission, artist's CV and artist's statement. They discuss the requirement for concepts or themes that bring your work together as a whole. They discuss costs, prices, advertising, labels and catalogues. And much more.

The Contemporary Division offers further assistance to its members wanting to get started in exhibiting. It has appointed a co-ordinator of a service to answer further questions and give feedback on a CV, artist's statement or submission.

You do not have to be an accomplished contemporary photographer to belong to CDiv. All you need is the desire to develop your photographic expression and broaden your horizons.

**Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS
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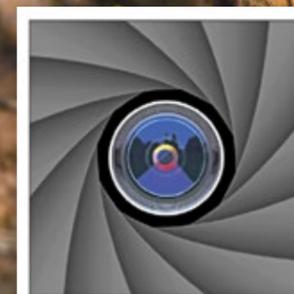
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Desert Queen baths © Peter Eastway

PSNZ takes large format photographic exhibition to small towns in New Zealand

Five of Australia's leading landscape photographers including Peter Eastway, Christian Fletcher, Tony Hewitt, Nick Rains and Les Walkling are staging an exhibition of their large format photographic works in Greymouth for the next few months.

These outstanding images were brought to New Zealand by the Australian High Commission and were shown at the High Commission in Wellington and most recently at the Millennium Gallery in Blenheim as part of the Photographic Society of New Zealand's National Convention.

With no plans to return the exhibition to Australia, Greymouth photographer and President of the Photographic Society, Murry Cave thought the exhibition was too worthy to sit idle, so decided to tour the exhibition around New Zealand. Obviously Greymouth was a logical first choice.

Dr Cave noted that having world-class exhibitions shown in the smaller centres such as Greymouth was a big ask, as there weren't any professional venues suitable that provided good access to the public. For that reason, he approached the

District Council, the Library and a range of businesses that had suitable space and was grateful to see such a keen interest in having the images on display.

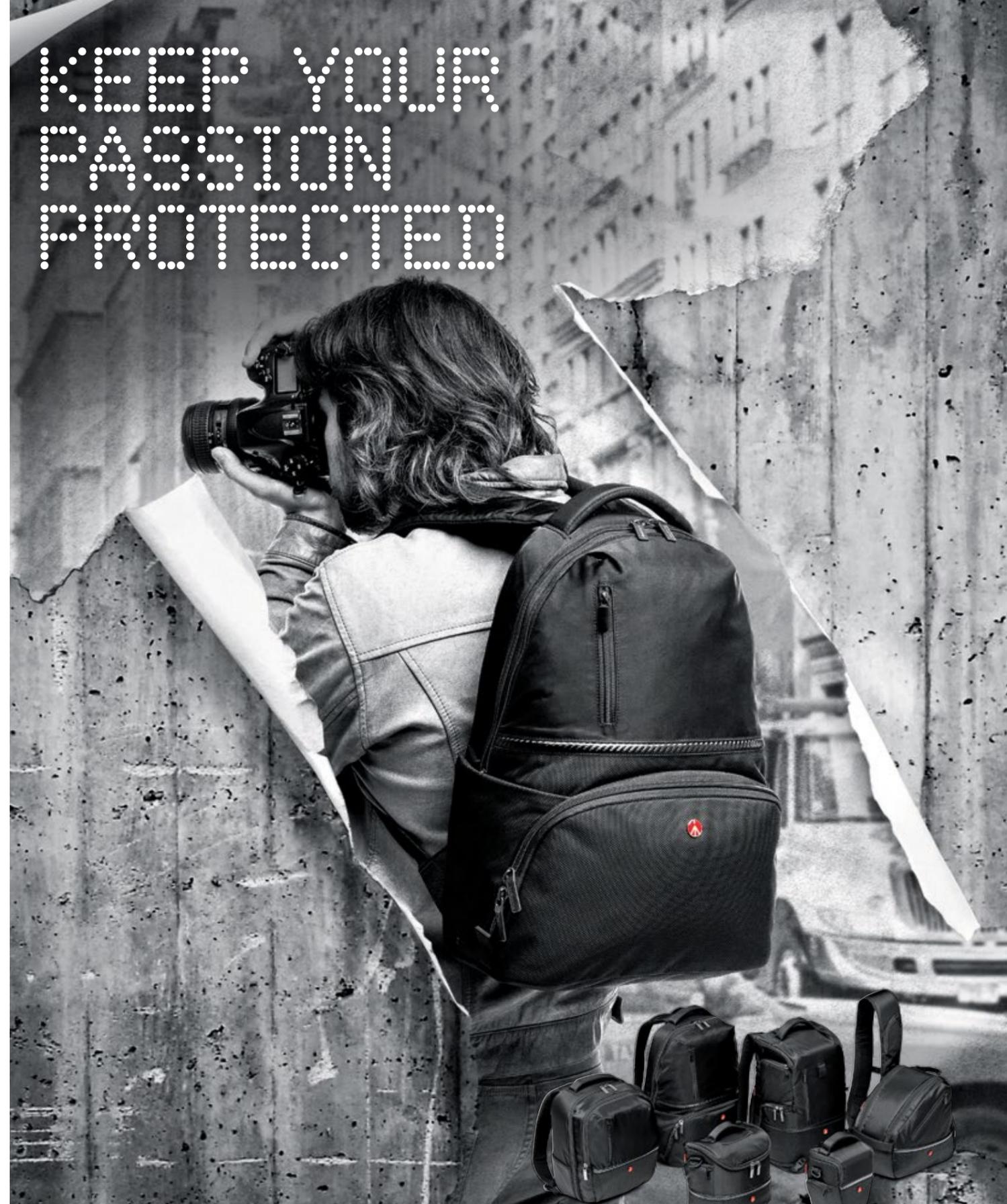
At this stage photographs have been hung at the Westpac Bank, the Nelson Building Society, Stewart Nimmo Photography and Ali's Cafe while further images will be displayed at the District Council, the Library, House of Travel and Greymouth Base Hospital.

When the exhibition concludes at Greymouth it is expected to travel to Timaru and other South Island Centres before heading to the North Island where it will finish up in Tauranga in April 2014, to be shown in conjunction with the 2015 PSNZ National Convention.

'We're so fortunate to have this collection of outstanding photographs on our door step,' said Dr Cave.

'This exhibition would stand up beside any exhibition on the international scene, and we're thrilled that the residents of some smaller towns in New Zealand can see the works.'

**Moira Blincoe LPSNZ
PSNZ Councillor for Publicity**



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Manfrotto
Imagine More

Perchance, a dream?

I look at what I once had, what I have now, and what I need.

Taking photographs, bringing light and focus to define my thoughts and other people's thoughts has driven what I used and how I used it.

But I pause to wonder, how would I do it now if I started with the famous 'blank canvas'.

I won't wonder about the reality of getting the work, but just the doing the work.

First, a couple of assumptions:

1. A photographer starting now (or in the future) will know and embrace both motion and still imagery as normal.
2. That same photographer now, and into the future, will spend a lot of time in post-production.

So to kick start, I need 'mission control', the base where everything is managed, processed, stored, and communicated from. Somewhere I can access from wherever I am, without fear of capacity overload, security breaches or redundancy. Simple really, a couple of new MacPro's, each with a couple of 27 or 30 inch 4K monitors – not out of Apple yet but I think I

hear their stagecoach galloping in over the horizon... Hanging off these devices are some serious storage and serious cloud pipelines. And inside, all the current software that expedites operations without displaying spinning balls or delivering frequent crashes.

Then there's the satellite base ... the mobile computer that does the on-site downloads from cameras, duplicates and backs up files, and talks to mission control. Of course, this must have the capacity to sort and edit on the fly as well as make the client presentations and log project progress. That has to be a MacBook Pro with all the options – brain power, speed and capacity.

That's the comfort stuff, the roaring hot fireplace on a cold night.

Now we need to feed it with content that makes a difference, the camera. Or should that be, the cameras. Because traditionally in the film era we ran a 35 mm rig and a 120 system plus in many cases, a 5 X 4. Now that our cameras are morphing into multipurpose machines I would choose to base them around a common lens family..... the Canon EF Series 1. It means a Blackmagic 4K Studio Camera (EF coupling) and Canon EOS 5D MkIV – rumored as next off the

rank with 4K capture and enhanced autofocus features. And perhaps the next generation Canon 1Dx Mk2 as well?

The real dilemma of this dream solution is about capturing the really big file. The file that serves the purpose that large format once did. The file that effortlessly, and free of interpolation, creates the big posters, the billboards and the larger fine-art prints. More than just the mid 30 megapixel chips in the Nikon and Sony but the 50+ meg chips in the new Hasselblad, PhaseOne and Pentax medium format.

Then it's a choice driven by optics and user software. Easy for me as I've always been a Hasselblad/Zeiss user.

Then it's lighting, and that will be split between the LED and strobe for studio and portable applications and because of motion capture, necessitating audio, a range of microphones and recorders.

Oh to dream, but when I look back at what I have 'invested' in gear over a number of years and re-cost all of that in today's values, it is still a relatively modest sum. The right tools are just part of the dream, the business of photography

needs the dedication and passion and opportunity to advance it. Perhaps it is what you create for yourself that helps you break out of the stereotype, achieve where your peers might struggle.

Recently I saw 'The Salt of the Earth', a film currently on festival circuits and due for wider release in October 2014. Sebastião Salgado by Wim Wenders a beautifully crafted film about a man with beautifully crafted images. Powerful and insightful, Un Certain Regard Special Jury Prize at 2014 Cannes Festival, a great tribute as well as a demonstration of passion, bravery and commitment.

Success founded on his self assigned projects, focused on the human condition, the toil, the devastation and the hope. Well worth viewing, and if you are a Canon user an even greater endorsement.

And for a recent insight into Sebastião Salgado, watch his TED Talk from 2013.

Dream small or dream big, but keep on dreaming... ■

MS

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How attitude impacts on your success as a photographer

Albert Einstein once defined insanity as the continued repetition of the same action with the expectation of a different result.

As photographers we intuitively know this to be true – if we take a hundred photos in a row with the identical aperture and speed...

Yet how many of us operate our businesses each year on exactly the same basis as all previous ones, expecting that this year will be the bonanza? Surely, if last year didn't produce the success we wanted then this year we should try something different!

Our attitude to change is the most significant determinant of our success or doom. Most of us, however, are resistant to change, preferring the status quo – when opportunity knocks we complain about the noise!

On average, only one in seven of us will embrace the need to change. Of the other six, two will adopt an irrational counter-commitment and sabotage all efforts to change, whilst the remaining four will simply go with the flow.

There are usually deep, underlying psychological reasons why we either embrace or resist change. Change often forces us to confront our emotional demons, which is why we shy away from it.

Most photographers run one-person operations where any success or lack thereof can only be

attributed to our own efforts. It is so easy in these circumstances to revert to the tried and tested whenever we take a knock, and in so doing develop a change-resistant attitude without even realising it.

But attitudes do not form part of our DNA. We can change them and with that our chances of success.

The pace of technological change in the past few years has revolutionised the way we do our business. Even though we do the same things, we've completely changed the way we do it. We still take photographs but no longer have a dark room.

We still run photographic businesses, but we need to run them totally differently today than we did in the past.

If change is difficult for you, then big changes can be traumatic and devastating. It is far easier to adopt small, incremental changes as they present themselves than waiting until you are forced to make a major one.

At the ACMP we are committed to helping our members achieve success. A healthy attitude to change will help get you there!

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



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TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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

Bridge on teaching photography:

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

Bridge on his Hurunui Experience tours:

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

Bridge on his photography workshops:

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

Bridge on mentoring photographers:

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

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

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The Judging Schedule for the 2014 Canon AIPP Professional Photography Awards has now been posted at www.aippappa.com

And if you can't be there in person, be there in spirit thanks to **digiDIRECT!**

The Canon APPA judging will Livestreamed for free thanks to our trade partner **digiDIRECT**, links can be found on www.aippappa.com



AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



© Hilary Hann

UPCOMING FOR 2015

THE AIPP NIKON EVENT 2015

Scheduled for 29th June until 1st July. The first of exciting speakers will be announced in October and can be found on the AIPP Nikon Event site, the AIPP Blog and AIPP Facebook Page. aipptheevent.com.au



THE AIPP EPSON STATE AWARDS

Queensland will be the first cab off the rank. Dates, details and rules can be found on the AIPP Epson Awards website shortly. stateawards.aippblog.com



AND, OF COURSE, THE 2015 CANON AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS WILL BE HELD AT MELBOURNE CONVENTION EXHIBITION CENTRE, 16-18TH OF OCTOBER

The AIPP Canon APPA Dinner to announce the winners of the awards will be held on the 19th of October in Melbourne. As always, it will be an opportunity for photographers to show what they have done, receive peer review and catch up with members from around the country. aippappa.com



This AIPP page sponsored by f11 Magazine.

Queenstown Centre for Creative Photography



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

Mike Langford Canon Master, Grand Master NZIPP, Australian Travel Photographer of the Year 2013, NZ Travel Photographer of the Year 2012.

Jackie Ranken Canon Master, Grand Master NZIPP, NZ Landscape Photographer of the Year 2013, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.



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Our 2014 event schedule:

June 12 - 19	Bali-Ubud Travel Photography
July 17-21	Winter Landscape Mount Cook, NZ
August 3 - 5	NZIPP Awards Wellington, NZ
August 22-25	Winter Landscape Mount Cook, NZ
Sept 25-29	Landscape West Coast, NZ
October 16-20	Landscape Fiordland, NZ
December 3-10	Luminous-Landscape Queenstown, NZ

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Introducing Photo Assist

Photographic assistants are the unsung heroes of our industry. They often work incredibly hard for long periods of time, regularly undertaking physically and mentally demanding tasks, but they rarely receive any public recognition for their efforts.

Having a skilled, knowledgeable and enthusiastic assistant on set makes a huge difference, particularly with complex shoots. They can play a pivotal role in helping a photographer achieve his or her vision. I also know from personal experience that having an observant assistant by your side can prevent major catastrophes from occurring – assistants have saved my arse on a number of occasions.

As shoot budgets continue to shrink, professional photographers can be tempted to work without an assistant in order to try and save a few hundred dollars. However, if you consider the myriad benefits a good assistant can bring to a shoot this method of cost cutting is surely counterintuitive.

Here at the AIPA we want to acknowledge and celebrate the photographic assistant. That's why we've recently launched a new website called Photo Assist. This initiative has been developed to help promote, empower and educate photographic assistants.

The Photo Assist site includes:

- An assistant list – where any New Zealand based assistant can display their contact details for free
- Resources created specifically for assistants – including the new AIPA Assistant Booking Form and AIPA Assistant Terms & Conditions

- Individual profile pages for featured assistants
- A blog for sharing news and information of interest to assistants

In addition to the website we'll also be holding regular Photo Assist meetings and seminars featuring presentations that address assisting related topics. To receive invitations to these events assistants simply have to add their details to the Photo Assist assistant list.

One of our main aims with Photo Assist is to improve professional standards and working conditions for photographic assistants in New Zealand. We want to ensure that assistants are treated fairly – which is why a committee of AIPA members have spent over 2 years developing the AIPA Assistant Terms & Conditions. Hopefully assistants and photographers will embrace this document as it helps clarify and define the roles, responsibilities and rights of an assistant.

For anyone considering a career as a freelance photographer we believe that spending a few years as an assistant is a fantastic way to enter the industry. With Photo Assist we want to encourage more photography students to embrace this career path, and provide free information and resources that any new entrant can use to improve their chances of gaining assisting work.

Aaron K
Executive Director
AIPA: Advertising & Illustrative Photographers Association

**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:

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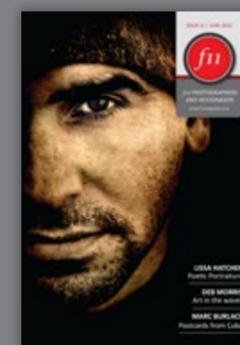
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Epson / NZIPP Iris Awards and InFocus Conference 2014.

At any given time over a period of 6 days leading up to and including the Epson / NZIPP Iris Awards and InFocus Conference we had well over 70 different people putting in a combined 2,100 plus hours of voluntary work!! That's quite an achievement, NZIPP Board, Honours, UCOL students and tutors, professional photographers playing judge, their partners and families, our sponsors and their staff – even those on the payroll – put in uncounted 'free' time. It's scary trying to place a dollar value on this work...so I won't attempt it.

The real value for me this year was expressed in tears. Tears of admiration, awe, sorrow, hurt, respect, love, angst, more sorrow and more respect. Those last eight words boil down to raw emotion, and the power that photography can hold over us all. Judges in tears, unable to carry on without composing themselves, such is the power of a few million well placed pixels on a piece of paper. (Sorry Michael Kenna, that includes well placed grains of silver too).

Catherine Cattanaach's powerful image that appears in this issue of *f11* Magazine (on page 20) had the hallmarks of every emotion listed above. The simplicity of composition and lighting

lays bare the angst and sorrow felt by family and friends, the courage to sit in front of the camera, my respect for doing so, admiration for the courage to fight the fight (as if there was a choice) . We all know someone going through a similar struggle, remember to tell them that you love them.

Studying the work of Richard Wood, the time and thought put into your work is amazing so well done again Richard! Bob Tulloch's award winning Documentary portfolio shows the power that a group of cohesive images holds over a single image. I loved the variety of speakers at this year's conference and was pleasantly surprised at the passion and openness shown in Rachel Callander's presentation. Personally being moved to tears a standing ovation was truly deserved, thank you Rachel for sharing. Talking of standing ovations, it is not often you get one at an AGM so it was again, another well deserved, stand-up-and-clap for my good friend, immediate past President Mike Langford. Three years of your life at the helm of our beloved NZIPP performed with courage and determination.

Well done all, see you next year!

Chris Parker. M.Photog. Past President NZIPP



Conference attendees gather for the obligatory group shot. © NZIPP



Left to right: Mike Langford, Immediate Past President NZIPP; Richard Wood 2014 Epson / NZIPP Photographer of the Year and winner of the Illustrative category; and Gerard Emery, Managing Director, C R Kennedy NZ Limited, the category sponsor. © NZIPP



Left to right: Mike Hollman, winner of the Commercial and Travel categories with Mike Langford © NZIPP

It's a software jungle out there...

Choosing software for digital photography used to be a very simple matter. Very simple in fact, because there really wasn't much of a choice at all.

With the advent of digital photography, and the dominance of the ubiquitous Photoshop, after years of traditional technique and incremental improvement in emulsions and optics we suddenly found ourselves turning into bold explorers of a brave new world, pushing the fledgling technology to its limits in search of a replacement for 35mm film in terms of quality.

Then, ever greedy, we quickly wanted to remove film from the medium and large format equation too as our love of instant gratification digital style grew and grew. It would be wrong not to also mention here the enormous pressure applied by clients at this point who could clearly see the cost and time benefits for themselves.

While things were hectic on the hardware front, the software choices were refreshingly simple but over time this has sure gone the other way. Fast forward to mid 2014 and the software choices are seemingly endless...

As with most working photographers I have a workflow that I rely on to get my files out of

the camera and processed to the clients requirements before despatching these to either client, agency or retoucher. The idea being to do this as quickly and as painlessly as possible. This step is critical to the profitability of my business as bottlenecks or problems here can quickly and ruthlessly suck the profit right out of a job.

Like many of our readers, my primary tool of choice is Lightroom as it allows me to very quickly archive, edit, process, proof and deliver in a timely manner. Having said that, I prefer the tethering abilities of Capture One, but the acquired files are then picked up by LR for the rest of the workflow as for me it's the fastest and most reliable way to get things done. This is not necessarily an endorsement, it simply reflects strong familiarity on my part with the software and how it fits within my own production workflow.

This was all working swimmingly until I recently had the opportunity to spend some quality time with a newly released pro DSLR. I had a couple of jobs that week that I knew it would be perfect for, so preparation being key I set about ensuring that everything worked the way it was meant to. You know what follows, don't you?



The first surprise was that the camera was not supported at all by my tethering tool of choice, Capture One. OK, not a problem, I can do it with LR (which I knew had just been updated for the new camera) but to my horror, although the files were supported by LR, tethering was not yet available!

Determined not to be beaten I went on an internet-wide search for a tethering product that could be used and the cupboard was basically bare.

Bare in terms of support for the fledgling camera, but certainly not bare in terms of choices. I was stunned by the amount of products available either free or at very little cost. Sadly none of them were yet able to support the new camera but there were no less than a dozen credible looking products that would (eventually) do the trick. Spurred by this, I decided to have a look at other options in the areas of workflow, image manipulation and desktop publishing.

This was something I'd been meaning to look into since Adobe changed their business model to a subscription-based service. Although I am a confirmed convert to this service (as described in a previous article) I've often wondered how

people who don't have the desire, the funds or the need for the cutting edge would get on with the new subscription model. Actually I include myself in the above, what if I were to end up semi-destitute and unable to afford the monthly payments? (Surely you'd sell the racecar first? - ED)

As it turns out, everything will in fact be all right as there is a mind numbing choice of apps for all manner of devices to do everything listed above and more. Some are free and some are modestly priced but whatever your budget you will be spoiled for choice.

Some of them even look like very credible alternatives to the big A. Bottom line? There is something for everyone out there and the offering is growing on a daily basis, so don't worry - be 'appy! ■

Buzz

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The first photographic backyarder

An enduring discussion topic amongst professional photographers is the supposed rise of 'backyard' photographers at any particular time. The term is often used in a disparaging pejorative manner as if commencing practice in an industry without qualifications is in some way unethical or even immoral.

Hang on!

A teenage boy gets given a small camera; starts photographing his surroundings and friends; gets a better camera; takes said camera on mountain climbing trips photographing landscapes; annoys his mother by messing up the family bathroom (only one in those days) to process black and white film; is forced to build a dedicated darkroom under the family home; gets an even better camera and knocks on photographic studio doors looking for work; starts working on evenings and weekends

photographing parties and weddings and prints business cards.

Oh dear, I confess to have just given you a potted history of my very own early days in photography.

Mind you I then joined a professional photographic institution, travelled to visit studios in Australia and overseas to gain ideas and compare techniques and styles. I attended workshops locally and internationally sourcing information from qualified and experienced photographic practitioners. I discovered that teaching was an excellent way to flesh out my knowledge – if only to stay one step ahead of the demands of intelligent and enquiring students. By mid career I had not only played an active role within Australian photographic education, but had formalised my knowledge by gaining a post-graduate tertiary degree in the photographic visual arts. ▶

The first photographers, Joseph Nicéphore Niépce, Louis Daguerre and Henry Fox Talbot, were more inventors than our current understanding of the term photographer. Their discovery and various improvements from the mid 1820s through to 1839 came by way of experimentation and gradual improvement of their processes.

Conversely, Julia Margaret Cameron was an untrained photographer who began enthusiastically practicing photography in mid-life, aged 48. She was a dilettante of the highest order – with no background in science and little art knowledge. Cameron mixed with a literate and exciting circle of acquaintances. Her early subjects included poets Alfred Lord Tennyson and Robert Browning, scientists Charles Darwin and Sir John Herschel, and painters, historians and philosophers.

As was common for the period Cameron referenced her knowledge of biblical subjects and ancient history to pose her sitters in theatrical garb mirroring these topics. In a letter to Herschel she is reported as wanting to ‘ennoble Photography and to secure for it the character and uses of High Art by combining the real and the Ideal and sacrificing nothing of the Truth by all possible devotion to poetry and beauty’ (sic).

As with all backyarders her initial hobby outgrew its early purpose and she was subsequently selling a large number of prints to the Victoria and Albert Museum and had even established a studio within its premises. Eventually she would put in place arrangements with a print seller to publish and market her photographs.

Contrasting Cameron with her contemporary Oscar Gustave Rejlander we can see the difference between a practicing professional and a backyarder. Rejlander was formally trained as an artist in Rome, then set up a portrait business in Britain. Subsequently, he studied the wet-collodion process and slowly converted from

painting portraits to photographing portraits. Eventually he would become famous for works like *The Two Ways of Life*.

Whilst I am a strong and vocal advocate of formal training for photographers, and will continue to hold that opinion, it is interesting to note that the back-yarder title has been with us since the invention of my beloved industry.

Perhaps we should use the term less readily, and with a greater degree of circumspection... ■

Ian Poole

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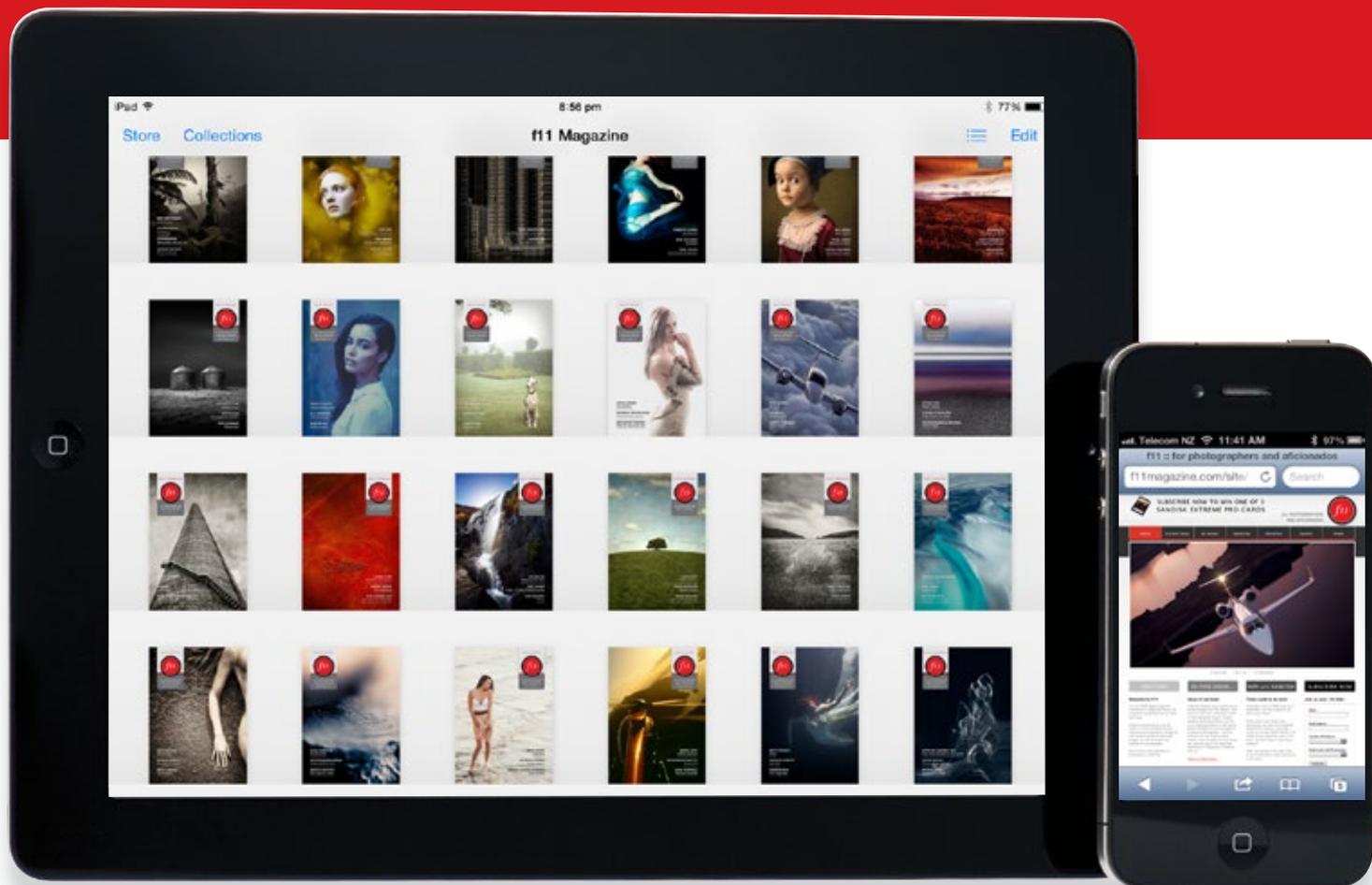
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