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MAGAZINE

June Harrison
The Pursuit of Excellence

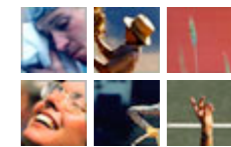
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June Harrison



Click on image to enlarge and learn more about the photo.

The first photography lesson June Harrison ever received came from her father. Before she left her native New York to spend a college break in Europe, he offered the use of his old rangefinder and some sage advice.

"Put the camera on 125th of a second and set it at f/11 and you'll get a good picture," Harrison recalls.

Fortunately, she sensed there was more to learn. And though she studied art history in college, she kept shooting. Today, she is best known for iconic images of tennis' best players, including one of Billie Jean King that appeared in both the 40th and 50th anniversary issues of *Sports Illustrated*. But Harrison has also built up a large library of off-the-court photos of anything that captures her interest. And for this naturally curious New Yorker, that's almost everything.

"Basically, all the things that I've taken pictures of have been what I would call the good life," she says.

A big part of what Harrison shoots could be simply defined as "beauty and excellence." Whether it's the natural elegance of a field of flowers or the intense ecstasy of winning match point, her goal is to capture life at its best.

Love at First Sight [Back to top]

Many photographers begin their careers with a passion for one particular subject, and Harrison is no different. In 1975, she was an avid fan of World Team Tennis, which she says had the best players in the world. At first, she was just another spectator with a camera.

"I was a season ticket holder and I wound up taking pictures," she says, "and it set me on a path where I was [soon] sitting on the side of the court in front of [the players]. I was taking pictures of the players egging their teammates on and cheering and yelling and everything, so they were very emotive portraits."

The process served not only as great experience but also as a door opener. Harrison called the

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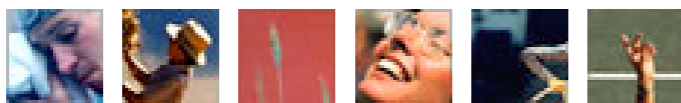


June Harrison

John McEnroe

One of the greatest players of all time, McEnroe competed with passion over a long career. This intimate portrait, taken at a moment between points, reveals him in the process of regrouping and considering new strategy.

Captured on KODAK EKTACHROME 100 Professional Film (EPN) with a CANON EOS 1 N Camera, 200 2.8 lens, 1/500 of a second at f/4, natural light.



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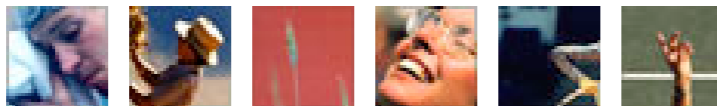


June Harrison

Amish Hay Baler

Magic fall colors and light; a lovely moment in a field in Amish Pennsylvania. The wagon was moving as the bales were being ejected, ready for stacking. This is a study in motion and gesture, with the hard farm work made to look easy. Tight focus allows foreground and background blur to enhance and isolate the boy at his task.

Captured on KODAK PROFESSIONAL EKTACHROME Film E100VS with a CANON EOS 1 N Camera, 300 2.8 lens, 1/1000 of a second at f/4, natural light.



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June Harrison

Barn & Rye Grass

Taken out in the still-rural North Fork of Long Island on a June day. The rose color of the barn with the complementary colors of icy blue and green caught my attention. Shallow depth of field and focus on the foreground make this work. Two days later, the grass was gone. I shoot what I see when I see it, knowing everything, including the elements of interest and light itself, changes by the second, never to be duplicated.

Captured on KODAK PROFESSIONAL EKTACHROME Film E100VS with a CANON EOS 1 N Camera, 300 2.8 lens, 1/500 of a second at f/4, natural light.



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June Harrison

Billie Jean King, U.S. Open, 1978

This very early image from a 30-year career is one of my most famous and exultant photos of sport. Billie Jean King had just won the Mixed Doubles Championships and thrown her head back in a mixture of joy, relief, and self-acknowledgment of a job well done. I get fan mail when this image is used and reused. It was published in both the 40th and 50th Anniversary issue of *Sports Illustrated* and used for the 2000 U.S. Open American Express ad campaign, as well as her autobiography *Billie Jean* and my book *Inside Tennis: A Season on the Pro Tour* (1979).

Captured on KODACHROME 64 Professional Film (PKR) (one of my favorites) with a CANON AE-1 Camera, 200 2.8 lens, 1/1000 at f/4, natural light.



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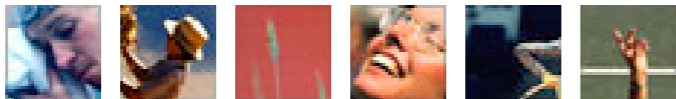


June Harrison

Goodwill Games 1998, Nassau
Coliseum, Long Island, N.Y.

This shot of the athlete many feet
above the floor captures the difficulty
and entertainment factor of this sport.
Capturing stop-motion and nuance is
always the challenge. Careful
observation of what they are required
to do and a quick trigger finger help.

Captured on KODAK EKTACHROME
200 Professional Film (EPD) with a
CANON EOS 1 N Camera, 200 2.8
lens with 1.4 extender, 1/500 of a
second at f/4. Lights are balanced for
daylight, surely a preference over
tungsten.



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June Harrison

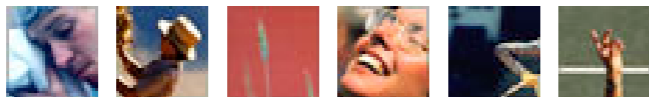
Stefan Edberg at U.S. Open 1990,
Flushing Meadows, N.Y.

Edberg is one of the game's most elegant serve-and-volley players. Catching the ball at the height of his toss highlights his graceful style. Looking down from the top of the stadium shows the many scuff marks on court, and the ball hanging in air suspends the action for just a second.

Captured on KODAK PROFESSIONAL E100SW Film* with a CANON EOS 1 N Camera, 300 2.8 lens with 1.4 extender, 1/500 of a second at f/4, natural light.

*KODAK PROFESSIONAL E100SW Film was replaced by KODAK PROFESSIONAL E100GX Film

This was a product upgrade not a discontinuance. E100GX has the same warm color balance as E100SW with finer grain (E100G replaced the neutral balance version E100S).



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