

ISSUE 47 | SEPTEMBER 2015



*for* PHOTOGRAPHERS  
AND AFICIONADOS

[www.f11magazine.com](http://www.f11magazine.com)

**JULIA ANNA GOSPODAROU**

Creating beauty

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**NZIPP AWARDS 2015**

The best of New Zealand

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**ANDREW COFFEY**

Being a photographer

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WELCOME TO *f11* MAGAZINE

Welcome to issue 47!

This is the time of year when two of the major antipodean professional photographers associations gather in conference to hold their respective annual awards programs.

First up is the 2015 Iris Awards from the New Zealand Institute of Professional Photography (NZIPP) held in beautiful Queenstown, and thanks to their major sponsor, Epson, and a cast of other supporting brands and suppliers.

In celebration, we have a 50-page feature exposing the work of the category winners, together with our curated collection of images awarded Bronze, Silver or Gold. Awards programs such as this one become an annual pilgrimage where professionals can check their six-guns at the door and gather to compete, celebrating what unites them instead of the philosophical or competitive issues which might otherwise separate them for the other 51 weeks of the year. Read all about it, and then stand by for the Australian AIPP APPA Awards following later in the year.

Greek photographer Julia Anna Gospodarou is, by profession, a passionate practising architect who has contributed her commercial abilities to major building projects across Europe. Photography is her other great love and has proven to be a valuable complimentary activity as she concentrates her talents on capturing the architectural world and the buildings inhabiting it. Her style is clear and intelligible and we love the collection we've gathered to share with you. Captured in her precise style, a quality expected in her work, buildings become heroic figures championing their environments and contributing their presence to the world as highly functional art forms.

Finally, New Zealander, Andrew Coffey is a commercial photographer shooting for editorial and advertising clients. Affable and persuasive, Andrew's well developed people skills serve in part to explain the professional success he has achieved while photographing people from all walks of life, for all sorts of applications. This key personal attribute has combined with a high level of technical competence over a long and successful career, one that endures today. See our 'take' on his work and learn more about the man himself.

Enjoy this issue of *f11*. ■

**Tim**

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NZIPP Awards 2015 :: Julia Anna  
Gospodarou :: Andrew Coffey

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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 – sometimes performing all of these minor miracles on the same day. When not hosting seminars or workshops or messing with someone's mind, this wandering nomad is usually to be found somewhere around New Zealand, four wheel driving up hill and down dale in search of new images and true meaning. Like any modern day guru, 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 that he has now constructed the 'ultimate PC' – poor deluded man. As far as we can tell, this is his only flaw...



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



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



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



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



*The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.*  
– Robert Frost

**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 157** of this issue.



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## 2015 NZIPP AWARDS

Epson / NZIPP  
Iris Professional  
Photography Awards



Photo extreme left: EPSON / NZIPP Professional Photographer of the Year 2015, Tracey Robinson

© Tracey Robinson



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## Julia Anna GOSPODAROU

Creating beauty



© Julia Anna Gospodarou



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## Andrew COFFEY

Being a photographer



© Andrew Coffey

*‘Photography makes me happy and this is not a cliché. It surprises me every day and it gives me a safe space where I can be myself, no matter what, and this means freedom. Photography, as an art form, is the utmost expression of freedom, because beauty is above and beyond all freedom of spirit.’ – Julia Anna Gospodarou*



COVER IMAGE Like a Harp's Strings VI – Encore, Athens, Greece.  
© Julia Anna Gospodarou  
<http://www.juliaannagospodarou.com>

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TINY DANCER

Advertising has a new pint-size star, as London agency adam&eveDDB rolls out an excellent new commercial for John Lewis' home insurance unit featuring an amusingly passionate little ballerina who careens around her home, putting all her family's possessions in jeopardy. Click on the screen alongside to see the TVC or [here](#) to learn more and view the 'Behind the scenes' video.

ADWEEK via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



NOW YOU SEE IT, NOW YOU...

'Level' is a short video from Joe Pease on skateboarding, or is it more than it first appears? The techniques aren't new but the planning, precision and careful editing so apparent in these treatments are worthy of a second look...

Staff Picks via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



THE SOUND OF FILM

Robert Marshall, creator of this short video asserts, 'As we rapidly slip into a purely digital age it's nice to remember where it all started and why it is so great.' Our silveratis can expect a wee hit of nostalgia here and there...

See more of his work [here](#).

Robert Marshall via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO

# Queenstown Centre for Creative Photography



## New Zealand Photographic Workshop Specialists – 2015/2016

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 & 2014, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.

Join us for hands-on, practical workshops, where you can use our CANON EOS 700D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future. We always run small groups of eight students with two tutors.

**Our 2015/2016 event schedule:**

- August 20-24 Mt Cook 'Winter Landscape 2', NZ
- September 17 - 21 West Coast/Haast 'Seascapes', NZ
- October 8-12 Fiordland 'World Heritage Landscape', NZ
- October 30 – Nov 10 Japan 'Autumn Colours' **FULL**
- Nov 12-24 Japan 'Autumn Colours' **FULL**
- Dec 3-10 Queenstown 'Luminous Landscapes', NZ
- Mar 17-21 Central Otago, NZ
- April 15-18 Autumn Colours 1, NZ
- April 25-28 Autumn Colours 2, NZ



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### The devil in the details

'A picture's worth a thousand words' is an old and oft used adage. It suggests that a complex idea can be conveyed by a single impactful image.

One look makes it possible for viewers to absorb large amounts of data and perhaps form a conclusion.

The proliferation of images – wonderful, awful or ho hum – captured, stored and made available online seemingly threatens to bury our civilisation under the weight of its own portrayal. Perform an image search in Google or Bing on any subject and mere nanoseconds later, endless options are on display.

In a society constantly bombarded with pictures, authorship and ownership of each individual image might, to many, seem unimportant, even trivial in the scheme of things. Some argue that the impression created through the power or influence of a single image (or a trillion of them) has become part of the collective consciousness and therefore is collectively owned. In that context, the message is the meaning and the identity of the messenger is almost always lost in the process. That's you...

If you're involved in the business of photography, understanding this societal change is essential. How do we value our imagery in a world where images are universally available, utterly ubiquitous and, curiously, held to be valuable communication components yet now disconcertingly seen as valueless commodities?

Despite starting life as much loved offspring, images can become orphans in an instant. Don't send yours out into the world without a return address, some sign that someone

created, owns and loves them. And no, I'm not talking about a watermark.

You have a decision to make. Are you content to be a part of the problem or willing to become a small cog in the massive machinery necessary to implement change? If you don't perform basic tasks to protect your own image then you can't expect the world to show it any more respect that you do. Hell, it's your baby!

The answer starts with one word, metadata. This is the DNA of an individual image, the building blocks to respectability, ownership and long-term protection. I work with images every day and I'm often appalled by the lack of embedded information within the generous framework that digital metadata provides every image with as a travelling companion. No author, no location, no copyright assertion, no caption, no contact details, no website URL – almost guaranteeing a future as an orphan image.

Images are your stock in trade. Having gone to great passionate lengths to make these as visually powerful and effective as you can, why don't you invest 5 more minutes in branding them as yours?

The answer my friends, lies in the metadata. It's not a panacea but it's a start. Take a good long look at your own process and ask yourself, is this best commercial practice? Am I treating my creations with the respect they deserve before sending them out into the world to my clients, prospects, editors, or awards programs?

You tell me, what are your pictures worth? ■

TS

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Image by Chris McLennan



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**NIKKOR**

## Building a house on strong foundations

You can't have enough power tools

Last month I talked about the two parts of photography, Content and Process, and the importance of Process. This month I want to expand on that, for it seems to me that mastering Process is the strong foundation upon which we will build the house of our individual aesthetic, and the size of our toolbox will often impact on how well we can do the job.

I am old enough to have begun my photography career shooting film and processing it in a darkroom. I am one of the lucky ones, for it taught me a lot about Process and the nuances of process. Mastering the analogue film process is a long apprenticeship, which took, or will take, years.

In contrast, mastering the digital process is a weekend online short course. It takes very little time, relatively speaking, to become technically proficient, and to make pictures as good as ▶



Trees, Bruce Bay, Mahitahi, South Westland, New Zealand. © Tony Bridge

*'...my own computer is littered with RAW converters, for each of them offers a unique response to a file...'*

those created by the person next door. However it is too easy to make pictures just like the person next door, to sink into a morass of anonymity and homogeneity fed by a growing global agreement on what is technically, and by extension aesthetically, 'correct'.

Historically, film shooters seemed to fall into 2 schools.

On the one hand were the people who shot, for example, Ilford FP4 and processed their work using only Ilford paper and chemistry. When I asked them why they did this, their answer would inevitably be along the lines of something like: well, they are the manufacturers. They spend millions on R&D, so they must know what they are doing. For them near enough was good enough. As a result it was easy to spot an Ilford shooter, for their work had a certain sameness, a lack of individuality. I could just as easily apply the same comments to slaves to either Kodak or Fuji's products and matching processes.

The other school were restless mendicants who were fascinated by what would happen if you used that same film and processed it in Agfa Rodinal or Tetenal Ultrafin. Would that experimentation yield a negative that better expressed what was in the photographer's heart? Would it lead to a new way of expression? And for a small number of us that was not enough. In our search for the Holy Grail, we turned to mixing our own chemistry, making arcane brews with components like Amidol, sourced from the Photographers Formulary and used to mix formulae derived from 50-year-old photographic encyclopaediae. Sometimes they worked.

Nothing has changed. Now people at workshops will tell me that they use Lightroom for all their processing. Well, it's Adobe. They know what they are doing. They spend millions of dollars on R&D. It's Adobe, so it must be good.

But what of the other manufacturers, I ask? Why not try them? After all, almost all of them

offer free trials? And since the results are so different, perhaps one of them may offer you a way to better express your individual aesthetic?

Perhaps that is why my own computer is littered with RAW converters, for each of them offers a unique response to a file, and each of them has its own place in my vocabulary.

Oloneo Photo Engine is my choice for real estate work shot on a Fujifilm X camera, while I will use Photo Ninja for landscape and portrait work with that same camera.

Capture One 8 is my weapon of choice for some architecture work shot on my Nikon D810, while for other architecture work I will use DxO Optics Pro, which does a magnificent job, as it does with most Bayer sensors.

Near enough is not good enough if you are to build a house which will last. A range of tools will offer any craftsman creative and construction options and alternatives far beyond a 'one tool to make it all' philosophy.

As our dear leader and publisher has often remarked in our conversations, 'when the only tool you have is a hammer, everything starts to look like a job requiring a hammer...' That could just as easily be applied to an ardent user of a single solitary power tool.

I was at the mysterious and remote Bruce Bay, located on the south-western corner of New Zealand. It was time. In my many trips up and down the coast, I had passed the same line of trees, but always at the wrong time of day. Now, because I was on a commercial commission and staying only a few kilometres away, I could linger.

It was a sunset shot, or perhaps even a post-sunset shot, as to my mind the best light always comes at least 20-30 minutes after the sun has set. The trees were mysterious and they carried the memory of a history at least 1500 years old. Somehow I wanted to allude to that.

I was fascinated by the intricate detail being rendered on the sensor of my D810, so it was

a matter of waiting for the light and ignoring the sandflies determined to get in one last meal off me before sunset.

I planned the Process journey as I waited, considering the best RAW converter to use for the image about to be created using my Sigma 24-105mm DG Art Series lens on the camera. That converter would be DxO Optics Pro, and the plugins I would use in post-production would likely be Google's Nik Collection and Topaz Labs, with perhaps a side of Vitamin BW.

Post-production considered as a vital part of the thought process prior to capture, rather than as a leisurely afterthought.

Decisions carefully considered and made in advance, Process then followed precisely as planned.

We Kiwis have an expression: you can never have enough power tools. ■

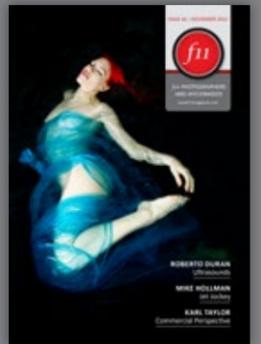
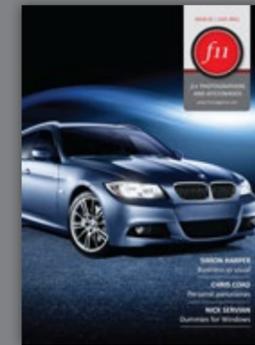
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# 2015 NZIPP Awards

Epson / New Zealand  
Institute of Professional  
Photography Iris Awards

Congratulations to Tracey Robinson who was named New Zealand Photographer of the Year at the prestigious national awards night held at in Queenstown on the 10th of August.

Her winning portfolio included; a gold with distinction and silver award in the documentary category; a gold, silver with distinction and silver award in the illustrative category and a silver award in the creative category.

The judges commented on Tracey's submission:

'A well rounded set of images that represented a thoughtful, conceptual and honest approach to a range of photographic genres and subject matter. The images were all beautifully captured and exquisitely printed, and showed a broad sense of style, skill and ability.'

*2015 Epson / NZIPP Iris Awards NZ Professional  
Photographer of the Year, Tracey Robinson.  
This image was awarded Silver with Distinction  
in the Illustrative category. © Tracey Robinson  
<http://www.rotorua.com/photographer.co.nz>*

Print judging took place as part of the InFocus conference held in Queenstown, at the Rydges Lakeland Resort, in the days preceding the awards evening.

Over three days of judging, and from 1113 entries, 30 top judges deemed 883 of them worthy of an award; 6 Gold Distinction, 40 Gold, 56 Silver Distinction, 281 Silver and 500 Bronze. The total number of awards was higher than last year and further evidence of the quality of work submitted from both New Zealand and Australian professional photographers.

Awards are determined by this scale: 70-79 = Bronze, 80-84 = Silver, 85-89 = Silver with Distinction, 90-94 = Gold, 95-100 = Gold with Distinction. ▶



The awards are highly contested and coveted as they have helped launch, establish and foster many careers.

All of the entries are judged anonymously by a panel of judges which included some of the most qualified and renowned local and international photographers.

‘When selecting Tracey’s work as the winning portfolio, the judges applauded it for being a well rounded set of images that represented a thoughtful, conceptual and honest approach to a range of photographic genres and subject matter. The images, all beautifully captured and exquisitely printed, also showing a broad sense of style, skill and ability’ said Honours Committee Chair Kaye Davis.

‘The awards give photographers an opportunity to push the boundaries, and to see how their work is judged against the rest of the industry,’ said NZIPP President Russell Hamlet. ‘As a result, the bar keeps getting raised higher and higher and this year was no exception.’

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

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

So, read on and we hope you enjoy the images from this year’s awards. ■

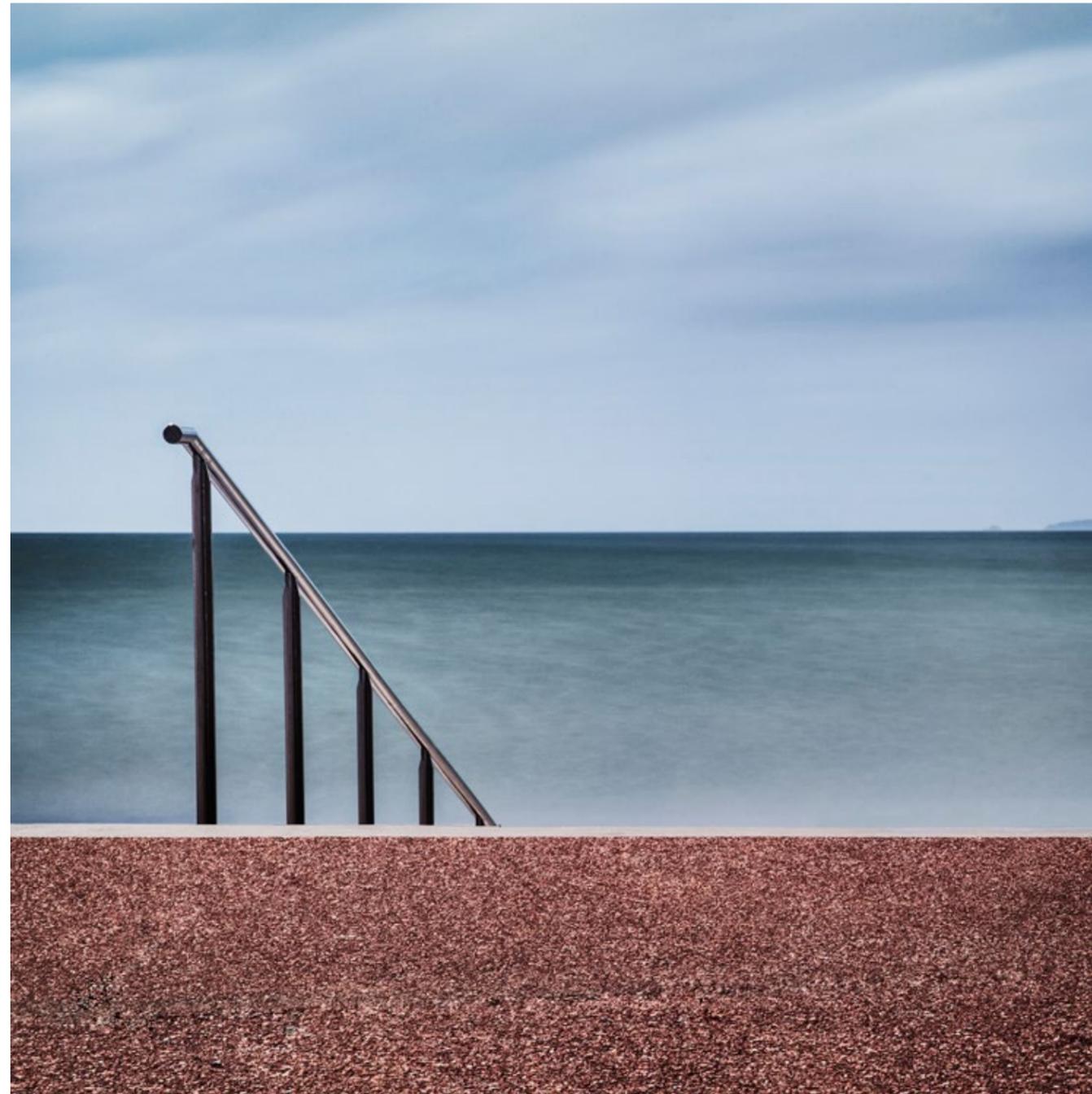
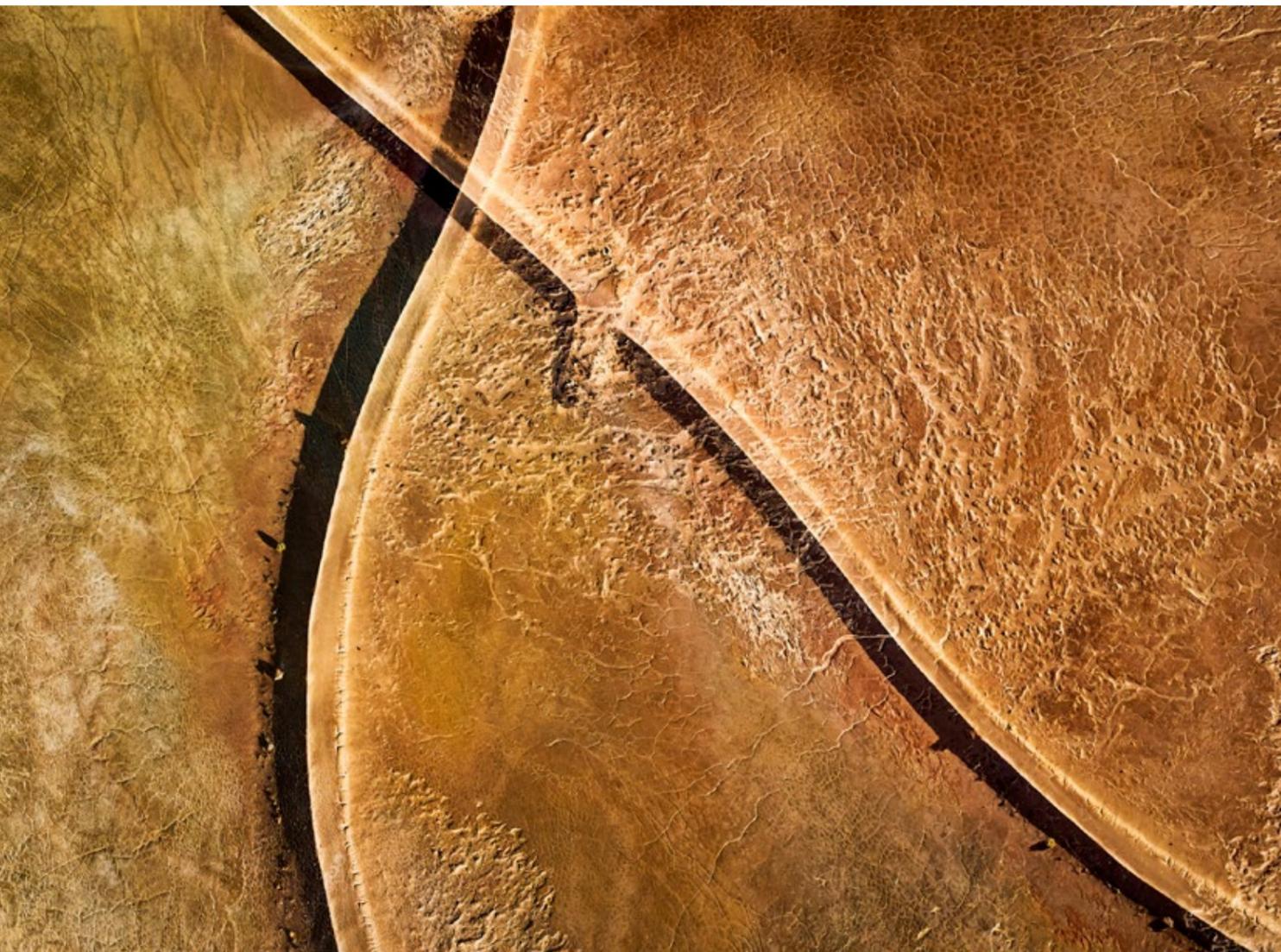
#### TS / NZIPP

► 2015 Epson / NZIPP Iris Awards NZ Professional Photographer of the Year, Tracey Robinson. This image was awarded Gold with Distinction in the Documentary category. © Tracey Robinson <http://www.rotorua.com/rotorua-photographer.co.nz>



► 2015 Epson / NZIPP Iris Awards NZ Professional Photographer of the Year, Tracey Robinson. This image was awarded a Silver in the Documentary category. © Tracey Robinson <http://www.rotorua.com/rotorua-photographer.co.nz>





▲ This image was awarded Silver in the Landscape category. © Brian Eastwood

▲ ◀ Top left image: This image was awarded Silver in the Travel category. © John O'Malley [www.jomphoto.com](http://www.jomphoto.com)

◀ Bottom left image: This image was awarded Silver in the Landscape category and its creator, Paul Hoelen was a finalist for Overseas Photographer of the Year. © Paul Hoelen <http://www.paulhoelen.com>



*This image was awarded Bronze in the Landscape category.*  
© Anna Allan <http://www.alpineimages.co.nz>



*This image was awarded Silver in the Landscape category.*  
© Kate Groundwater <http://www.stillwatersphotographynz.com>



*2015 Epson / NZIPP Iris Awards Overseas Professional Photographer of the Year, Robert Piccoli. This image was awarded Silver with Distinction in the Portrait Classic category. © Robert Piccoli <http://www.piccoliphotography.com.au>*



2015 Epson / NZIPP Iris Awards Highest Scoring Entry, James Phillips. This image was awarded Gold with Distinction in the Wedding Creative category. © James Phillips [www.patinaphotography.co.nz](http://www.patinaphotography.co.nz)



2015 Epson / NZIPP Iris Awards Winner of the Documentary category, and Rookie Photographer of the Year, Tamara Milldove. This image was awarded Bronze in the Landscape category. © Tamara Milldove <http://www.birthandnewborn.co.nz>



2015 Epson / NZIPP Iris Awards Winner of the Landscape category, Jackie Ranken. This image was awarded Bronze in that category. Jackie was also a finalist in the Portrait Creative category. © Jackie Ranken <http://www.jackieranken.co.nz>



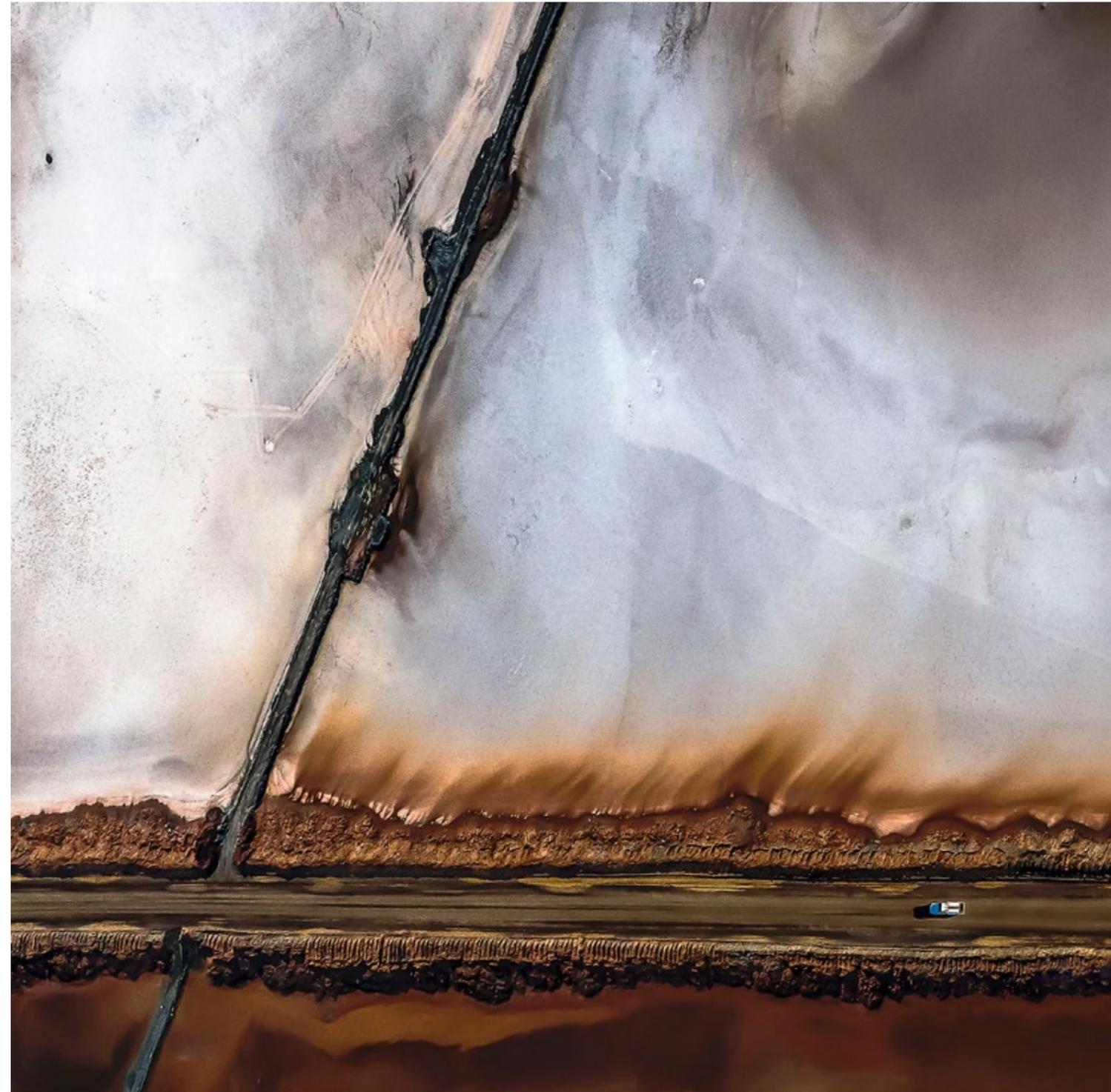
This image was awarded Bronze in the Portrait Classic category. © Claire Birks <http://bellacreative.co.nz>



*2015 Epson / NZIPP Iris Awards Winner of the Landscape category, Jackie Ranken. This image was awarded Silver with Distinction in that category. Jackie was also a finalist in the Portrait Creative category. © Jackie Ranken <http://www.jackieranken.co.nz>*



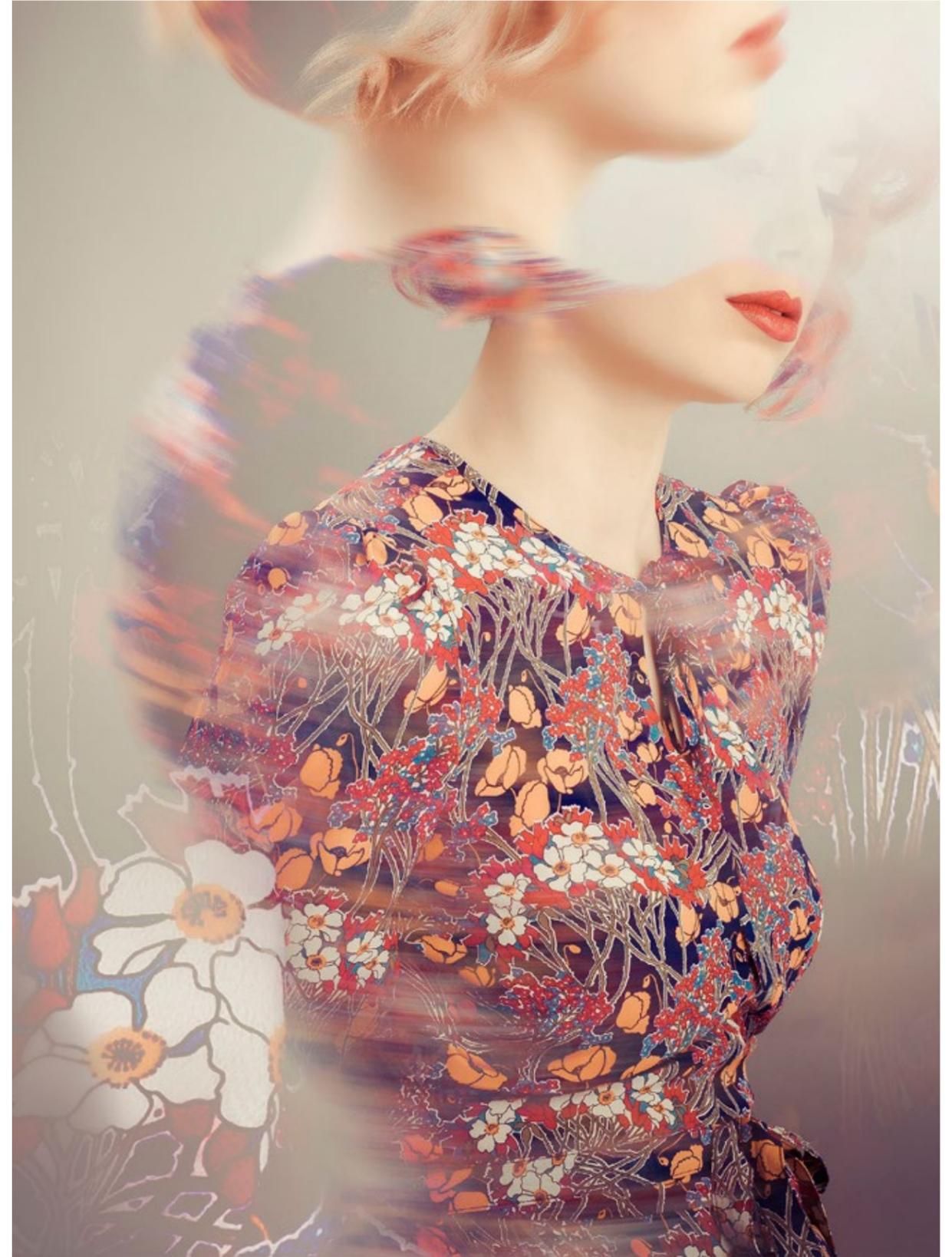
*This image was awarded Bronze in the Student category. © Shari Gilbert*



*This image was awarded Gold in the Landscape category and its creator, Paul Hoelen was a finalist for Overseas Photographer of the Year. © Paul Hoelen <http://www.paulhoelen.com>*



*This image was awarded Bronze in the Landscape category. Its creator was a finalist in the Creative category. © Adam Buckle <http://www.adambuckle.com>*



*2015 Epson / NZIPP Iris Awards Winner of the Commercial category, and the Illustrative category, Esther Bunning. This image was awarded Silver with Distinction in that category. © Esther Bunning <http://estherbunning.com>*



*This image was awarded Bronze in the Commercial category and its creator, Mike Hollman, was a finalist in the Commercial and Travel categories. © Mike Hollman <http://www.mikehollman.com>*



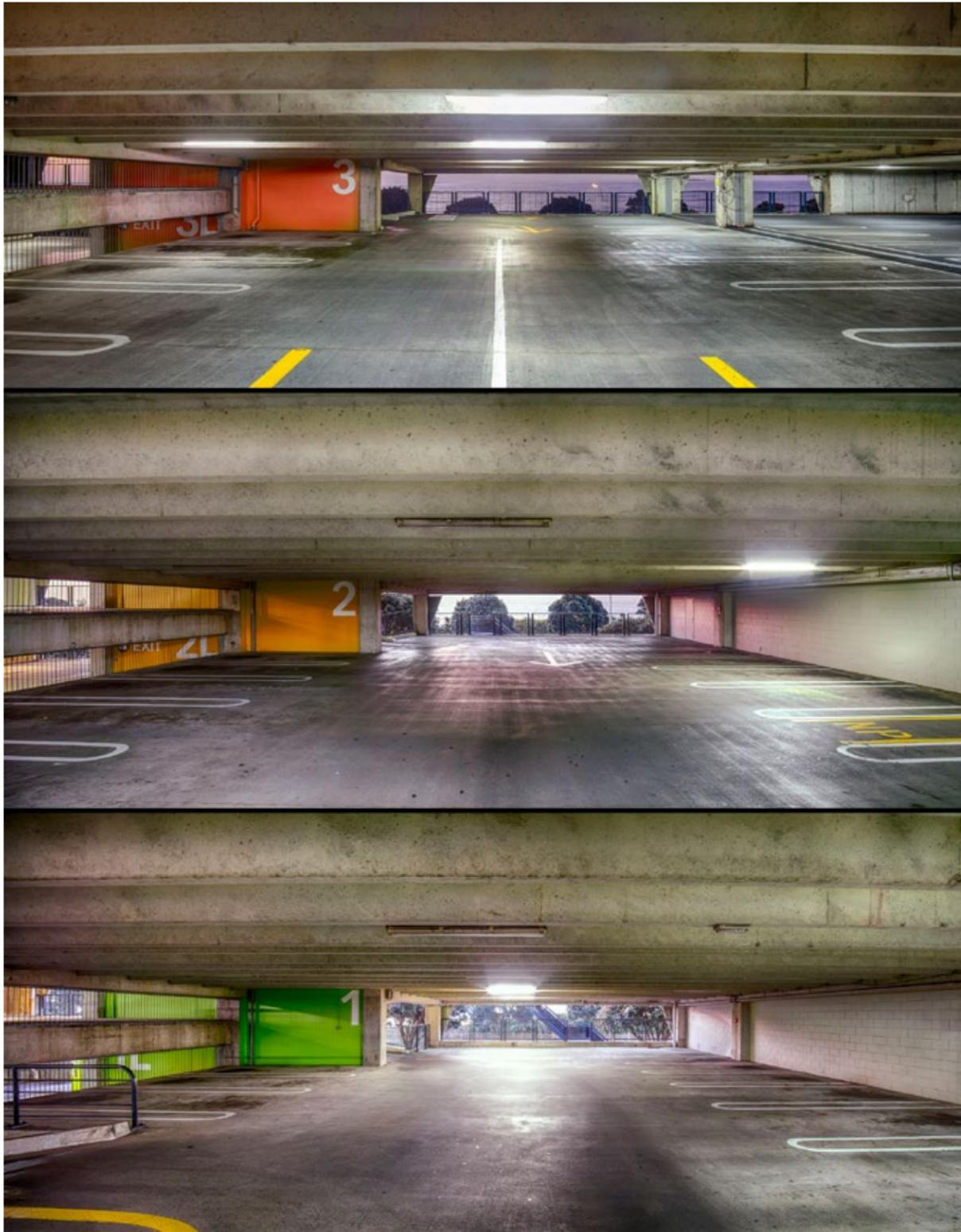
*This image was awarded Silver in the Landscape category.  
© Tony Stewart <http://www.photoshots.co.nz>*



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



*This image was awarded Bronze in the Landscape category. © Ian Poole <https://poolefoto.wordpress.com>*



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



*2015 Epson / NZIPP Iris Awards Winner of the Creative category, Roger Wandless. This image was awarded Gold in that category.* © Roger Wandless <http://rogerwandless.co.nz>



This image was awarded Silver in the Creative category and its creator, Kaye Davis, was a finalist in that category. © Kaye Davis <http://www.kayedavisphoto.com>



This image was awarded Silver in the Creative category. Adam was a finalist in the Creative category. © Adam Buckle <http://www.adambuckle.com>



*This image was awarded Bronze in the Creative category.*  
© Vaughan Brookfield <http://www.vaughanbrookfield.com>



*This image was awarded Bronze in the Wedding Creative category.*  
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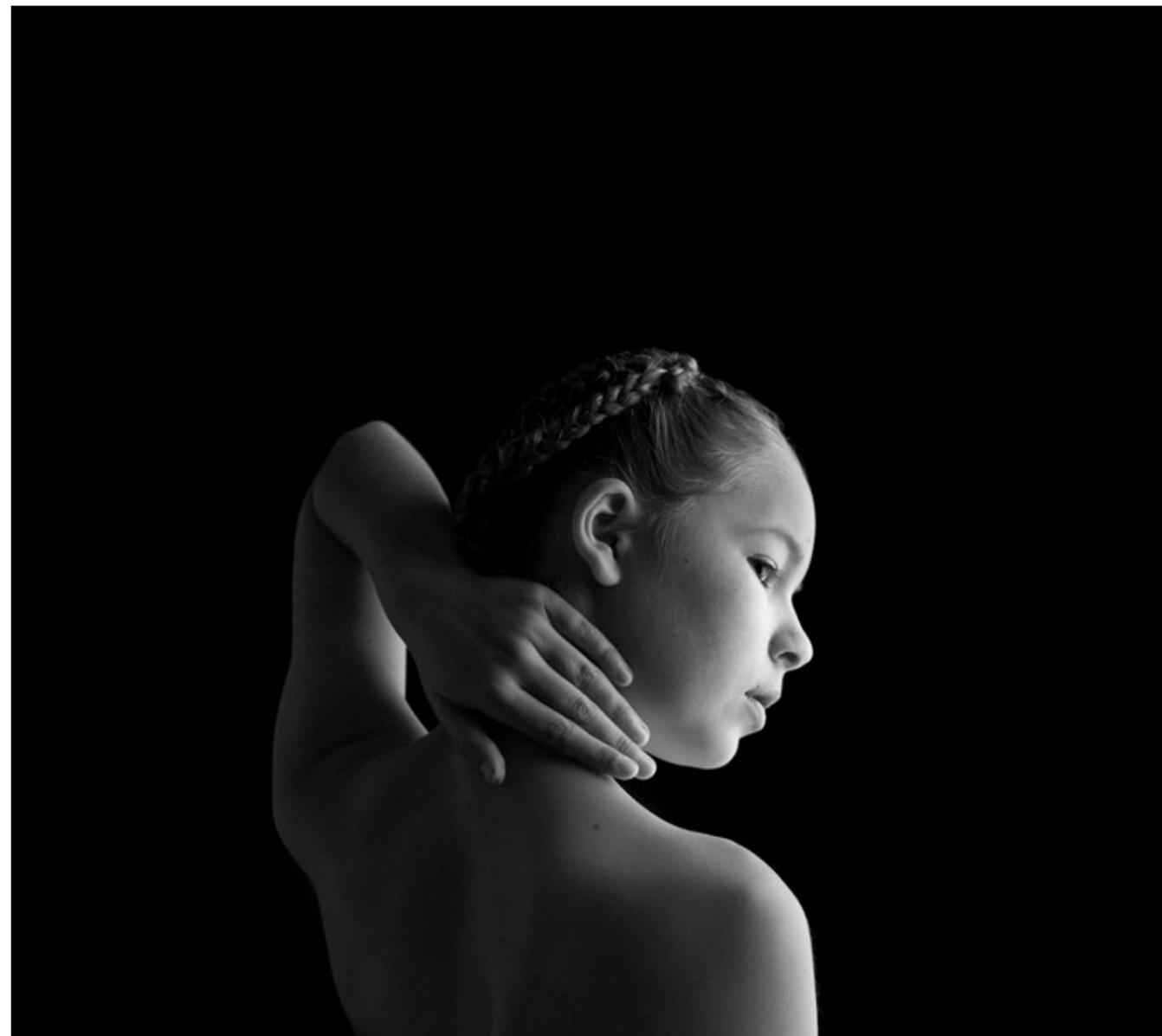
*2015 Epson / NZIPP Iris Awards Winner of the Commercial category, and the Illustrative category, Esther Bunning. This image was awarded Silver in the Illustrative category.*  
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2015 Epson / NZIPP Iris Awards Winner of the Documentary category, and Rookie Photographer of the Year, Tamara Milldove. This image was awarded Gold in the Documentary category.  
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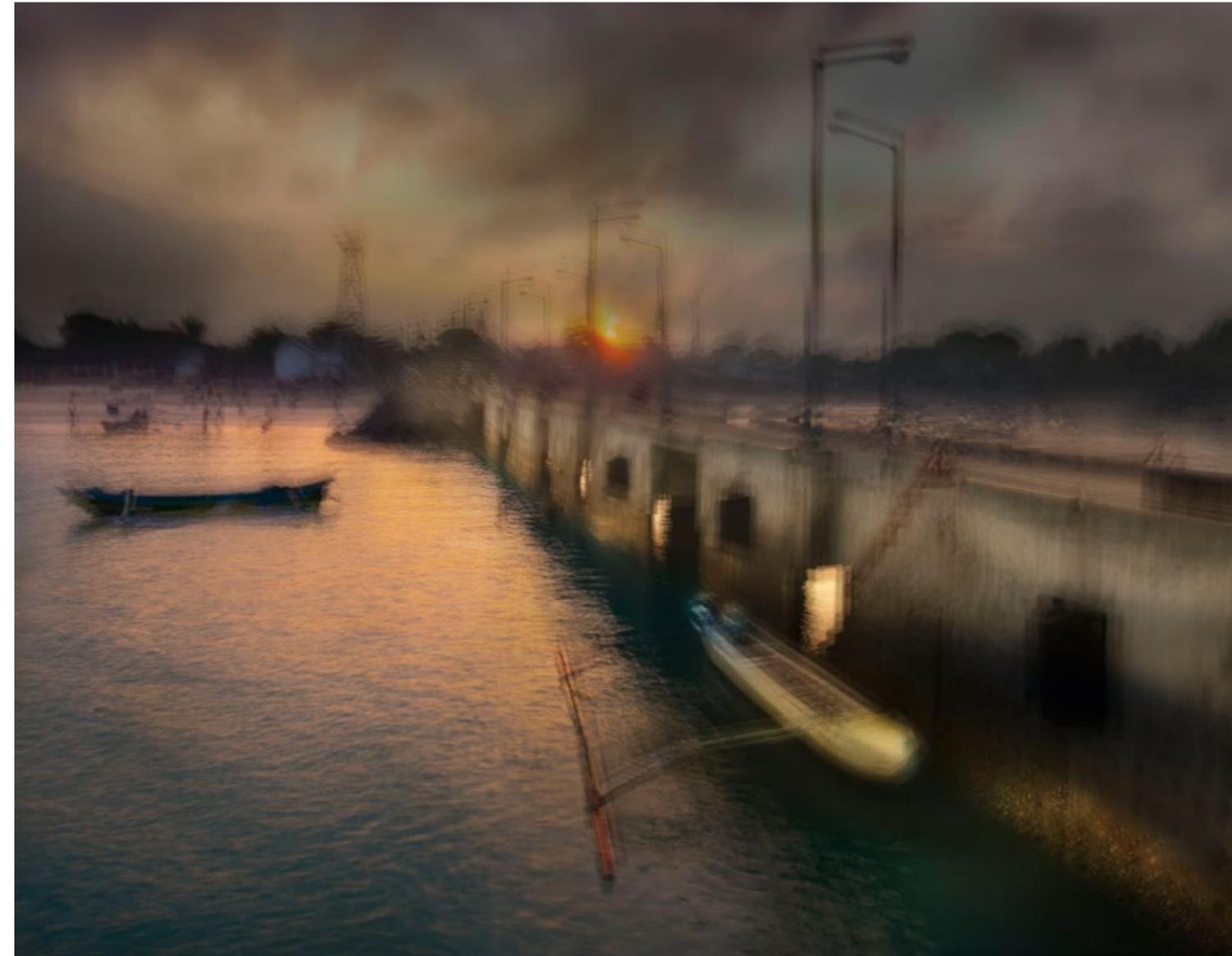


This image was awarded Gold in the Portrait Creative category. Its creator, Richard Wood, was a finalist for Photographer of the Year, and in the Illustrative and Portrait Creative categories. © Richard Wood <http://www.richardwood.co.nz>



2015 Epson / NZIPP Iris Awards Winner of the Student category, Sarah Champion.  
This image was awarded Gold in that category. © Sarah Champion

◀ This image was awarded Silver in the Portrait Creative category. © Loren O'Connor  
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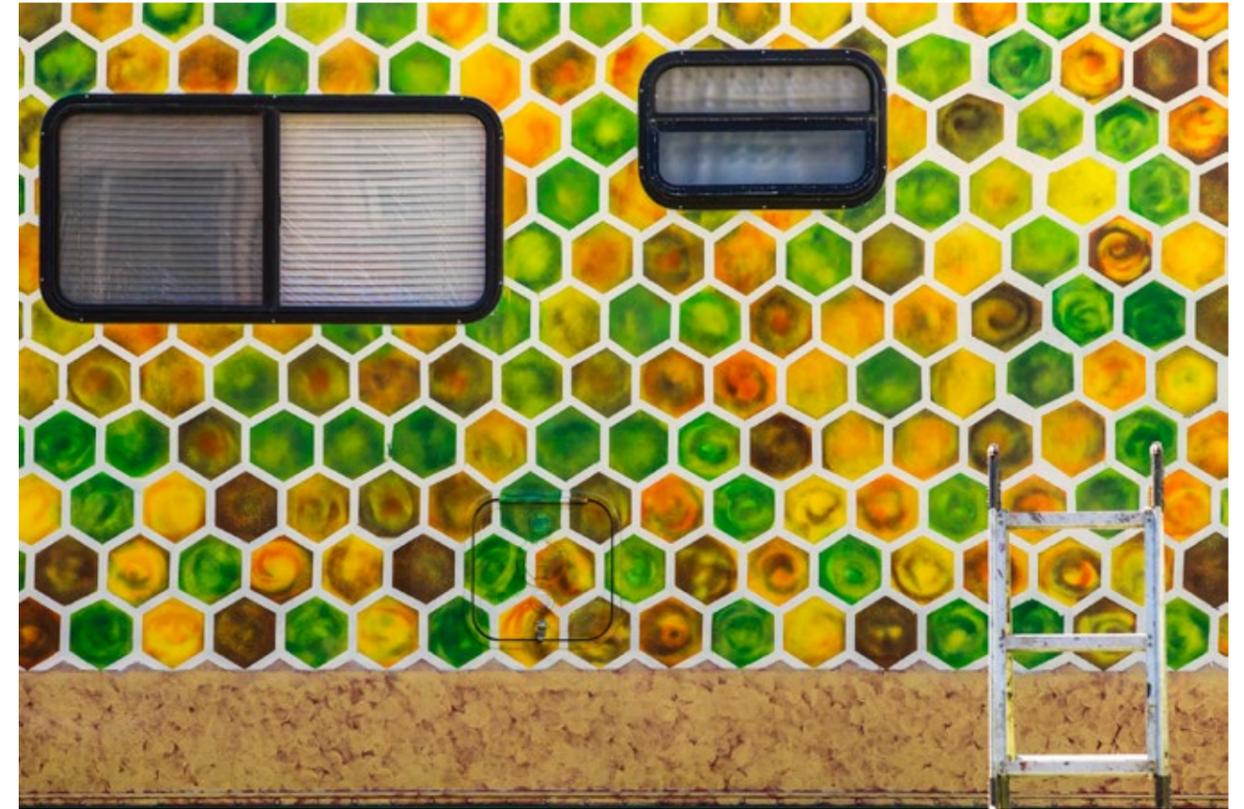


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This image was awarded Silver with Distinction in the Travel category. Its creator, Mike Langford, was a finalist in the Landscape and Travel categories. © Mike Langford <http://www.mikelangford.co.nz>



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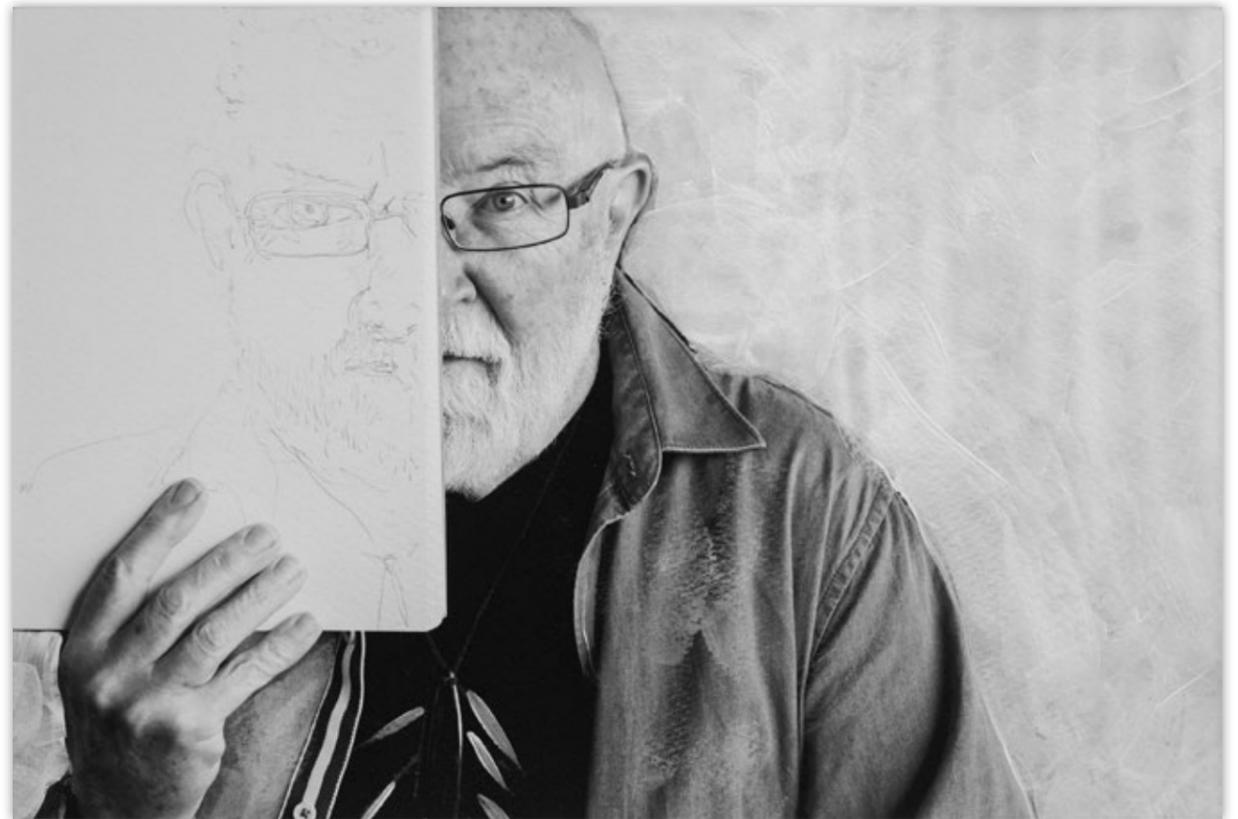
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2015 Epson / NZIPP Iris Awards Winner of the Wedding Classic category, Michelle Phillips.  
This image was awarded Silver in that category. © Michelle Phillips <http://patinaphotography.co.nz>



This image was awarded Silver with Distinction in the Wedding Classic category. Its creator, Jake Thomas, was a finalist for Photographer of the Year, and in the Wedding Classic category. © Jake Thomas <http://jakethomas.co.nz>



2015 Epson / NZIPP Iris Awards Winner of the Landscape category, Jackie Ranken. This image was awarded Gold in the Portrait Creative category. Jackie was also a finalist in that category. © Jackie Ranken <http://www.jackieranken.co.nz>



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◀ *This image was awarded Bronze in the Wedding Creative category. Its creator, Katherine Williams, won the Wedding Album category in the 2015 Epson / NZIPP Iris Awards. © Katherine Williams <http://www.tandemphotography.co.nz/>*





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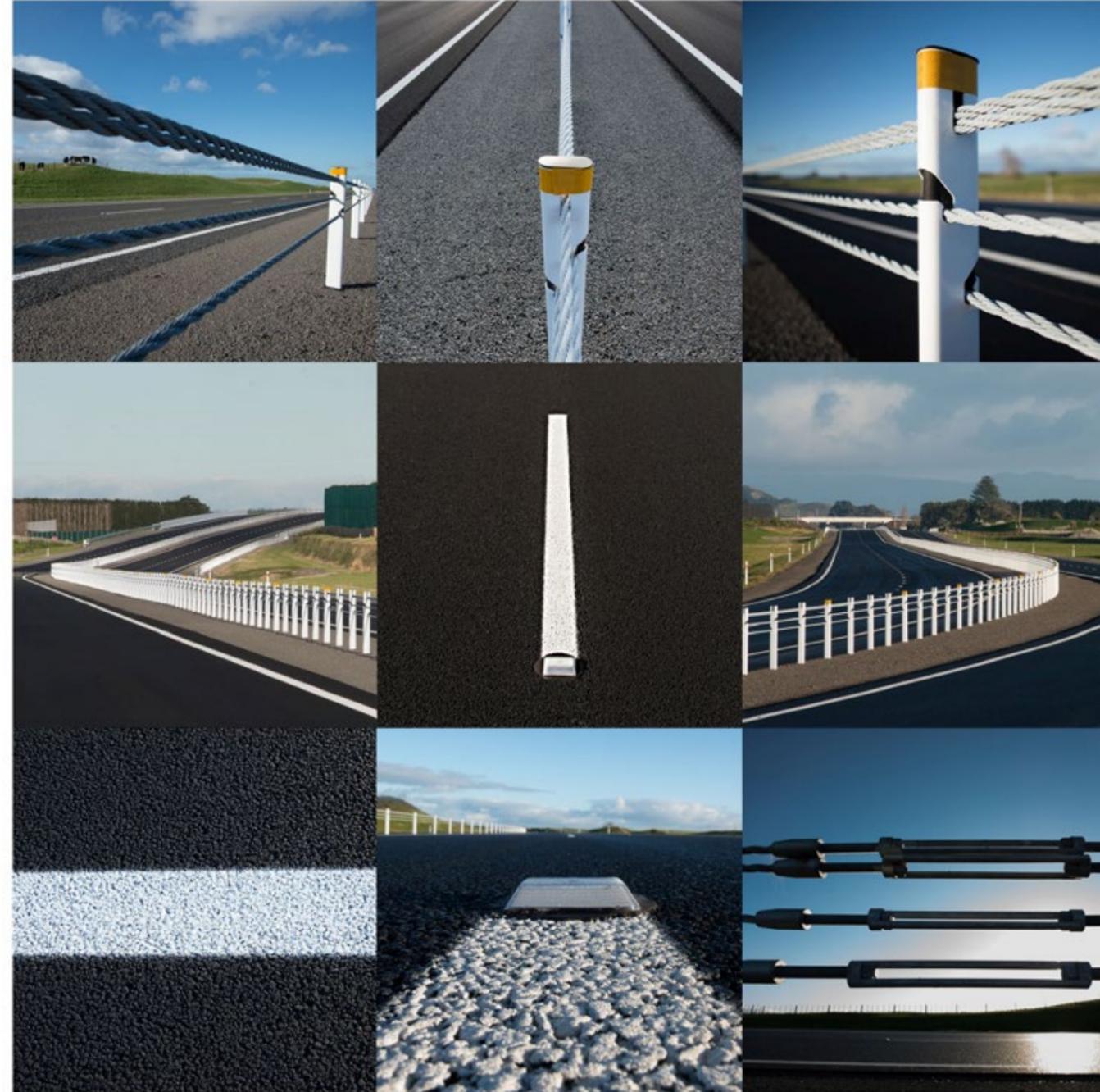
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*This image was awarded Bronze in the Creative category.*  
 © Jason Law <http://www.jlphoto.co.nz>



*2015 Epson / NZIPP Iris Awards Winner of the Travel category, Terry Wreford Hann.*  
*This image was awarded Bronze in the Documentary category. Terry was also a finalist for the Documentary category.* © Terry Wreford Hann <http://www.nzphotos.co.nz>



This image was awarded Silver in the Illustrative category and its creator, Paul Hoelen was a finalist for Overseas Photographer of the Year. © Paul Hoelen <http://www.paulhoelen.com>

## 2015 Epson / New Zealand Institute of Professional Photography Iris Awards

### WINNERS AND FINALISTS:

#### PHOTOGRAPHER OF THE YEAR 2015 – SPONSORED BY EPSON

**Winner:** Tracey Robinson;  
**Finalists:** Jake Thomas and Richard Wood

#### OVERSEAS PHOTOGRAPHER OF THE YEAR 2015 – SPONSORED BY EPSON

**Winner:** Robert Piccoli (Australia)  
**Finalists:** Paul Hoelen and Robyn Campbell

#### HIGHEST SCORING ENTRY

**Winner:** James Phillips

#### COMMERCIAL

**Winner:** Esther Bunning  
**Finalists:** Amber Griffin and Mike Hollman

#### CREATIVE

**Winner:** Roger Wandless  
**Finalists:** Adam Buckle and Kaye Davis

#### ILLUSTRATIVE

**Winner:** Esther Bunning  
**Finalists:** Richard Wood and Tracey Robinson

#### LANDSCAPE – SPONSORED BY QUEENSBERRY

**Winner:** Jackie Ranken  
**Finalists:** Mike Langford and Paul Gummer

#### DOCUMENTARY

**Winner:** Tamara Milldove  
**Finalists:** Ilan Wittenberg and Terry Wreford Hann

#### PORTRAIT CLASSIC – SPONSORED BY KODAK PROFESSIONAL

**Winner:** Jo Frances-Moore  
**Finalists:** Ilan Wittenberg, Jane Nelson, Jonathan Suckling

#### PORTRAIT CREATIVE – SPONSORED BY KODAK PROFESSIONAL

**Winner:** Nicola Wilhelmsen  
**Finalists:** Jackie Ranken and Richard Wood

#### STUDENT – SPONSORED BY IPS

**Winner:** Sarah Champion  
**Finalists:** Hannah Mills and Kelsey Hawkins (both from UCOL, Palmerston North)

#### TRAVEL

**Winner:** Terry Wreford Haan  
**Finalists:** Mike Hollman and Mike Langford

#### WEDDING CLASSIC – SPONSORED BY BRIDE & GROOM MAGAZINE

**Winner:** Michelle Phillips  
**Finalists:** Jake Thomas and Prescott An

#### WEDDING CREATIVE – SPONSORED BY BRIDE & GROOM MAGAZINE

**Winner:** James Phillips  
**Finalists:** Clinton Lloyd and Jason Naylor

#### WEDDING ALBUM – SPONSORED BY NZ WEDDINGS MAGAZINE

**Winner:** Katherine Williams  
**Finalists:** Jason Naylor

#### NZIPP ROOKIE PHOTOGRAPHER OF THE YEAR 2015

**Winner:** Tamara Milldove

# Julia Anna GOSPODAROU

## Creating beauty

Julia Anna Gospodarou is, by profession, a passionate and experienced architect with a masters degree in the discipline and a host of credits and collaborations to her name. Her specialty is designing, building and constructing large and complex structures. To do this she works with, and coordinates, design teams, deals with tender processes and supervises activity on construction sites.

Her work has seen her collaborate with some of the largest European architectural practices and participate in managing some of the most important projects in Greece. These include entertainment venues, public buildings and three Olympic complexes in Athens, where she lives, as well as commercial centers in other Greek cities. That's the very short version of an impressive architectural curriculum vitae.

At the same time, Julia Anna indulges her other great passion, a love of fine art photography. She works in several genres, but we've chosen to feature her specialisation, a monochrome collection of architectural images, images which we believe demonstrate the ▶

*A Path to the Sky IV – Waves in the Sky, Berlin, Germany. © Julia Anna Gospodarou*



same vision, precision and flawless execution she brings to her architectural work.

'I started shooting architecture in my twenties, first as a way of documenting my trips and architectural studies, then to document my professional projects and also for the pure pleasure of shooting buildings.

What draws me to shooting architecture is, in the first place, the fact that through it I can study the way the volumes interact with each other and I am constantly fascinated by how I can magically transform a three-dimensional world into a two-dimensional one through photography, just to re-transform it into a three-dimensional one by choosing the right angle and applying the right processing to the image.

My end goal though, is not to stop at playing with volumes but to go deeper and reveal the soul of the building I am photographing, just as one can reveal the soul of a person in a portrait. What I aim for is to make the portrait of the building through my images, to find it's eyes, look into them and reveal the essence that lies under the visible shell of that building or structure. When I can do that, I am happy because I know I've reached my goal of revealing the hidden spirit of my subject.'

**Julia Anna's approach to photography is encapsulated in her own artist's statement:**

'As long as I've known myself, I was in a constant quest for the best way of expressing myself and my vision about the world in images. In order to do that I've used, over time, different tools: drawing, architectural designing, photography.

For me, fine art photography represents a language of its own, black and white and long exposure being the parts of this language that allow me to come into contact with my ▶

*A Path to the Sky VI – Steps, Berlin, Germany.*  
© Julia Anna Gospodarou



subconscious, and with the things I don't know that I know. What I try do is to speak this language in order to make myself understood, to convey my ideas and feelings and to show to others the beauty I see, and the perfection that exists, in the world.

Beauty and perfection are always there, even in the places that one wouldn't expect them to exist, the only prerequisite in order to see them is to always have your eyes, heart and mind open. I try to find them, then attempt to capture them so I can keep them from flying away. I then interpret them through my processing so I can add my own self to the equation and finally show the result to the world. It's a full circle, I take my inspiration from the world around me and I give my images back to it as a sign of gratitude for the beauty that it showed me. All these steps going through the circle add something to the life of the image I create. For me the life of an image, this process that starts with the image being conceived in the mind of a photographer (his or her VISION) and culminates when it gives emotion to the viewer, this life always aims as its utmost goal at capturing the time and making it last forever. And this is a fundamental aspect of photography: making things, people and emotions immortal.

Beauty is my statement about the world I live in, it is what I search for. Photography makes me happy and this is not a cliché. It surprises me every day and it gives me a safe space where I can be myself, no matter what, and this means freedom.

Photography, as an art form, is the utmost expression of freedom, because beauty is above and beyond all freedom of spirit.'

Further refining and expanding on this, Julia Anna has a clear understanding of her very personal and self imposed mission when creating architectural images.

'My photography is about my passion for architecture, my profession as an architect.

My approach to architectural photography is to look at my subjects and present them in a rather minimalist and abstract way. This approach is related to the way I think, and based on my artistic education and background, and on the preferences I have in art.

What I want to convey through my photography is a different way of looking at buildings by emphasising and presenting almost abstract structural details, without removing completely the factor of scale, form and context that could help identify the object. This is again the architect in me speaking, since I believe that you can't create real and valuable architecture if you ignore the context, either you harmonise your creation with it, or you aim to contrast with it.

Therefore, when creating architectural photography I am guided by the same principles as when I'm designing: to abstract my subjects in context. My aim with this 'almost abstract' approach of a building is to put the mind of the viewers in a different space, where they need to find different rules to interpret what they see, a different language, but where I'm not only interested in showing an interesting or unexpected play of lines or patterns, but also delivering a glance at the essence, the soul of the structure that I photographed. For me, this gives substance and emotional value to the photograph, it makes it become warm and alive, it helps it find a quicker way to the soul of the viewer, which is what I eventually aim to touch with my work. I'm not interested in touching the viewer's mind, I'm not addressing his logic, I'm aiming for his soul and at everything that transcends the logical understanding and cold plain analysis.

I aim to create art and, in my world, art doesn't address the mind, but the soul. This is what defines my work and sets it apart, the fact that I'm not aiming for logical perfection, but for an emotional one. In this respect, I could call the style of my architectural photography 'emotional abstract'.

I call the process that leads to the creation of my photographs (en)Visionography™ . This is

the name I give to what I do, an alternative name for photography that I find more suitable for my work, and the result of this process is a fusion of reality and imagination, where the image starts by being a white board where I design and build my photograph by using from reality only those elements that help me convey my vision and the idea I want to present in the final image. Processing is the tool I use to achieve my goal, to give shape to my vision, and the way I'm processing my work is very similar to what I would do if I was drawing the photograph with a pencil, the same way I do it when I'm drawing on paper.

This is why I'm talking about 'drawing my photographs' instead of processing them, which led me to creating Photography Drawing (PhD™), my personal black and white processing method, a method based on how light interacts with volumes and how this can be translated in an image by using the principles of classical pencil drawing.

In essence, what I do in my photography is to take a raw image from the world and mold it into the shape of my mind and soul, so I can identify with it. It's a very personal process, as the creation process is for every artist and it first has a meaning and value to me and only afterwards to others. My goal in creating photography is to first cover my need to express myself through art and then to send my thoughts out into the world in a form that can be understood.

I'm using light and shadow to 'draw' my thoughts into a photograph that is therefore becoming my voice.

I know that I have reached my goal when the viewer can 'read' my message and is moved by it. What is the message? Beauty is the message and the mystery of life.

I create beauty. I live for my art.'

**Julia Anna on Photography Drawing – her black and white processing method:**

'Photography Drawing is a personal creative method that allows me to express my vision in the most creative, correct and impressive way. The innovation of this method, and what it brings new, is that I am incorporating in the processing workflow the basic rules and principles used in the case of classical drawing in black pencil, principles that can stand also for other kinds of drawing and even for other visual arts and that I adapted here to photography, especially to black and white architectural photography.

The method of Photography Drawing is related to how to shape the volumes by using light as a tool and the concept I developed is about how to process and render an image the same way you would draw it, using the same principles of shaping the light as in classical drawing, only this time putting them in practice by using different tools than in drawing: processing software instead of paper and black pencil.

The software I use most of all in processing my black and white images through the method of Photography Drawing are Photoshop, Lightroom and Topaz Labs B&W Effects 2, but this is not an exhaustive list, if you respect the principles you can find other ways, tools and means to do it that can work just as well.

The moment I discovered this parallelism between classical drawing and black and white photography and how to use it in envisioning and processing my images was like an epiphany for me and it shaped my fine art work ever since. It was a crucial moment in my artistic evolution and also the moment I finally understood how I could use editing software to create as well as edit. I understood then that I do not need to follow the known path just because I know it, but I can build on it and adapt everything to who I am as artist, thus finding the best way of expressing my own art. The baggage of knowledge I had from the time I was drawing in black and white (especially buildings and still-life) was instrumental in helping me make the connection between drawing and photography and then in knowing how to ▶



*Urban Saga I, Chicago, USA. © Julia Anna Gospodarou*

*'My photography is about my passion for architecture, my profession as an architect.'*

apply the principles of classical drawing in the process of editing a black and white image.'

Driven by a strong desire to communicate and engage with others, Julia Anna is a keen blogger and an author. Her best-selling book, *'From Basics To Fine Art'*, was co-written with Joel Tjintelaar and is a 424 page dissertation on the subject.

Julia Anna on her book:

'It is an extensive study on B&W Photography, with an accent on architectural fine art and long exposure photography, but going far beyond it. You can read a preview of the book [here](#).

It is a book where Joel and I share our knowledge from our extensive experience as fine art photographers and from the long years of studying art, architecture and everything related to image representation.

We cover aspects from an artistic perspective, the practical and the philosophical, but also address the business and financial side of photography. We are talking about our black and white processing methods, our long exposure methods and workflows analysed in depth with examples and extensive hands-on explanations, we make extended analysis of our award-winning images, plus provide the theoretical base for what we do so the readers won't just apply a method, but start creating their own monochrome style right away.'

By way of critique, George DeWolfe, a notable name in black and white photography, who has studied with Ansel Adams and Minor White, says:

'Outside of Ansel Adams' Basic Photo Series, *From Basic to Fine Art*, by Joel Tjintelaar and Julia Anna Gospodarou, is the best book on black and white photography written in the last 40 years. (...) I consider Julia's (en) Visionography and Photography Drawing ▶

*Fluid Time V – Aligning Paths, Chicago, USA.*

© Julia Anna Gospodarou



the most important innovation in black and white photography since the invention of the Zone System.’ – GdeW

Julia Anna has always loved sharing her knowledge with others; this is why an important part of her time is dedicated to teaching photography. Besides writing about photography and creating tutorials, Julia organizes and teaches black and white fine art workshops in the most exciting cities of the world. There she shares her tips on how to create fine art photography from capturing the image through processing and marketing fine art photography. She also shares her knowledge as an architect, helping the students make a connection with the architectural subjects they photograph through understanding them better. Julia Anna teaches her art also through online mentoring courses and as an instructor in prestigious international photography schools. The results her students have achieved in international competitions where they win awards after working with Julia is proof of the passion she invests in sharing her knowledge with others. To get a better idea about her teaching activities you can visit the workshops page on her website.

**Julia Anna on the her equipment preferences:**

‘I use my Canon EOS 5D MkIII as my main camera and my back up camera is a Nikon D7000. The lenses I use most often are the Canon TSE 24mm and 17mm as I consider them among the best lenses generally for the quality of the image they create and also representing the best for shooting architecture. I also use Canon 70-200 mm f2.8, 24-105mm f4, and 17-40mm f4 zooms.

With my Nikon camera, I use a Nikon 10-24 mm f3.5-4.5, 50mm f1.4 and a Tamron 18-270 mm PZD.

This set up gives me enough range to cover most of the subjects I need to shoot.

I also use a film camera from time to time, a vintage Fujica AX-1 with either black and white or colour film.

As you might have guessed, I’m using ND filters to create my long exposure images. You can read more about his in the following section of this article on technique.

I use one of 2 tripods depending on the shooting situation, a regular sturdy one for more difficult conditions, that being a Manfrotto XPROB 055, and a lighter more portable one for travelling.

For studio or flash work I use a Canon speedlite 600 EX-RT together with different stands and other accessories: umbrellas, soft boxes, reflectors, backgrounds and all of that paraphernalia.

My bag contains a lot of other accessories, such as cable releases, remote controls, a head light for shooting at night, connectors for tether photography and so on.’

**Julia Anna on technique:**

‘I am mainly working with daylight long exposures, but I have done at times night long exposures too. The effect I am after in my long exposure images is one of very smooth looking clouds in the sky and of just as smooth water, in case I shoot seascapes or other scenes with water surfaces. The longer the exposure, the smoother the clouds and the water, which means that to obtain this kind of smooth look I need very long exposures of more than 5 minutes and when the clouds are slow these exposures can become even longer. To be able to create such long exposures I need to use most of the times 16 stops of neutral density filters. Sometimes, when I shoot in lower light, 13 stops of ND filters may be enough, but the norm is 16 stops (meaning a 10 and a 6-stop stacked together).

My main LE shooting filter kit is the Firecrest Formatt-Hitech Joel Tjintelaar Signature Edition, a special kit created for shooting long exposure that covers all possible exposure times one would normally need with the 10-stop, 13-stop and 16-stop ND filters which the kit contains.

I also use ND 6 and 3-stop filters for shorter exposures or for motion blur images.

I always shoot at ISO 100, because in cases where I have the shutter open for multiple minutes the long exposure will create noise anyway, so I try to keep it at a minimum and not add to it by increasing the ISO. A very good tool that helps me with removing the noise in post-processing is **Topaz DeNoise**, which gives me great results and is part of my usual processing workflow for long exposures and general use. But, the best thing is to not introduce noise in the image in the first place, so you don’t push too hard with your image in post-processing. One solution to achieve this is to always shoot at the lowest or native ISO of your camera.

If the shooting conditions are good (the right amount of clouds and the right speed) I don’t need more than one attempt to get the desired effect. More than one shot may be required if the clouds are not where I want them at the moment of the first exposure. That’s when I repeat the shot to get a better effect and more pleasing placement when the conditions change. Sometimes if I repeat the shot after a few minutes, the results can be very different. I won’t hesitate to repeat the shot if I think I can obtain a better result.

After time and acquiring some experience with shooting LE, unless the scene has confusing lighting which may create problems with metering the light, I don’t even need to meter the light or calculate the exposure, you just know how many minutes I’ll need for a certain level of light and a certain effect. But it’s best to meter the light in the scene and then use a LE calculator to find out the needed exposure. This helps me to make sure I don’t miss a perfect shot just because of some guesswork. So, a good piece of advice, try to not skip this step even when you think you know the right settings without it.

I try to stick with an aperture of around f8 and not go higher than f11, meaning I try to keep

the aperture close to the sweet spot of my lens, so I can capture the clearest and sharpest image I can capture. This is important in long exposure since the longer the exposure the more the RAW file will be exposed to diffraction (which happens at apertures of f16 or more) a phenomenon that deteriorates the clarity of the images.

Again, I can offer many more tips on long exposure photography, tips that I cannot mention now due to the limited space, but these are available in the book.’

**Julia Anna on the joy of the square format:**

‘One of the main reasons I’m using the 1:1 square crop is because it helps me focus on my subject without too much information in the frame. I tend to work with clear subjects and minimal compositions so the message I convey can be easily understood and the viewer can spend the time ‘living’ the image and not in trying to find the key to interpreting it, and the square is one of the shapes that helps most in emphasizing the subject. Besides, the square is a very balanced shape, a minimal shape that doesn’t attract the eye on itself, but instead sustains the composition and creates an elegant result.

It’s also a personal preference, as I like this shape and I feel drawn to it. I have tried to work my fine art images in classic rectangular 2:3 35mm crop but, while I like it for street photography, it just does not speak to me when it comes to fine art images. The only other format that attracts me for my fine art work is the large format 4×5 and sometimes the 2×1 that can give interesting results with some subjects.’

**Julia Anna on the impact of digital capture:**

‘What changed in photography in the digital era, that makes it so different from the traditional analog period? What made photography transform so dramatically in a couple of decades after functioning more or less by the same rules for almost two centuries?’ ▶



*Waving Light, Athens, Greece. © Julia Anna Gospodarou*

The main change photography had to undergo when the means changed was the replacement of the base used for capturing the image: instead of a film sensitive to light, the new cameras were equipped with an electronic sensor, still sensitive to light but in a different way and with different results. The second fundamental thing that changed is the tools we use to process the RAW image (the correspondent to film in the digital era) in order to create the final result. In this case we went from using manual methods and chemical solutions to develop and process the film to using electronic means (software) to do the same thing in a totally different way.

These two changes are so important within the process a photograph goes through before it reaches the final image. This is an entirely different one in the digital era and needs an entirely new way of approach and realization. Therefore a new name would be needed in order to differentiate the two. What the software introduces in photography is far greater freedom of expression, since now there are practically no limits to how much one can transform an image from the point of view of light and volume shaping. This freedom leads to vision having a much greater role in the process of creation of photographs.

In a way, we can say that vision and software have become more important in the digital era than what we capture in the camera, something I'm experiencing every day in my work.

The most important thing is that we have much more freedom now than we had with film cameras and with developing the photos in the traditional darkroom. And freedom means ▶

*Equivalents II, London, England.*  
© Julia Anna Gospodarou



vision, what we think can be more easily put in practice, and we can more easily realise the images our imagination creates. That's why now it's more about who we are and what we envision than about what we see. We are slowly becoming much more like painters, building our frames the way we imagine, not necessarily the way they are in the outside world.' ■

**TS**

<http://www.juliaannagospodarou.com>

Extended interview with Julia Anna Gospodarou on the Topaz Labs Blog website

All about Julia Anna Gospodarou's book

*'The lenses I use most often are the Canon TSE 24mm and 17mm as I consider them among the best lenses generally for the quality of the image they create and also representing the best for shooting architecture'*

*Instants, Houston, Texas, USA.  
© Julia Anna Gospodarou*





*Like a Harp's Strings III – Rising, Athens, Greece.*  
© Julia Anna Gospodarou

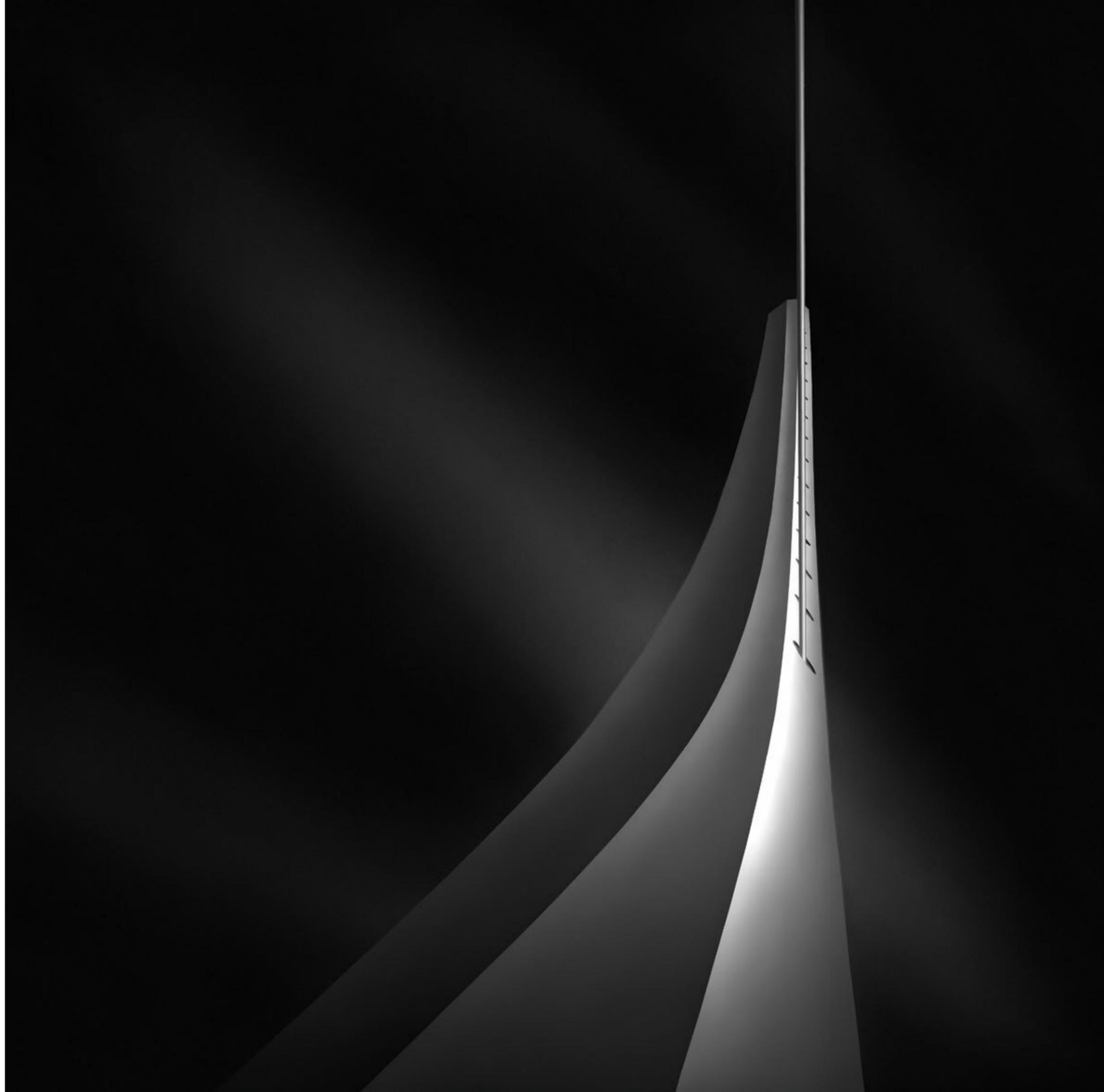


*Equivalents I, Houston, Texas, USA.  
© Julia Anna Gospodarou*

*'Sometimes, when I shoot in lower light, 13 stops of ND filters may be enough, but the norm is 16 stops (meaning a 10 and a 6-stop stacked together).'*



*Like a Harp's Strings VI – Encore, Athens, Greece.*  
© Julia Anna Gospodarou



*‘...when creating architectural photography I am guided by the same principles as when I’m designing: to abstract my subjects in context.’*



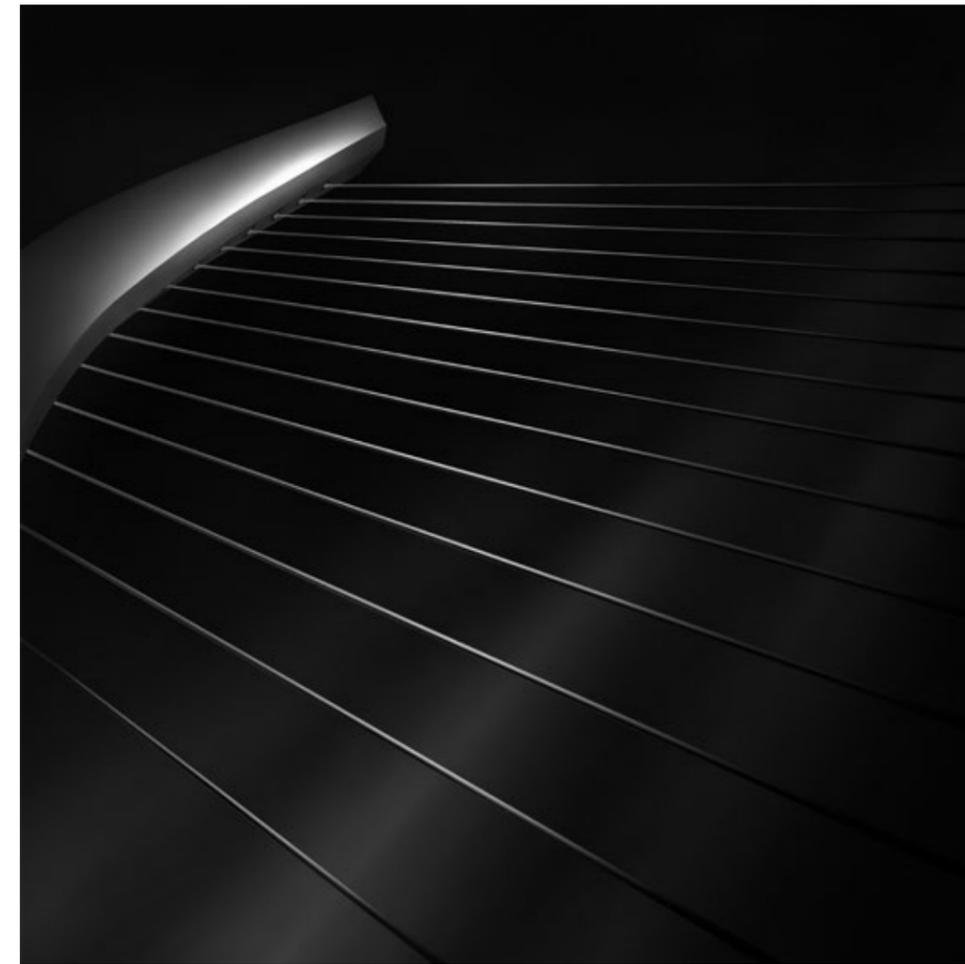
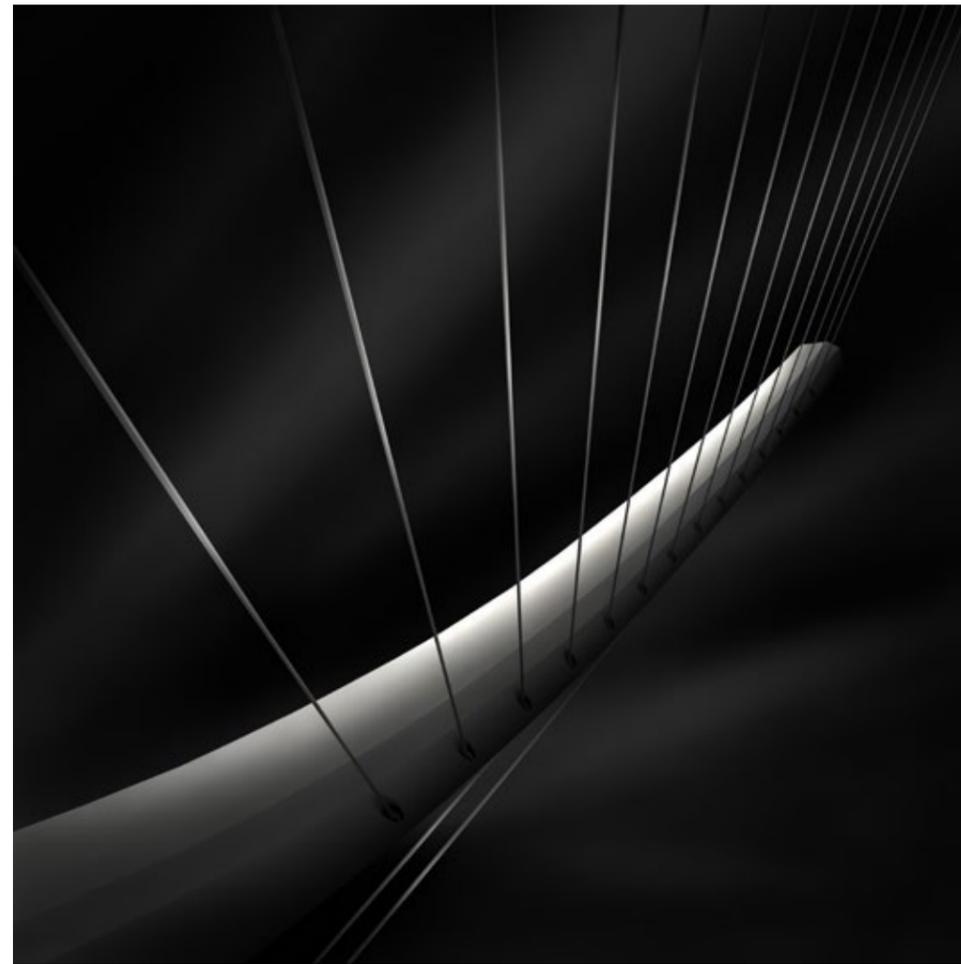
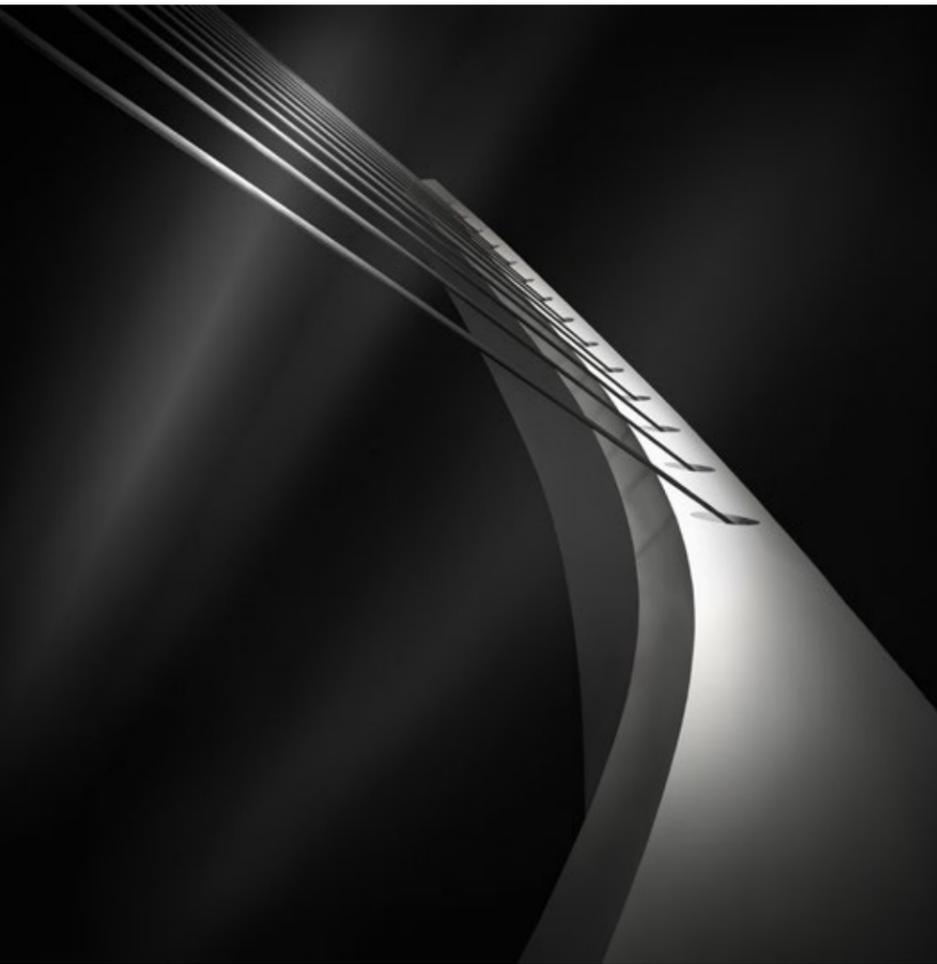


*'I have tried to work my fine art images in classic rectangular 2:3 35mm crop but, while I like it for street photography, it just does not speak to me when it comes to fine art images.'*



*Ode to Black IV – Shadow Black, London, England.*  
© Julia Anna Gospodarou





*Left hand-side image: Like a Harp's Strings II – Harmony, Athens, Greece. © Julia Anna Gospodarou*

*Centre image: Like a Harp's Strings IV – Radiating, Athens, Greece. © Julia Anna Gospodarou*

*Right hand-side image: Like a Harp's Strings V – Strings, Athens, Greece. © Julia Anna Gospodarou*

*'We are slowly becoming much more like painters,  
building our frames the way we imagine, not  
necessarily the way they are in the outside world.'*

*'I create beauty. I live for my art.'*



# Andrew COFFEY

## Being a photographer

Andrew Coffey is based in Auckland, New Zealand and shoots mainly advertising and editorial work. He's a frequent provider of cover photography for quality magazines and his editorial work is insightful and revealing. In contrast, his commercial work demonstrates powerful and persuasive visual advocacy for a host of major brands, often from our primary sector – producers of food and viticulture.

One of four children, Andrew grew up on the North Shore of the city and photography became a focus at 9 when his grandmother presented him with a little Kodak Instamatic camera, one of the series using 'miniature' 110 format film.

'I was keen on constructing photos and documenting my life so I'd often persuade and then convince my parents to frequent the local chemist, buying film and then developing what I insisted were family photos only to present a collection of still life images I'd concocted in my room.'

That small, and to many of us familiar, 'Instamatic' start would lead on to photography becoming his life's work as a producer of images, and ▶



Client: Silver Fern Farms; Published: MINDFOOD Magazine. © Andrew Coffey

that interest only developed further at secondary school. Kodak, bless them, the great democratisers of photography, have much to be thanked for – now reflected in our widespread societal acceptance of this as an art form.

‘At my college there was the opportunity to take photography as an option at the 6th form level (year 12) and again with the help of my grandmother who donated her old 1960’s 35mm Nikkormat FTN, I embraced photography in earnest. I learned the rudimentaries of processing my own film and printing my own photos in a small darkroom I built under the stairs. My meager holiday earnings were spent on developing trays, chemicals and raw materials.

My year 13 was the first time photography was included as a media option in ‘Bursary Art’ and on the back of this I was able to produce a submission that successfully gained me entry to the Elam School of Fine Arts at Auckland University.

People, and what they did, were always the most interesting subjects for me and so documentary and portrait photography were always the genres I was drawn to throughout my 4 year degree. In my last year of University I heard an Auckland based photographer speak, his name was John Daley and he made a big impression on me. I was lucky to get a position as his assistant for just under two years. With his incomparable generosity in sharing his skill and knowledge I learnt so much of what still stays with me today. Sadly, John was lost to us a couple of years ago but there is no doubt of the impact he had on the New Zealand photographic landscape. Under his guidance, photographers like Steve Molloy, Sait Akkirman, Derek Henderson, Simon Young and Anthony o’Dwyer have gone onto create successful careers.’

#### Andrew on his own commercial journey:

‘I started out on my own in April 1991 and while still doing a bit of freelancing as an assistant, I sought work from magazines as I’d been doing

a bit of that while working with John. I also chased work through design agencies working with corporate clients. My first studio experience was sharing a space beneath a sail loft in Grey Lynn with a fine friend, Andrew Harvey.

In the next few years I broadened my knowledge and client base, shot many, many model tests (as so many of us did) and slowly saved what I could in pursuit of purchasing better and better gear. I began to shoot bigger jobs and in 1996 Andrew and I moved to a new studio in Parnell where we were joined by another good friend, Scott McAulay.

Work still mainly came from design agencies in the form of annual report imagery, branding imagery and studio still life stuff – like detail, objects and product shots.

In the editorial realm, I was shooting more main features and covers as well as doing a lot of travel stories for a number of magazines, particularly FQ Entertaining, Cuisine, and the Air New Zealand in-flight magazine, now called Kia Ora.

I bought my first Hasselblad while working with John and found every excuse to make that system my ‘go-to’. 35mm equipment has always been Nikon and for travel, I often used a Contax range finder as well as a Mamiya 7 – a 6X7 format range finder camera.

I made the switch to digital in 2005 and it was a matter of 2 years before film was almost entirely gone from my bag.

I moved studio twice more, back to Grey Lynn in 2001 and then to Galatos St in 2007 until I decided to work from a studio at home in 2010. Much of my work is now on location or in agency acquired spaces, otherwise I use hire studios suitable for specific jobs. ▶

*Client: Silver Fern Farms; Published: MiNDFOOD Magazine. © Andrew Coffey*



I have been asked so many times what my favourite thing to shoot is, and my answer has never changed. I always say, people, because people do pretty much anything.

Whether it is a model in a fashion editorial or talent in an ad shoot, a celebrity, a CEO, or a worker on the factory floor, there is always a story, and I've enjoyed meeting so many great personalities, I hope I have left them with half as much to think about as they have left me.

This is my 25th year of doing this and I'm never quite sure if it was the person I am that made me become a photographer, but what I can definitely say is that being a photographer, and the wonderful opportunities that role has given me, has made me into the person I am today.'

Andrew on the best memories from the journey:

'Where to start? The early days, spent working with John, as he shot so many great campaigns like the Steinlager 'They're drinking our beer here...' series, and the Speights 'Southern man' stuff – iconic New Zealand ad campaigns, and it was great to see him creating those images.

The travel stories – flying in and hitting the ground running. We often only had a few days to get a feel for our locations and grab the required images, My only regret? So many of the great doco style portraits hit the edit floor in favour of the pretty landscapes. But I am lucky to have visited some great parts of the planet.

Photographing Sir Edmund Hillary in 2003 on the 50th Anniversary of his Everest Climb. A most impressive man, and not only for his achievements.

Getting lost in the Central Otago highlands while shooting a sheep mustering story. The station owner appearing over a hill on horseback to find us had all the ingredients of a beer commercial.

All the amazing people I have worked with over the years, so many people I'm glad to call good friends.'

We spoke to Andrew about his work and career:

**f11: Welcome Andrew, other than people you've worked with and mentioned earlier, who would you consider to have been influences on your work?**

AC: I remember picking up a copy of 'Days at Sea' by Ralph Gibson shortly before starting my degree and being blown away, seeing in print what I had tried to do while at school. Then at Elam, John Turner, our senior lecturer, who was a fountain of knowledge on the history of photography instilled a love for it in me. So I pored over books of the 'greats'. Walker Evans, Harry Callaghan, Dorothea Lange, and our own Glenn Busch to name a few. Those influences combined with me looking up to some of the young Kiwi shooters. I had easy access to people like Kerry Brown, Derek Henderson and Regan Cameron – all swirled together to give me a type of blueprint.

**f11: The late, great John Daly aside, have there been other people you would class as mentors during your career?**

AC: Yes, there have been many, although most perhaps wouldn't realise. Firstly my grandmother Helen owned her own business in the hard world of the 'rag trade' for 40 years. She taught me much about application, diligence and the passion to do a good job. A simple meeting with Derek Henderson in London in 1991 at a Douglas Brothers exhibition where he encouraged me to 'tell the story as I saw it' also resonated. Michael McHugh originally at ACP, then later in his own company McHugh Media, the producers of MiNDFOOD Magazine; and designer Simon Cairns in the early days of my corporate work. Both always seemed to push a bit more and motivate me to perhaps look again at something, ▶

*'Cocksy the builder'; Product: Axxis steel framing; Client: New Zealand Steel, 2012. © Andrew Coffey*



maybe from a different viewpoint. The art of taking a breath. My contemporaries such as Simon Young, Craig Owen, Melanie Bridge also inspired me first hand. Together with them, and others, I shared the forward momentum in our careers and I think that was the best mentoring of all.

**f11: You've made reference to some of the equipment you've used in the past, do you remember what your first digital camera was, and did you make friends with it easily?**

AC: The first real effort was my Nikon D2x and to be honest it was there to fulfill the desires of a few clients who wanted digital capture while in preference I would reach for my H1 Hasselblad at every opportunity with the well practiced line, 'we'll scan our choices later'. It took a while to realise that the D2x was a different beast so the love affair took a while to develop.

**f11: Earliest memories of using Photoshop?**

AC: I actually first used it as a plaything. I used to show my work on a slideshow program on a laptop in the late nineties when there weren't really digital slide shows. I used Photoshop to mock up pages for that. It wasn't until long after when I watched some DVD's by Guy Cowan who was a bit of Photoshop guru that I really gained the confidence to get in and explore all that it had to offer. And I'm still discovering, it's great.

**f11: What's in the current working kit today, the mainstay of your gear, the grab bag?**

AC: Now it's the Nikon D3x and D800 together with the 14-24mm, 24-70mm, and 70-200mm. For a long while my wide zoom has sat in the bag like a bridesmaid but it is certainly getting more action lately. I can't remember the last time I reached down into the back corner for the macro though.

**f11: Is there one item in there that we'd be unlikely to find in another photographer's bag? A secret weapon?**

AC: Shamefully not. Perhaps the secret of a good weapon is doing something with it so that the ordinary surprises. I've always thought that my best rabbits were in the lighting bag anyway.

**f11: What's the current split between your commercial and editorial work, and are you happy with that balance?**

AC: It's probably over 70% commercial. I've got editorial running through my veins so I guess I'd be happy to shoot more but I don't know of too many that would say otherwise. In truth, a lot of my work seems interchangeable in terms of how I go about producing it. Getting freedom and time and building good confident relationships with clients/designers/art directors is key for me.

I don't know if there is such a thing as an editorial style. I just try to document things and people in a beautiful way.

**f11: Any bit of gear you've got your eye on at the moment? Something you're finding hard to resist?**

AC: Some new location lighting would be right up there on the list. I'm on location much more than in studio. I've used broncolor and Hensel lighting forever but now, looking around, there is some seriously cool lighting out there, so yes the fingers are a bit itchy.

**f11: What was the most challenging editorial portrait you've ever shot? Tell us why?**

AC: Deborah Coddington for a North & South Magazine cover quite a few years ago now. I let myself get steamrolled in that shoot which I still regret. It just had the wrong feeling from the start. The make up artist was one I'd not used before and for me the direction of the shoot was off. It was very hard to submit those ▶

*New Zealand film director, screenwriter and artist, Vincent Ward, ONZM. Shot for editorial use, 2012.  
© Andrew Coffey*



shots as I felt that I had not done the subject justice. It was a great lesson about having the confidence at the time to say stop – and establishing control of the proceedings.

**f11: And your most difficult or tasking advertising assignment? And why was it?**

AC: Shooting an assignment for a 'Boatshare' company – to produce brochure and collateral imagery. The brief was to get images that showed the joys of boating and the co-share concept. We used a number of vessels and I spent a lot of the time in the water, shooting from water level up at people leaning over fishing, having fun in various ways. Of course we were shooting out of season in freezing conditions. The dry suit turned out to be 'everything but'. I got run over twice by boats and on the last shot of the last day of shooting my frozen numb hands fumbled a very good camera right into the sea. The shots looked great but I got sick afterwards. Again this was all 'grist for the mill'. I've not done a shoot since where I wasn't 100% confident about every possible piece of equipment I might be using on the job.

**f11: The best character you've ever photographed? And why?**

AC: New Zealand actor Temuera Morrison. What a legend, Star Wars stories intermingled with Pamela Anderson stories the whole time, and all recounted with a great big smile. Completely irreverent, yet completely respectful. I loved that day. ▶



*'Men of steel; Client: New Zealand Steel, 2014. © Andrew Coffey*

**f11: Do you use the services of a representative or an agent, or represent yourself to clients? And why?**

AC: Never have. I guess I felt my mix of editorial and design agency, corporate work didn't either 'fit' or need a rep. I had no real reason why I wouldn't like to be represented and I can see many times when it would have been advantageous.

**f11: On reflection, what was the biggest disaster of your working life as a shooter?**

AC: I was on a week long trip shooting for Vector Energy. Long days traversing the South Island, with specific shots set up for us – all involving talent, equipment, and helicopters. I had sent my camera in for a service and unknown to me a connecting pin wasn't reattached probably. Looking at images on the back LCD of the camera or in the viewfinder looked fine while we were away shooting. It wasn't until our return and I started blowing images up that we could see a weird pattern overlaying the images like a super close up of the sensor. So I had to reshoot it all. It was a most embarrassing and humbling time, the contributing mistake wasn't mine but the buck had to stop with me. Fortunately the client was amazing but the experience doubled my grey hair count.

**f11: Who is the one person you would like to photograph – the one that still eludes you?**

AC: I think someone like Peter Snell would be a great subject and someone I'd love to capture. For a similar reason Graham Hart – a very private person. If I looked offshore, a big lighting production number with Vladimir Putin.

**f11: And the dream location?**

AC: Far too many – Iceland would be cool, Landscapes! Actually all of my top picks would be locations on the edge. Nature meets man and the environment that is created there. Shooting the people that reside there, or using that as a backdrop for a shoot.

**f11: Complete this statement, 'As cameras become more and more clever, I just wish...'**

AC: As cameras become more and more clever, I just wish that I had the confidence to turn off 'Manual Mode' more often and trust the automation. My second wish would be that the batteries kept up with the rest of the camera.

**f11: What was the last thing you shot using your cellphone?**

AC: The barcode of an expansion bolt I was buying at the hardware store so the checkout operator didn't spend hours trying to find it in that folder they scan prices from.

**f11: Do you hang out or socialise with other photographers?**

AC: Yes, but probably not as much as I did in times past. Many an hour lost bumping into someone at the lab then having a coffee while your film test clips were processed. That was part of the job. I still catch up with other shooters but more because they are great friends who also happen to take photos. It is nice though to talk shop with mates, assistants, industry people and share experiences, stories and gripes with others sharing the same realities.

**f11: In that environment, what's the one topic of conversation you most dread?**

AC: Tim, I've been known to talk the ear off a corncob so I think it's the others doing the dreading rather than me.

**f11: Do you shoot any personal projects, and what are you working on now?**

AC: I do shoot for myself. It's part of reminding myself why I started taking photographs in the first place. Only recently I gifted a whole lot of shots I took at the local Anzac parade to the ▶

*Florence and Dom. Personal image, 2011.  
© Andrew Coffey*



local RSA. It was just a simple documentation of an event but their reaction was fantastic. A great archive for everyone. I do hark back to the very first use of photography – to document and record. I'm also continually shooting landscapes and seascapes for the love of it.

**f11: If you could time travel and spend a week with any photographer during the history of the art, who would you visit and study? And why?**

AC: W. Eugene Smith. His images in WWII are hauntingly beautiful. I would love to know what he was thinking while he was shooting his burial at sea images. Decade after decade the spirit of humanity sweated out of his images. His 'Minamata' images leave me speechless. I don't know exactly which week I'd choose because there are so many astounding moments. Do you start the journey with the young man on a quest, or with the contented man at the end? At least, I hope he was contented as he certainly had reason to be.

**f11: Is there a motto, something that you use often, or hear yourself saying?**

AC: Yes, I often remind myself to 'solve the problem'. Often as photographers we are confronted with a set of obstacles preventing us from reaching our desired goals.

Like a cluster of little problems to overcome – like weather, lighting, or talent – issues with any of these can impede progress. Breaking things down into smaller parts is often a way I get to the 'other side' hence often muttering to myself, '... solve the problem.'

**f11: Is there a motto which sums up your approach to your career?**

AC: My grandmother told me when I was very young, and whenever I got upset by the actions of others, that 'It's nice to be important but it's far more important to be nice'. Based on that I go into every situation fresh and naïve, taking it for what it is and being truthful in what I take from it and reflective on what I leave behind.

**f11: Do you collect any photography and display this in your own home? If so, whose work do you own? Do any of your own professional images have a place there on display?**

AC: I have a small collection of images, mostly from contemporaries through print trades and grovelling. Of course I'd love that to be bigger and brighter. My personal work tends to dominate the walls at home together with pictures of my long suffering family. My mother's ownership preferences tends towards my portraits so I feel some sneaky pride when walking down her hallway!

**f11: Contemplating a life of retirement – after the obligatory lottery win of course – what part, if any, would photography play?**

AC: I think all photographers are so lucky that retirement isn't really in the equation.

Whether or not it is the key provider of food on the table I will always be a photographer. I've been one over half my life, but I've been looking enquiringly at people and admiring the beauty in things for even longer still.

**f11: Thanks Andrew, its been a pleasure having you here and I appreciate the absolute raw honesty in so many of your answers, very candid stuff.**

AC: Thank you Tim, and thanks for having me. It was great to catch up with you and the sparrows at our first meeting. Cheers! ■

TS

<http://andrewcoffeyphotos.com>





◀◀ Previous right-hand page: Promotional image:  
Client: Oscar Hair Studio, 2014. © Andrew Coffey

*'...with the help of my grandmother who donated her old 1960's  
35mm Nikkormat FTN, I embraced photography in earnest. I learned  
the rudimentaries of processing my own film and printing my own  
photos in a small darkroom I built under the stairs.'*

◀ Image for fashion editorial, 2012.  
© Andrew Coffey





Designer: Insight; Client: Deloitte New Zealand, 2012. © Andrew Coffey



Both images: Al Brown – chef, restaurant owner, writer and TV presenter.  
Published: MiNDFOOD Magazine, 2014. © Andrew Coffey





Amber Peebles – radio and television presenter. Client: NZ Heart Foundation;  
Published: MiNDFOOD Magazine, 2014. © Andrew Coffey



◀◀ Previous page: Jennifer Ward-Lealand – screen and theatre actress. Client: NZ Heart Foundation; Published: MiNDFOOD Magazine, 2014. © Andrew Coffey

*'I have been asked so many times what my favourite thing to shoot is, and my answer has never changed. I always say, people, because people do pretty much anything.'*

▶ Sara Ulmer – former New Zealand Olympic cyclist. Client: Metro Magazine, 2004. © Andrew Coffey





Both images: Lucy Lawless – actress and activist. Client: Metro Magazine, 2004.  
© Andrew Coffey





Both images: Rose McIver – actress. Client: MiNDFOOD Style Magazine, 2014.  
© Andrew Coffey



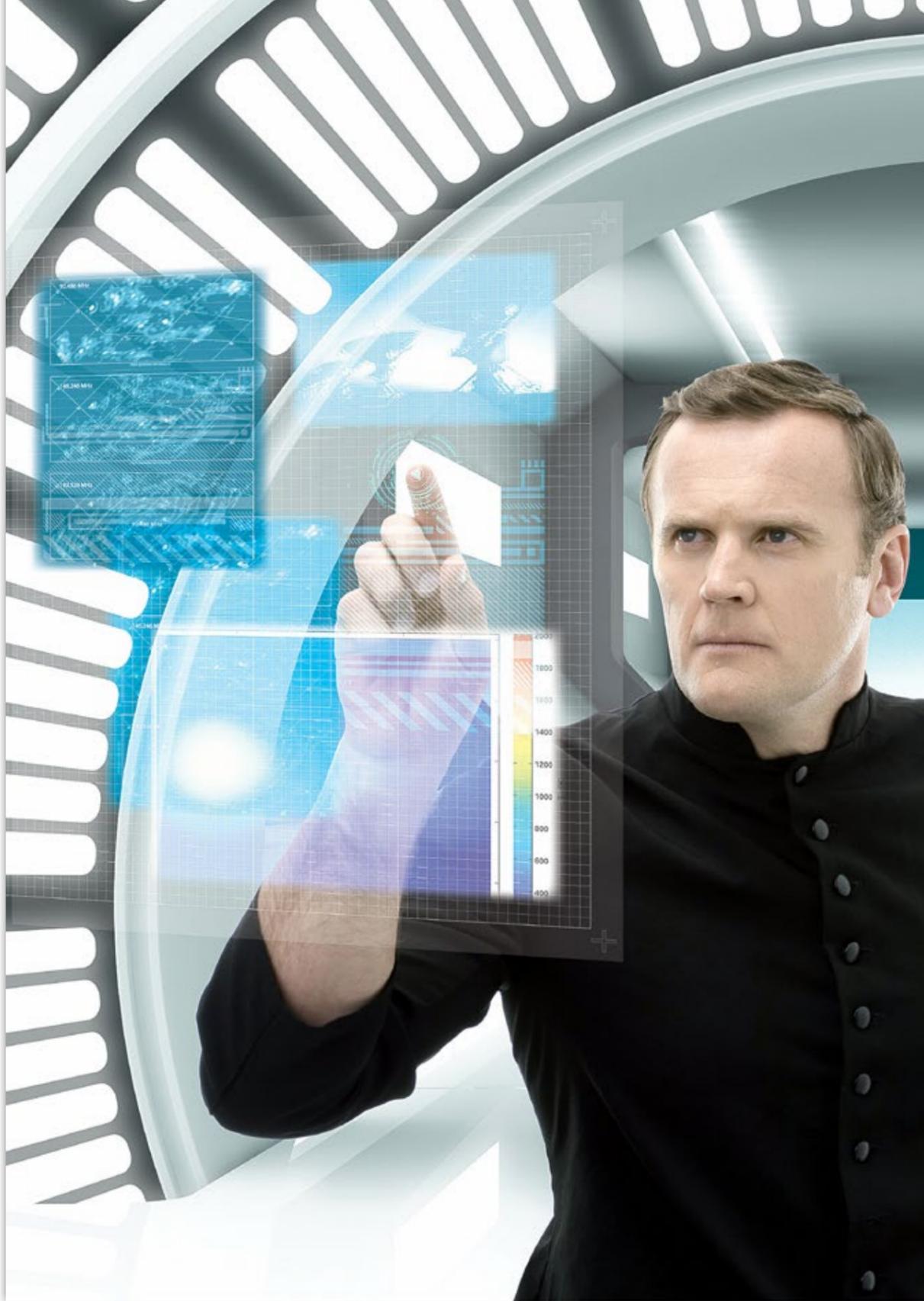


◀◀ Previous double page spread: Rose Mclver –  
actress. Client: MiNDFOOD Style Magazine, 2014.  
© Andrew Coffey

*'I don't know if there is such a thing as an editorial style.  
I just try to document things and people in a beautiful way.'*

▶ Television presenter and reporter Samantha Hayes, 2008.  
© Andrew Coffey





Both images: Photography for Annual Report; Client: Kordia, 2010.  
© Andrew Coffey

*Mt Field National Park is an easy drive from Hobart and after a little rain, offers a beautiful small waterfall. Aperture Priority, 16-35mm lens, f11 for one second, 100 ISO, EV minus 1, tripod. © Darran Leal*

## TASMANIA, AUSTRALIA

Australia has a lot of islands surrounding its shores. Tasmania (affectionately known as 'Tassie' here in Australia) is the largest and clearly the most diverse for photo interests. You can drive around the island in a couple of days, or for those that enjoy quality time to spend at great locations, I would suggest spending at least two weeks there.

Climatically, Tasmania has a touch of New Zealand with wet and wild conditions on the west coast and open dryer country on the east coast.

I have a history with Tasmania, from my first trip back in 1979 when I left school to work with Tourism Tasmania. That being the case, it is the birthplace of some of my first images. In 2008 I was asked to join a group of 20 photographers from around the world to field test the Beta version of Adobe Lightroom 2. We travelled around Tasmania for 7 days, shot loads of images and experienced everything from a weird pig preparation, to selling prints at the end of the week and raising \$10,000 for charity.

Tasmania is a fantastic photographic playground.

Hobart, the state capital, is often a good starting point with easy day trips available to nearby attractions. From its historic port to the infamous Port Arthur convict settlement, you will find a photo around each corner. My favourite location is nearby Mt Field National Park. It offers platypus, mammals and beautiful waterfalls. The waterfalls are worth at least a half day shoot. Aim for

overcast weather and ideally, visit just after some rain – or snow...

Heading further west and north, you pass through unique eucalypt forests which, when shrouded in fog, offer surreal ghostly images. More waterfalls are just a short drive away off the road and after winding through mountains and forest, you come to Strahan. This is a great place to take a boat cruise and explore true wilderness.

My favourite shoot location is Cradle Mountain. Each group I take here all conclude the same thing – 'what a magic place to learn photography and enjoy the wilderness'. It's strange, it does not have towering mountains, nor deep canyons, yet it has the feel of rugged mountain beauty. This is a real hotspot to shoot wallabies and wombats as well. I love to get up close to these 'mini tanks', as they are very tolerant, as long as you move up to them slowly and quietly.

The national park has two main lodges for accommodation, plus several other accommodation options. I use the lodges as they are well appointed, offer excellent food and one of the lodges even has the largest photographic gallery in the southern hemisphere. Well worth a visit.

Another photo hotspot is the Coles Bay region on the east coast. At this location, I can remember a BBQ chicken, champagne dinner, followed by a cold Christmas morning swim back in 1979! ▶



This location is famous for its landscapes, with places like Wine Glass Bay and its beaches and orange lichen covered rocks.

A great value added facet to your visit to Tasmania is the wildlife. In fact, I would suggest that in some areas, you do not drive at night. The sheer number of wallabies, wombats and possums will almost guarantee that you will hit one or more. Animals will also include beautiful birds and one of nature's great rascals, the Tasmanian Devil. Cradle Mountain is the best location to find a diversity of creatures. However, the whole island can spring up a surprise or two on almost any track or road.

Now I have only touched on a few locations. Other hot spots include the Tarkine Forest, the south-west wilderness region where few people have visited, or you might like to take a week to enjoy the overland track starting at Dove Lake. All will offer you a diverse range of photo options and all will see those memory cards filled with images.

Depending on the time of year, it can get cold and it can certainly get wet in Tasmania, but these conditions simply open up new and exciting photo opportunities. Try to miss the school holidays, especially around Christmas. Tassie is a beautiful island that will leave you spell bound and wanting to return for more. It is one of the most relaxing and enjoyable trips you will ever take.

Enjoy your photography ... ■

### Darran Leal

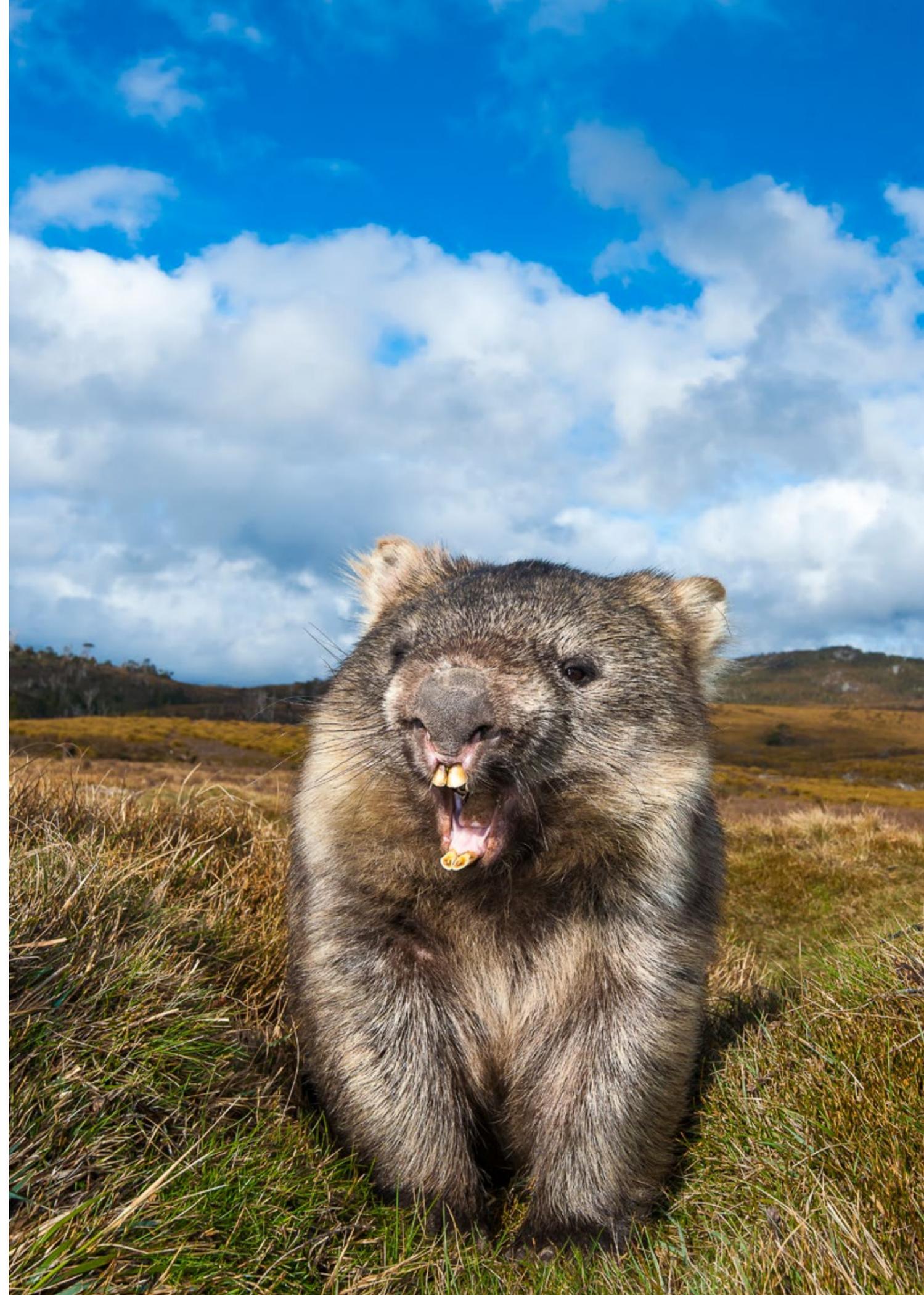
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Darran and Julia Leal are the owners of World Photo Adventures, Australasia's premier photo tour company. WPA is celebrating 26 years of amazing small group photo adventures. From local workshops and tours, to extended expeditions on every continent, they are famous for offering unique travel and photography experiences. For more information visit:  
www.worldphotoadventures.com.au



▲ On a shoot for Tourism Tasmanian, I was sitting in our camper van during a hard rain show. It stopped and I thought I should check out the nearby beach. Aperture Priority, 17-40mm lens with polariser, f11 at 1/125 sec, 100 ISO, EV minus 1, hand held.  
© Darran Leal

▶ Wombats are often hard to shoot, but the right place like Cradle Mountain will offer you the best chance. Aperture Priority, 16-35mm lens, f13 at 1/250 sec, 400 ISO, hand held. © Darran Leal





Learning from other photographers is a key part of what we all must do to improve our images. Looking at – indeed, studying – images in books and magazines, on the walls of galleries, on websites or wherever else they can be found is one obvious way of learning. APS publishes images in a number of magazines and in galleries on its website. It also arranges print exhibitions at its conventions and at other venues when possible.

Most of us have our favourite photographers whose images we would like to emulate, even if we never imagine ourselves quite reaching their level. Attending classes, conventions and seminars conducted by various photography organisations – whether local clubs, national bodies, museums and galleries, or commercial offerings – allows us to hear excellent photographers explain their techniques and approaches and learn directly from them. There are even numerous opportunities to travel to exotic destinations on tours where tuition is provided by photographers.

I was prompted to write about this because of the recent death of the internationally renowned Australian photographer, Robyn Beeche. From before she embarked on her photography journey Robyn had been a work colleague and friend of my wife's. I didn't meet Robyn until 2010, but in the few years since my learning journey has been assisted by her via many opportunities of the types already mentioned.

Of course, I have one of her books which I can, and often do, revisit. I have been to galleries to view her works and taken the opportunity to discuss some of her best known images with her whilst standing before large prints of them. I attended two superb presentations that Robyn gave at APS's annual convention in 2012.

In 2014 I was amongst a group of APS members who spent four days with Robyn, staying in her beloved ashram at Vrindavan in India and photographing the people and places both there and nearby in her company and observing her at work with her camera. An evening spent sharing some of our images on a huge projection screen allowed her to provide some direct feedback.

Robyn is not the only great image maker I have had the privilege of meeting and learning from. Others include Jim Sheldon, the excellent Australian-American stills and movie photographer whom I had the joy of being with, and learning from, during a walking photo tour of New York City conducted by an APS sponsor. Sadly, Jim is also no longer with us.

This year's annual convention, APSCON 2015, will present me, and all the other delegates, with yet another learning opportunity through its exhibitions, workshops, tours and presentations.

**Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS Chair, Marketing & Sponsorship Sub-Committee**

### **PSNZ Judge Accreditation Training programme gains momentum**

The new Judge Accreditation Programme (JAP) introduced nearly two years ago by the Photographic Society of New Zealand (PSNZ) is proving to be successful among photographers aspiring to become judges.

Initiated by Shona Jaray APSNZ, PSNZ President and chaired by Wellington based Bruce Girdwood FPSNZ the programme has implemented nine workshops to date, with one more planned for 2015.

The workshops are held two days over a weekend and generally attract 20 – 25 participants. There is no 'real expectation' from PSNZ that those who proceed into the training programme – they will still have benefited by getting a better understanding of what is expected of club judging.

The objective is to ensure that camera clubs are well served by judges who know and understand the art and craft of photography and are able to communicate an assessment in a way that educates and inspires our whole membership –beginners and experienced photographers alike.

To achieve our objectives the programme has two stages. During the first stage the aspirant judge is paired with a mentor who provides guidance. When the applicant and mentor are happy with the skills and confidence levels of the applicant then the applicant applies for full accreditation. This first stage is very much 'self-aced' and can take from six to 12 months.

For full accreditation the applicant is provided with 20 images to assess which must be done fluently, with sensitivity, respect and in a way



that demonstrates the effectiveness of the image in conveying its message whatever the genre. Once approved, clubs are notified that the successful applicant is available for club judging.

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

The programme helps the judges to develop skills required to, as far as possible, put their own preferences to one side and to provide a reasoned interpretation of images. We do this by using a process that, at its heart, identifies the message, or story in an image, how the photographer expresses that story in their own style and how they do this by using the craft of photography to produce a unique image, their art. The role of the judge is to communicate a well-reasoned interpretation of the resultant image in a way that respects the intent of the image-maker while educating and inspiring club members.

PSNZ expects a lot from its accredited judges and do our best to support them with mentors and training. To do this we need good mentors, good training and on-going support materials.

Currently, PSNZ has 14 people on the training programme and nine people have gained accreditation since the inception of the JAP. PSNZ has a total number of 43 judges.

For further information please visit the PSNZ website [www.photography.org.nz](http://www.photography.org.nz) or send an email to: [PSNZ.Judging@gmail.com](mailto:PSNZ.Judging@gmail.com)

**Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity**

## Today's the day!

As I write this I am waiting the arrival of the chosen camera to replace my venerable Konica Hexar. Ah, the romantic memories of what a great experience it always provided and the images it helped me make. I did go through a complex (and probably tortured) process to finally make a decision. Aided by lots of helpful advice that in the end I didn't take. But it did test my own thoughts.

Simply, the best part of the Konica was really all about the lens. The almost silent shutter, combined with the almost silent motorised film advance provided answers to questions no longer asked with the digital revolution. That Hexar lens was widely acclaimed for being a fast, very sharp F2.0 35 mm piece of glass with fast and accurate auto focus. Those aspects finally made my recent decision simple as well.

So shortly I head into WPS and pick up my Canon EOS M3 Kit that also includes an EF-M 18-55 zoom lens and an M-EF adapter. I add the EF-M 22 mm which is equivalent to 35 mm and at F2 maximum aperture matches my old Hexar. Hours of diligent searching through all of the user reviews online means I can trust it to be

very fast, very sharp and very accurate with its auto focus.

At a very respectable 24.2 megapixel capture and with all the other stuff expected of a modern digital camera, such as HD video mode, and WI-FI connect-ability it is a fairly complete small(ish) package.

For me as a Canon EOS user the big bonus is the EF adapter that means my other lenses have full functionality when attached – as does my Canon Speedlight. I look forward to my fast and sharp EF 50 mm becoming a fast and sharp 80 mm equivalent! My decision made, just in time for a month to be spent overseas with the challenge to see if it will supplant my iPhone's camera.

Next month I'll show you some samples.

It's almost the end of winter here, heading into spring. That means a lot of festival movies were attended and many good books were read in the cooler months.

What makes movie going a pleasure now (in summer or winter) is the absolute unadulterated

quality of the image that is hitting the screen – plus surround sound that is heart pumpingly powerful.

Even in 2K projection I have watched the features from the *Exhibition On Screen – Series 2* on the big screen currently in circulation, first was *Matisse* and this week, *Rembrandt!*

Each involved the curating of an exhibition of their works but added the challenges of planning plus developing potted histories of the artists, including demonstrations of technique and explanations as to context.

With the accuracy of colour, and rendering of detail in these well known works is so critical I would venture to say that the locked up digital edit right through to projection was a far better and easier to achieve on screen experience than a 'film only' pathway would achieve.

So too has been watching *Lamb*, a film set in Ethiopia, shot on Arri Alexa and projected in 4K onto New Zealand's largest screen with huge sound support. Detailed, rich, sumptuous even. A simple story told well.



The challenge now, with films like these, is to ensure that the crafts of set design and make-up and period clothing holds up to such detailed and close scrutiny when everything is boldly and sharply rendered right before our eyes.

Also shot on Arri is *Mr Holmes*, beautifully acted, wonderful sets, and a great story with painstaking attention to detail from a country house setting in 1947 Sussex to the streets of Hiroshima post-nuclear apocalypse.

Among a feast of great content this winter, I find it provides great stimulus for new seasons, and new images.

Now, down to the serious business of getting to know my new toy...

Cheers. ■

**MS**  
malcolm@f11magazine.com

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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.'*

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

#### Bridge on mentoring photographers:

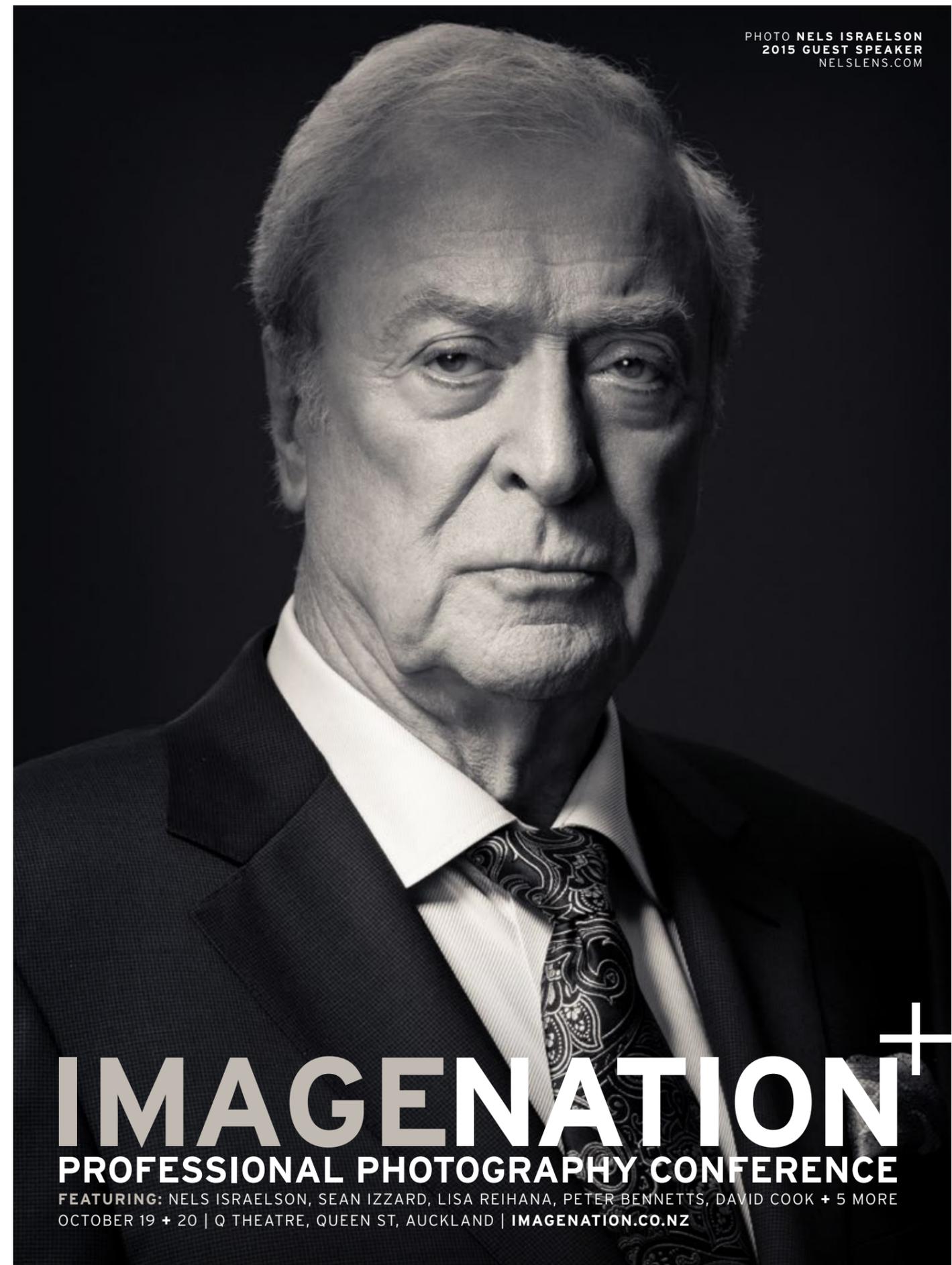
*'Make a friend and become part of my strictly limited mentoring programme, a one-on-one journey, working towards your own goal and developing your own vision.'*

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AIPA SONY momento pro Canon

The recent NZIPP Infocus Conference and Epson/NZIPP Iris Professional Photography Awards can only be described as a monumental success. Held at Rydges Lakeland Queenstown, the event kicked off with three days of intense awards judging, followed by two days of conferencing on the 9-10th August and a Business Planning for Photographers master class with the immensely talented Corwin Hiebert on the 11th.

President of the NZIPP, Russell Hamlet said of the InFocus events, 'I was very pleased with the response from all the participants, both members attending and sponsors exhibiting. I was equally proud of my team, the national board, with our hard work rewarded with the obvious enthusiasm shown by all who were there.'

From the awe-inspiring images and creative processes of Alexia Sinclair to the totally cutting edge, eyes wide open Corwin Hiebert. Being the agent to great image-makers, his practical and contemporaneous advice was a Godsend to all of us, no matter how effective we thought we were in our marketing and our clients perception of it.'

The InFocus conference registration numbers and Epson/NZIPP Iris Professional Photography Awards entries well surpassed the previous year. The awards saw 1113 prints submitted from across New Zealand and Australia. Judging panels, each made up of five invited national and international judges, experienced moments

of both tears and laughter as they reviewed each print, healthy discussion and debate providing great feedback and education for both the entrants and others watching.

Honours Chair, Kaye Davis said, 'The atmosphere, both online and in the judging rooms themselves was electric and standard of work outstanding, truly reflecting excellence in technique and creativity, personifying what the awards are all about.'

The NZIPP would like to congratulate all awardees from this year's awards. In particular all the category winners and our top award winner Tracey Robinson, who was named 2015 NZ Professional Photographer of the Year.

We would also like to thank all of our incredible InFocus speakers and our loyal sponsors who make this event possible.

Thank you to:

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Epson / NZIPP Professional Photographer of the Year 2015, Tracey Robinson



Epson / NZIPP Overseas Photographer of the Year 2015, Robert Piccoli



Winner of the Documentary category, and Rookie Photographer of the Year 2015, Tamara Milldove



Winner of the Commercial and Illustrative categories, Esther Bunning



Winner of the Landscape category, Jackie Ranken



Winner of the Travel category, Terry Wreford Hann

# Trying something new

## Getting out of my comfort zone in the best possible way

Always in search of inspiration, or perhaps a wee distraction from the daily grind of my usual commercial work, I've recently become involved in a project that is a little outside of my comfort zone, but not as far outside as it may have first appeared.

After a few coffees and some time spent shooting the breeze with some film industry mates I now find myself part of a team engaged in the pre production stages of a documentary film on the thriving roller skating scene of 50's and 60's New Zealand.

The documentary follows two inspirational women from that point through to the present day where, despite being in their early seventies, they're still training champion artistic skaters bound for the world stage.

The early stages hark back to a golden era in NZ, a time free of personal computers, smart phones and the condition we know today as ISFB Syndrome (I'm So Frantically Busy). It seems that the skating rinks were the social hubs of many New Zealand towns and cities. By all accounts there was romance and rivalry, love and marriage and the participants in our doco have got a seemingly endless supply of charming stories to tell.

My work over the years has seen me located on sets of all kinds, from commercials to feature films, and the thing I noticed early on is that

there seems to be a real camaraderie and a sense of purpose that unites those involved and therefore creates a sum much greater than it's component parts. Crew members will often find themselves working late into the night, or rising at ungodly hours, to do what has to be done with little in the way of complaints and a seemingly inexhaustible energy that gets everyone through to the end in one piece.

The first time I ventured on to a film set (to shoot production stills on tungsten balanced transparency film) there seemed to be an unfeasibly large number of people on set but as one starts to understand the sheer number of things that have to fall into place within a critically short space of time, it soon becomes apparent that everybody involved is there for a very good reason, and with a very specific, vitally important role to play.

I hasten to add that this project is not going to be quite that intense, mainly due to the fact that most of the footage we'll be shooting will be one-on-one interviews and the requisite establishing shots that will be combined with archive footage and stills from days gone by. A real bonus is that, due to the average age of respondents, most of the interview subjects will have an earlier bedtime than me!

I also hasten to add that I'm very much the student on this project, taking guidance, learning

on the job and trying to provide useful assistance to some very capable filmmaking folk who have been doing this since I was in school uniform.

I'd always known there was a certain level of skill transference, and I know a number of stills photographers who've made the leap over to 'the dark side' in the past couple of decades. Of course there are some very important differences between the two disciplines but the fundamentals of lighting, exposure, depth of field, lens choice, cropping and composition are so similar it's spooky.

Actually the average advertising shoot with it's cast of several has quite a bit in common with a film crew shooting a commercial or a short film. There is the photographer/director at the centre of the action, either realising his/her own vision or articulating that of an art director or script writer. Of course there are many more layers of complexity in a film production such as scripts, scenes, sequences, continuity, sound track recording and an editing crew – and that to me is where the fascination begins.

I might be the oldest junior in the business but I feel like I've been whisked back to the early days of my photography career where every day brought new challenges and discoveries, where experimentation and learning by one's mistakes was not just ok but expected and the satisfaction on getting something dead right was indescribable.

Now you might be thinking, this is all very well but what has it got to do with the still photography which this fine publication mainly focuses on?

The answer is everything.

It's often been said that learning a foreign language is terribly good for the ageing human brain. So I've chosen to learn the language of moving pictures and now every day I'm learning something new, facing challenges, overcoming obstacles, and taking home even the smallest insights and techniques that I can apply to my usual work.

Hopefully, this will help in fending off dementia for as long as possible...

I'm sure I can hear our publisher murmuring 'too bloody late' under his breath – but where there's life, there's hope. ■

### Buzz

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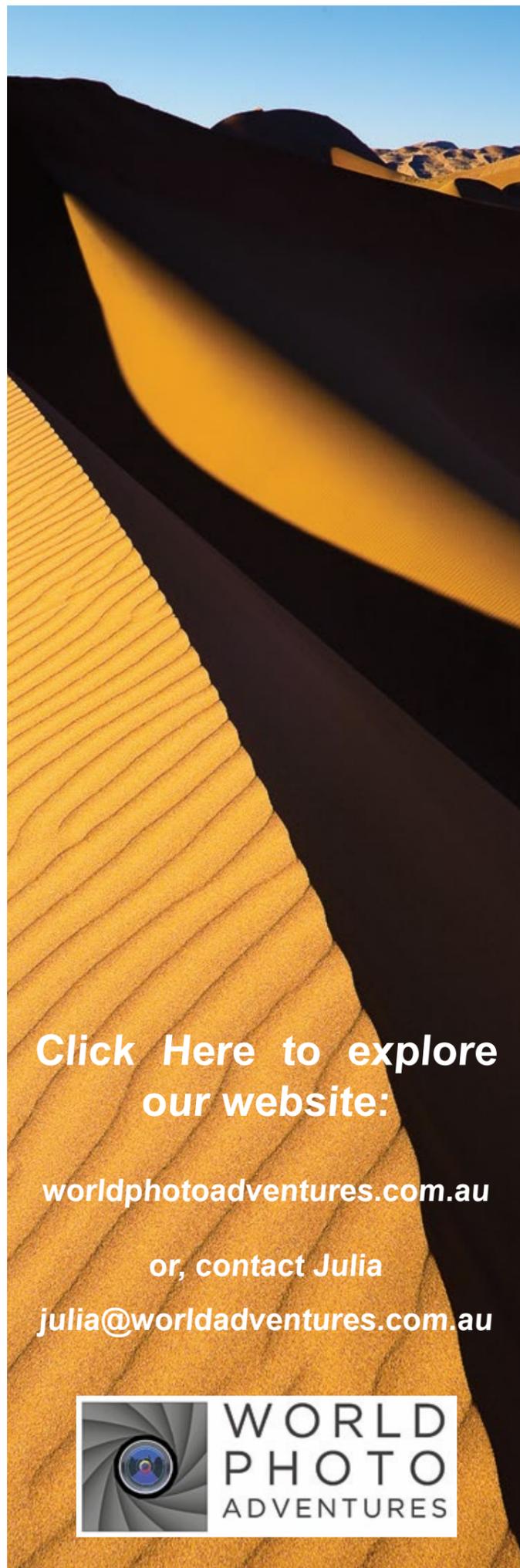


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▶▶ Continued from page 158...

gain from looking at, and listening to, experienced value judgments given by some of Australasia's best photographers.

A different style of education was delivered at Ballarat. The concept of portfolio review is less well known in the southern hemisphere, but it is a staple at photo festivals in Europe and America. In fact the Ballarat winner's prize is a trip to Houston, USA to attend the 2016 Foto Fest Biennale to show their portfolio to a potential panel of over 150 reviewers.

The review process involves a financial fee and bidding to spend limited available time with a small number of reviewers. This has huge rewards for organised photographers who have done their homework and identified people who may have skills relevant to their photography, and connections to aid their future direction. The variety of reviewers available stretched from gallery owners to academics, from photographic agents to practising photographic artists. These were people who were giving their time and skills freely and readily.

From where I sat the bar was raised a couple of times over the past few weeks with the NZ winner, and subsequently the announcement of the *Guy Vinciguerra Fellowship* at Ballarat.

Congratulations to Tracey Robinson in NZ and Kerry Pryor in Melbourne, and to all those who experienced success, in all forms, great or small.

The process of a personal commitment to professional development and a mantra of 'never stop learning' certainly requires effort, enthusiasm and dedication from its seekers, and it absolutely bears fruit for those who stick with it, read the signs and follow the road markers.

The process works. ■

**Ian Poole**

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Beauty shoot: Client: MINDFOOD Magazine, 2013. © Andrew Coffey

## Raising the bar

Whilst judging at the New Zealand professional photography awards (featured in this very issue), offering comments to potential entrants in the forthcoming Australian photography awards and doing portfolio reviews at the Ballarat International Foto Biennale – I've noticed a common thread. Our professional development programs might require concerted effort but they absolutely reward diligence and persistence.

In an industry that frequently complains about competition, low prices and difficulty in finding clientele, *thoughts to which I don't necessarily subscribe*, it is amazing how much assistance is made willingly and freely available to the truly dedicated, interested and inquiring photographer.

As one of many photographers gathered in Queenstown to find the *New Zealand Photographer of the Year*, it was a delight to be given such a privileged opportunity to assess fine quality work up close and personally. The peer review system used requires photographs to be not only assessed by practitioners, but compared against similar genres of images. The eclectic selection of rotating judges means that a photograph is given as broad an interpretation as is possible, and ensures that a variety of opinions are canvassed. This entailed gathering a wide selection of photographers capable of judging from both sides of the Tasman Sea, and from many different photographic areas. The education for both the entrant and the observer, comes from the very candid comments offered on most prints while ensuring that the creator of the work remains anonymous. A lifetime of

experience is contained behind the opinions given, and a great deal of information is given freely. All that remains is interpretation on the part of the viewers and watchers, regardless of whether they have any skin in the game in that session, or on that day.

This was also the case in the print critique evening I attended. It was an opportunity for photographers considering entering the Australian awards equivalent program. Photographers were invited to show works-in-progress to a collection of experienced judges with the intention of receiving an indication as to whether the image had real award potential. Many images were shown, and some astute observations were made, in front of a large crowd. This process then becomes educative with the comments being made for all to hear and note.

If all this sounds like a university tutorial – you are correct! Knowledge is freely available at these events if you are prepared to see and listen. The result? Organisers, judges and participants are steadily inching the bar higher on every such occasion. It's a collaborative effort.

The upcoming *Australian Photographer of the Year Awards* follows a similar style to those just experienced in New Zealand. There is no doubt that a similar vibe will exist in Melbourne this year. Value can be gained with the entrant receiving a 'peer review' assessment of their photographic submission, and an observer can

◀ **Continued on page 157...**



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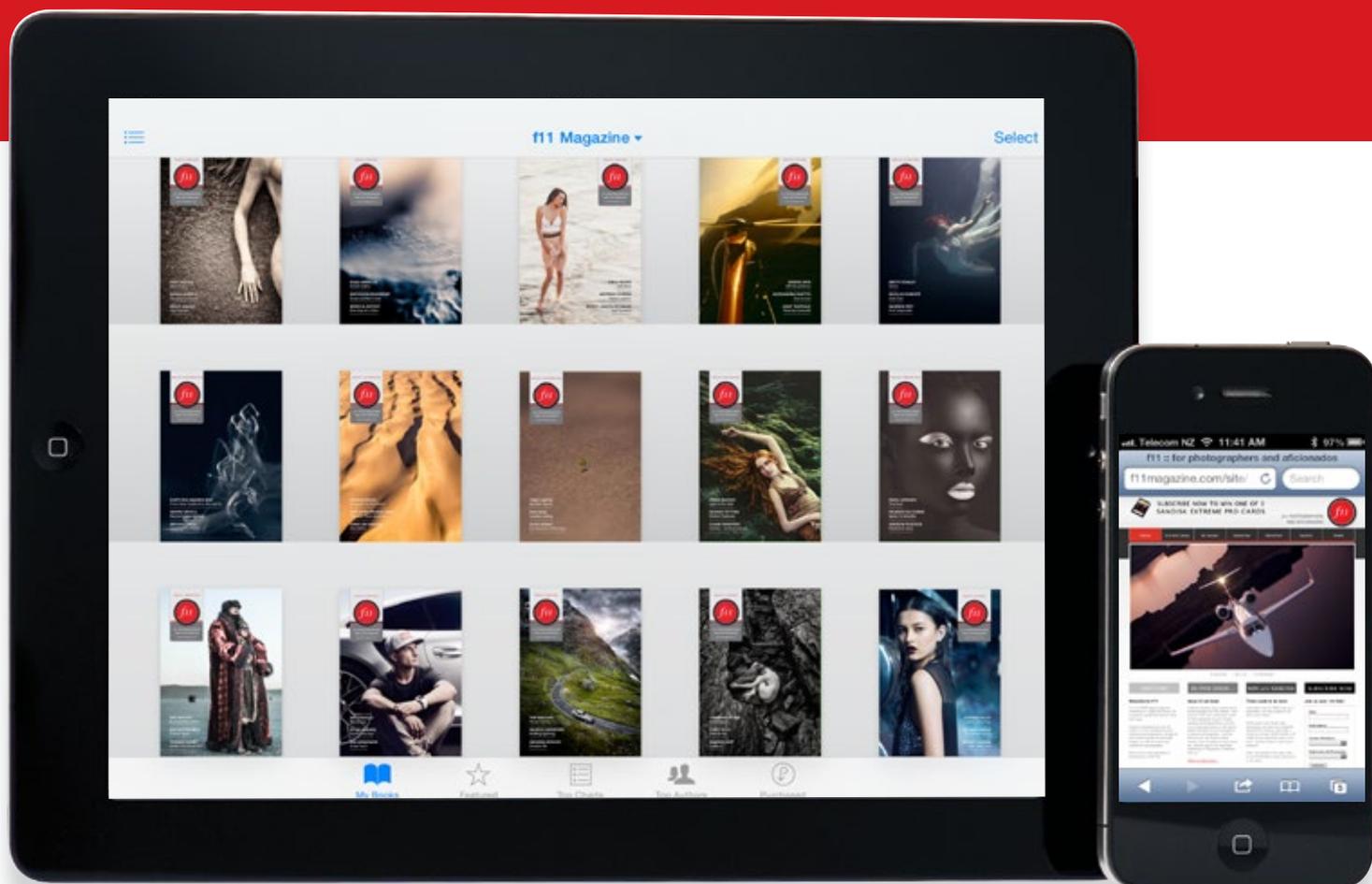
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