

ISSUE 57 | AUGUST 2016



for PHOTOGRAPHERS
AND AFICIONADOS

www.f11magazine.com



NZIPP AWARDS 2016

The best of New Zealand

STEPHEN ROBINSON

Remember

IAN POOLE

Observations

XPRO heads

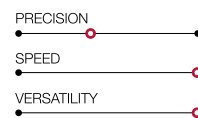
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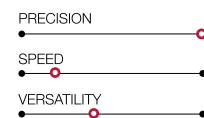
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055



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Manfrotto
Imagine More

Welcome to issue 57!

In this issue we're proud to feature the 2016 Epson/New Zealand Institute of Professional Photography Awards. We have 48 pages of category winners and a mixture of images awarded Bronze, Silver or Gold by the judges. We congratulate Katherine Williams, President of the NZIPP on winning the title of NZ Photographer of The Year, on the way collecting wins in both wedding categories – Classic and Creative.

New Zealand photographer Stephen Robinson shares images from his collection, Remember. He's been travelling the country by car to capture monuments, memorials and structures dedicated to the men and women who have served our country in times of conflict. He's fascinated by the way we remember, celebrate and reflect on their service and their loss to the nation. It's a refreshing self assigned project which takes him away from his usual work in commercial and advertising photography.

Finally, Australian photographer Ian Poole is an esteemed panel chair and judge of both the Australian and New Zealand professional photography awards and has been a commercial shooter for more than 50 years. He's also a columnist for this magazine, and a valued colleague. We're showcasing his observations - images gathered from his travels, revealing a voyeur's view of the world. His love of the built environment, and those inhabiting it, is evident in these captured moments.

Plus, Gary Baidon reviews Nikon's AF-S VR Micro 105mm f2.8 lens. While it's not a newly released optic, it has become a vital part of his kit. Learn why.

Enjoy this issue of *f11*, see you next month! ■

Tim

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Robinson :: Ian Poole

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GARY BAILDON 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.



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 almost 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, 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, outstanding images to share with *f11* readers.



'Design is in everything we make, but it's also between those things. It's a mix of craft, science, storytelling, propaganda, and philosophy.'
– Erik Adigard

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 136** of this issue.



2016 NZIPP AWARDS

Epson / NZIPP
Iris Professional
Photography Awards

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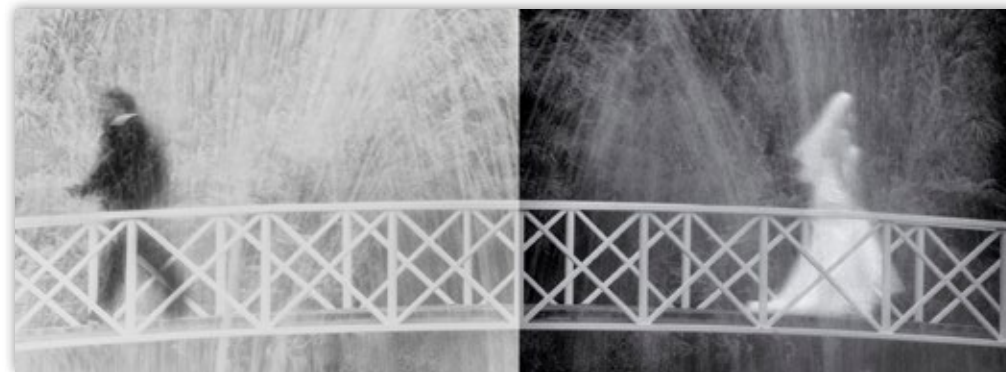
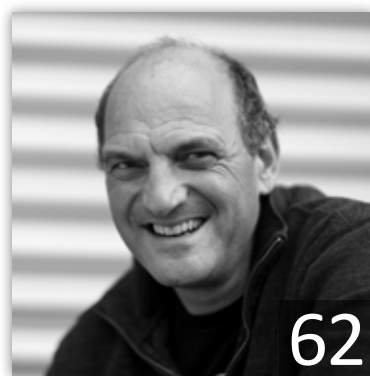


Photo extreme left:
EPSON / NZIPP Professional
Photographer of the Year 2016,
Katherine Williams

© Katherine Williams



Stephen ROBINSON

Remember

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© Stephen Robinson



Ian POOLE

Observations

98



© Ian Poole



Product REVIEW

AF-S VR Micro-Nikkor
105mm f/2.8G IF-ED
by Gary Baidon

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© Gary Baidon The Shooter



COVER IMAGE
© Bev Bell
<http://www.simplyinspired.co.nz>

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TOKYO TIMELAPSE AND HYPERLAPSE BY ANTHONY LACAES

This is Anthony Lacaes' first video on Vimeo and a fine first effort. In his words: 'Recently, I have been interested in creating timelapse and hyperlapse. About 5000 pictures were taken during 5 days in Tokyo. I used my Canon EOS 600D with 24-70mm and 70-300mm lenses and After Effects for editing.

via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



TORTUGAS ROCK BY HARUN MEHMEDINOVIC

On a remote island hours away from Key West lies the largest masonry structure in the Americas: Fort Jefferson in the Dry Tortugas National Park. The fort served as a prison during the Civil War. Today, Dry Tortugas National Park is the darkest spot on USA's East Coast. This video was filmed as part of the SKYGLOW PROJECT, an ongoing crowdfunded quest to explore the effects and dangers of urban light pollution in contrast with some of the most incredible dark sky areas in North America. This project is being produced in collaboration with International Dark-Sky Association.

Via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



WHERE ARE YOU FROM? A SUPER 8 FILM BY SOFIAN KHAN

Sofian Khan is a New York based writer, director and cinematographer currently focusing on documentary work. This is a short personal Super 8mm film he made for last year's Kodak Challenge. It was shot on a Canon 514XL and developed and transferred at Yale Film and Video. We don't see Super 8 stuff much these days so it's a joy to find that people are still working in such a legendary (perhaps that should be legacy?) and deliciously grainy little film format.

Via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



TEN YEARS OF DIGITAL M

The evolution of a legend.



EXTRA \$800 TOWARDS TRADE IN

In 2016, we are celebrating ten years of digital M photography. Cameras that build on more than a century of continuous innovation. Icons that captured many of the world's most famous pictures, documented the history of the world we live in, and inspired generations of visual storytellers to expand our horizons. Discover the world of M photography and enjoy an extra bonus of \$800 on top of the current value of your present camera system when you trade in and buy a Leica M (Type 240), Leica M-P (Type 240), or a Leica M Monochrom camera.

LEICA M-SYSTEM. See the bigger picture.



Choosing our cover

Our columnist Tony Bridge wrote about a New Zealand visual icon, The Wanaka Tree, in a recent issue. Tony reflected on the tree's status, and the fact that it has become a mecca for photographers, to the point where sometimes a line forms to capture it! Rumour has it that

this tree even has its own Facebook page but that may be some wag's idea of a joke.

By pure coincidence, I've elected to feature a beautiful high key image of this very sought after bit of nature's topiary on this month's cover of the magazine. While I'd never actually discounted the possibility of ever doing so, it might on reflection have been something of a long shot. Such an over-shot subject, something so often seen, almost to the point of being a cliché. Then this image comes along and we're smitten.

Our cover image this month relates to our feature on the 2016 NZIPP Professional Photography Awards. This image was a Silver award winner this year. An enquiring phone call to its creator, photographer Bev Bell who is based in the beautiful McKenzie Country of our South Island, resulted in her help. Bev very graciously agreed to allow us to use her image and then quickly furnished a file of the resolution needed. Top marks to this professional for both speed and efficiency!

Why that image in particular, and why any image in particular? What makes a cover? Our cover design is but one component part of a very disciplined and structured layout. A formula

would be another way to describe it, a formula very much in support of visual consistency. A glance at our All Issues page of our website and a quick scroll down through all our previous covers reveals that the only layout design variation possible is the left or right hand justification of our masthead and cover lines – a decision based on the image selected each month.

Our covers are never commissioned, as many magazine covers are, as our search is for photographers to feature, not individual images. All of the work we show has already been created. So each month our short list of potential cover images is very much dictated by the suitable images on hand from the photographers being featured. These are images that allow for our masthead and cover line placement without sacrificing, hiding or marring any part of the image. So there, if you're planning a submission, you can now stack the odds of a cover in your own favour.

Some months we're spoilt for choice, and with others one image just serendipitously fits the format and rises to the occasion.

Great work Bev, and many thanks for allowing us to feature your special version of The Wanaka Tree on our cover! ■

TS

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POLAR BEARS OF SVALBARD

Join AIPP Master Photographer Joshua Holko on an expedition above the Arctic Circle to photograph wild Polar Bears living and hunting on the pack ice north of Svalbard.

EXPEDITION DATES AND KEY HIGHLIGHTS

- March 26th - April 3rd 2017 Winter Expedition
- July 25th - August 4th 2017 Summer Expedition
- Strictly limited to maximum of 12 Participants per expedition
- Ice Hardened Expedition Ship 'M.S Origo' with super low decks for photography
- Photographic Instruction and assistance as required
- Dedicated photographic trip for Polar Bears, Walrus, landscape and other Wildlife
- Icebergs, Pack Ice and Incredible Arctic Landscapes



Take your photography to the next level with Joshua Holko
The 2015 Global Arctic Photographer of the Year

For more information please visit www.wildnaturephototravel.com

On mercury and the ossuary of memories

Memory is a strange thing, the child of illusion.

We like to believe that memories are fixed and immutable, that they are stakes driven into the ground of our existence. We like to believe that they have a durable steadfastness which may even outlive us.

They do not.

Memories are rather like trying to control mercury droplets on a glass table. The more we try to contain them, to prod them into line, the more they break up and slip cheerily away. Memories are transient at best, elusive and evanescent at worst. They are shape-shifting from the moment they emerge, becoming something other moment by moment. They are coloured by time, by emotion, combined with and affected by other memories, and shaped by our feelings at the time and in the future. So how do we put a frame around our memories? How do we render them motionless and transfixed?

The answer is to set them in stone.

A core part of my workshops is Journaling. Every art student and art teacher knows about journaling. Journaling is the process of taking

ideas and memories and writing them down, preferably as soon as the tricky little beasts emerge from their lairs. It doesn't matter whether you write them down on paper, in a visual diary, or a take a high-tech approach and use an app like Evernote, Pocket or OneNote. The important thing is to lasso and capture them, for future study, dissection and reassembly. Then they can be used to assist a move forward.

There is another way.

Our cameras.

Photography's soul and raison d'être lies in its function as a tool for documenting. It has done so since its very inception. By using a camera and making photographs, we have the ability and opportunity to notebook, to record space, place and time, and to set it down in a more-or-less permanent form, certainly a relatively immutable form. And then later, at our leisure, to reflect, dissect and where appropriate, to reassemble.

In a way, making photographs provides a kind of photographic Mobius strip, which recycles to the beginning, always turning in and back on itself. With a camera we have the ability to ►



© Tony Bridge



© Tony Bridge

contain the mercurial mobility of memory. It goes without saying that through the decisions we make around where to stand, when to push the shutter and all the attendant choices proceeding from and to these, we influence the nature of that captured memory. Indeed, other memories we have must necessarily intrude and influence the birth of a new memory. The child is, after all, the sum of its parents.

I was travelling the road with a friend, on a mission in no ostensible way connected to the making of photographs, when I passed the remains of an old freezing works (an abattoir) in the small North Island town of Patea, well-known to every Kiwi through the iconic song, Poi E.

Once the town was thriving, with 3 pubs - now closed - and a staff of 600-800 employed by the freezing works. When it shut down, many of the inhabitants moved away, and the pubs closed. Now all that remains are houses and a sense of dusty desperation. The decaying buildings sit forlornly by the river, slowly crumbling away. The approach is a tentative picking route along a potholed track and beside rusting railway tracks, which haven't been used in a long time.

To enter the buildings was to step into a place at once familiar, at once otherworldly. The ponderous concrete columns were stolidly reassuring, however the strange creakings and clankings in the remains of the ducting lining the ceilings, combined with the sudden ethereal, angelic rush of startled pigeons, gave a sense of ghosts who hadn't quite given up on the possibility of the humans returning, those who had left for other realms. On the ground were the remains of squatters, and plastic rubbish bags obviously stolen from outside their owners' gateways for later inspection.

I turned a corner and there, grinning at me through a rough hole in the wall, was a piece of graffiti. Someone had carefully positioned a

wooden pallet at the foot of the hole. When I moved up to the gap and looked through it, another was positioned on the other side, with a line of bricks placed against the outer wall in a way that would make it easy to step through. The rubble in the courtyard had been carefully cleared away, and swept to make a series of paths through it.

The scene prompted memories to pour out as if the catacombs of memory had been opened. I saw the Joker in Batman; I remembered black-and-white photographs of Dresden after the fearful bombing by the Allies; I remembered blog articles I had written, posted and then forgotten; I remembered the frightening film, 12 Monkeys, and Brad Pitt's performance in it, and that led me to the memory of an eerie encounter in East Berlin some years ago with a woman who was desperate to convince me that I was being watched and monitored.

And before the memories or illusions could escape, I made photographs to trap them. ■

TB

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www.thistonybridge.com

Queenstown Centre for Creative Photography



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 2016/2017 event schedule:

July 14-18 - 2016	Mount Cook
August 18-22 - 2016	Mount Cook Winter (2 places left)
September 15-19 - 2016	West Coast
October 6-10 - 2016	Fiordland
October 28 - Nov 11 - 2016	Tibet - China (2 places left)
November 12 - 22 - 2016	Japan Autumn Colours (fully booked)
December 16 - 18 - 2016	Portrait
March 16 - 20 - 2017	Central Otago
April 14 -17 & 21- 24 - 2017	Autumn Colours
May 25 - 29 - 2017	Paradise
October 25 - Nov 8 - 2017	Myanmar
November 11 - 21 - 2017	Japan Autumn Colours



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Canon

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One on one tuition: NZ\$260 for 2 hours
One to two tuition: \$180 per hour.
5 hour Photo Safari: NZ\$340 minimum two people.

See: www.photosafari.co.nz

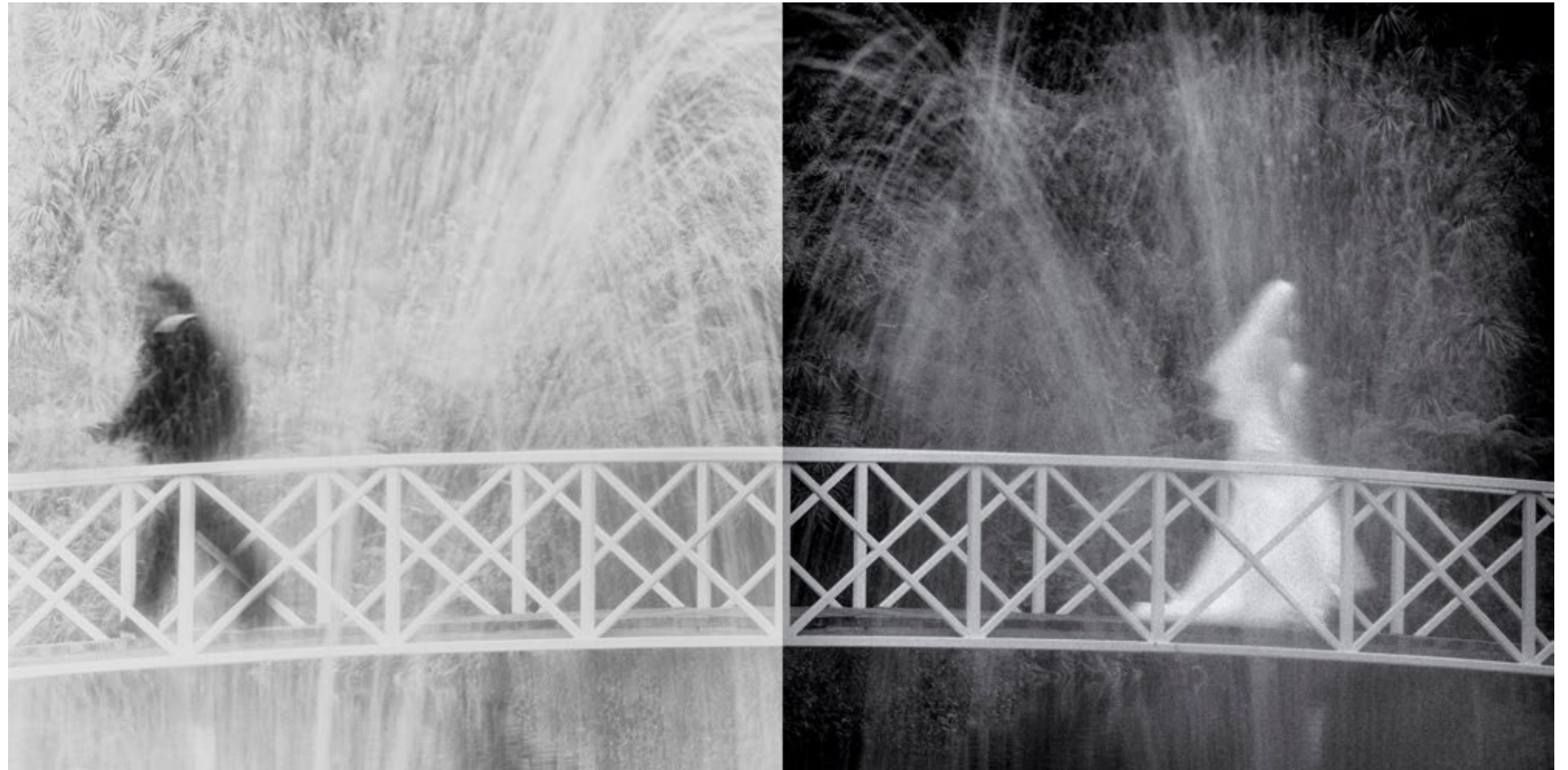
2016 NZIPP Awards

Epson / New Zealand
Institute of Professional
Photography Iris Awards

Congratulations to Katherine Williams, current president of the NZIPP, who was named New Zealand Photographer of the Year at the prestigious national awards night held in Wellington in late July. Katherine won both the Wedding Classic and Wedding Creative categories in this year's 2016 Epson/NZIPP Iris Professional Photography Awards.

As is always the case, the awards were all about celebrating excellence in photography and this year's event certainly fulfilled that promise. The Iris Awards always attract hundreds of entries from around the country and overseas, this year saw 1139 images presented to panels of judges over a three day period.

Entrants are able to enter up to four prints in a category and a maximum of ten prints overall. All entries are judged anonymously in front of a panel of five judges who include some of the most qualified and renowned national and international photographers. Prints are assessed on their innovation, photographic quality ▶



▲ 2016 Epson / NZIPP Iris Awards NZ Professional Photographer of the Year, Katherine Williams. This image was awarded Silver in the Wedding Creative category. Katherine won both the Wedding Classic and Wedding Creative categories in the awards. © Katherine Williams
<http://www.tandemphotography.co.nz>

▶ 2016 Epson / NZIPP Iris Awards NZ Professional Photographer of the Year, Katherine Williams. This image was awarded Silver with Distinction in the Wedding Classic category. Katherine won both the Wedding Classic and Wedding Creative categories in the awards. © Katherine Williams
<http://www.tandemphotography.co.nz>



and technical excellence, with judges scoring each one between 50 and 100. Awards are determined by this scale: 70-79 = Bronze; 80-84 = Silver; 85-89 = Silver with Distinction; 90-94 = Gold; and 95-100 = Gold with Distinction.

With standards exceptionally high this year a total of 821 awards were presented: 13 Gold Distinction, 59 Gold, 61 Silver Distinction, 252 Silver and 436 Bronze.

An NZIPP spokesperson commented:

‘For a number of years now, much of the work awarded can be placed in the broad category of constructed imagery, but this year it was refreshing to see a swing towards images that were based more on in-camera creativity and skill.

Standards this year were very high, with judge's often heard commenting on the high level of execution/technical excellence and creativity. In selecting Katherine Williams' winning Photographer of the Year portfolio, judges applauded the quiet beauty and sense of timelessness the images possessed, also commenting on how they provided a new direction for photography.’

NZIPP Head of Honours, Kaye Davis, had this to say about this year's event:

‘So many of those who attended the 2016 Epson/NZIPP Iris Professional Photography Awards (Exposure and Infocus) event, have acclaimed that it surpassed any others, and recognised this as being the best yet. The venue, location, activities, speaker line up and atmosphere all contributing to five days of photographic indulgence.

During the Iris Awards, panels of national and international judges were wowed by innovative concepts, high level of technical excellence and beautiful print quality. What judges enjoyed this year was the authentic side of photography coming through, indicating a swing away from the highly constructed imagery seen for a

number of years. This was particularly evident during a number of the category finals judging where words such as "refreshing artistry", "honesty and naturalness" and "captured rather than created" were used to describe some of the winning portfolios. The theme that was coming through was an appreciation towards "bringing it back to photography", acknowledging the creativity, craft and skill presented through in-camera capture, and indicating the changing direction of where NZ photography was now heading.’

NZIPP Honours Distinctions are awarded to NZIPP Accredited Members and members of reciprocal rights organisations - including AIPP, the Australian Institute of Professional Photography. Entrants earn merit points through winning Bronze, Silver and Gold Awards for their entries. This year the NZIPP recognised: 7 Associate, 13 Master of Photography, 6 Bar to Master, 13 Fellow, 11 Bar to Fellow, 3 Grand Master of Photography (the highest distinction) and 1 Bar to Grand Master – to Jackie Ranken. This is the first year that a Bar to Grand master has been awarded, acknowledging incredible ongoing excellence in photographic practice.

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 wider collection of award winning images which caught our eye as we trawled the collection.

See page 61 for a complete list of winners and finalists in each category.

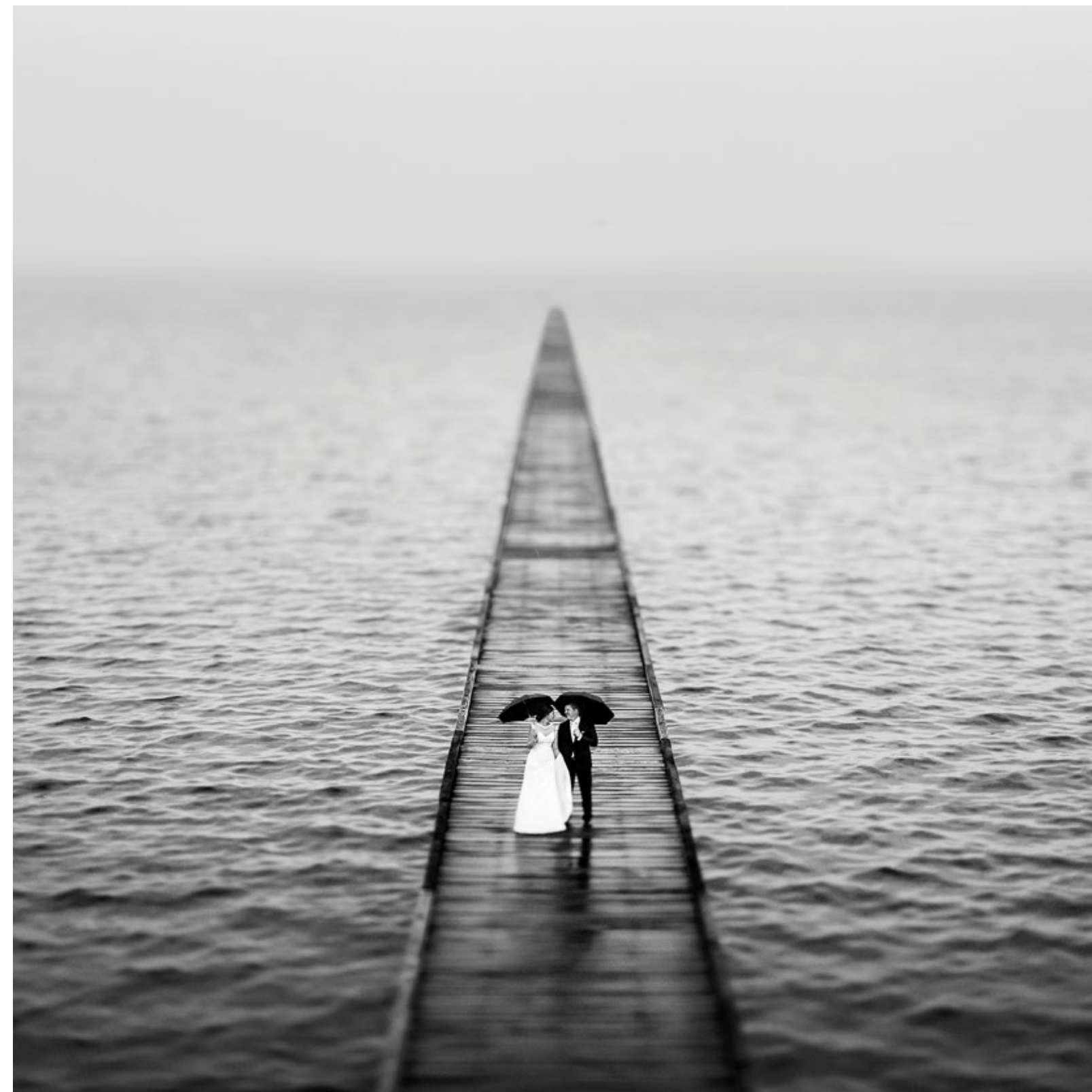
So, read on and we hope you enjoy the splendid images from this year's awards. ■

NZIPP / TS

www.nzipp.org.nz

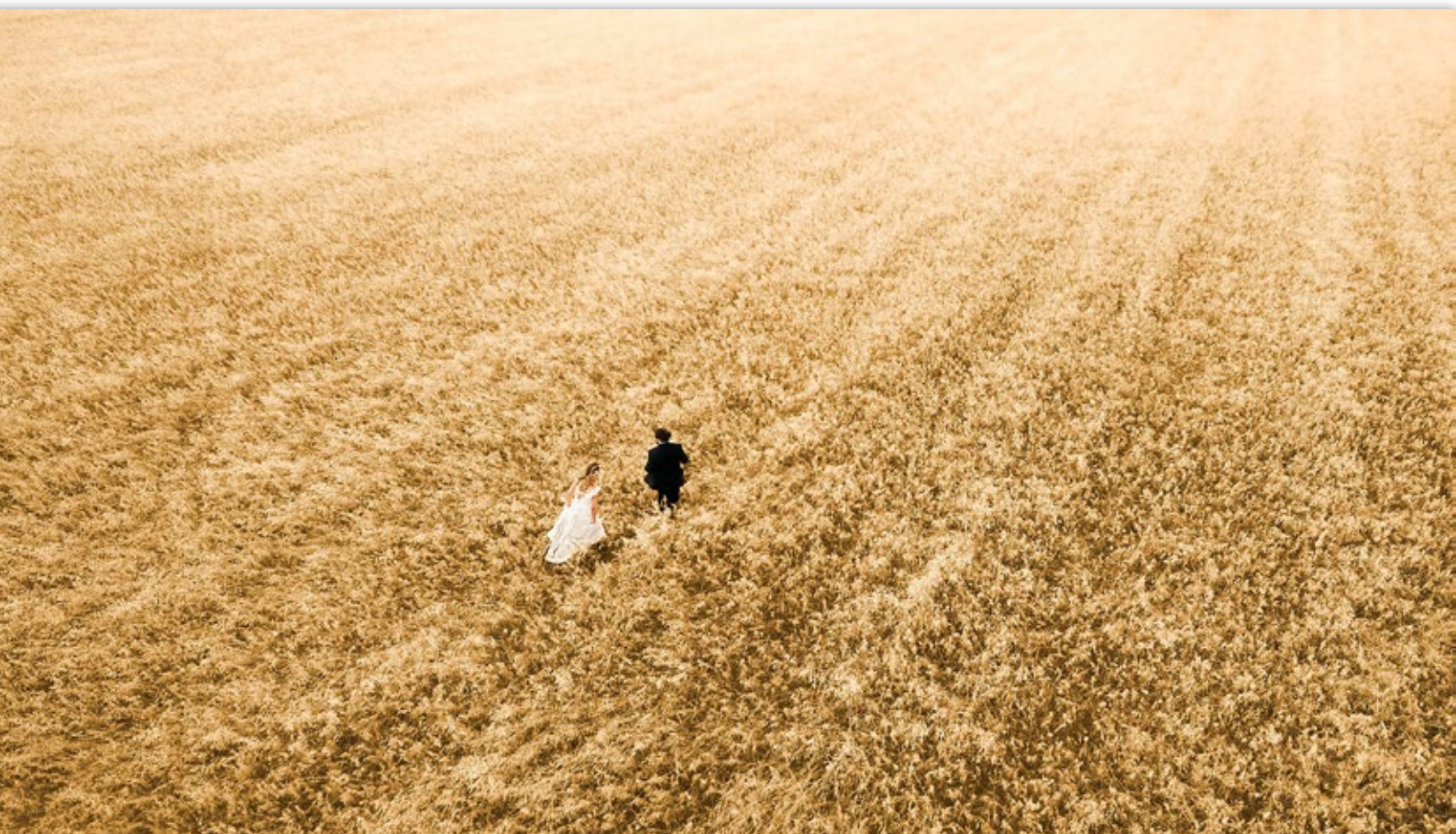


2016 Epson / NZIPP Iris Awards NZ Professional Photographer of the Year, Katherine Williams. This image was awarded Silver with Distinction in the Wedding Creative category. Katherine won both the Wedding Classic and Wedding Creative categories in the awards. © Katherine Williams <http://www.tandemphotography.co.nz>



*This image was awarded Silver in the Wedding Classic category. © James Simmons
<http://jamesimmonsphotography.com.au>*

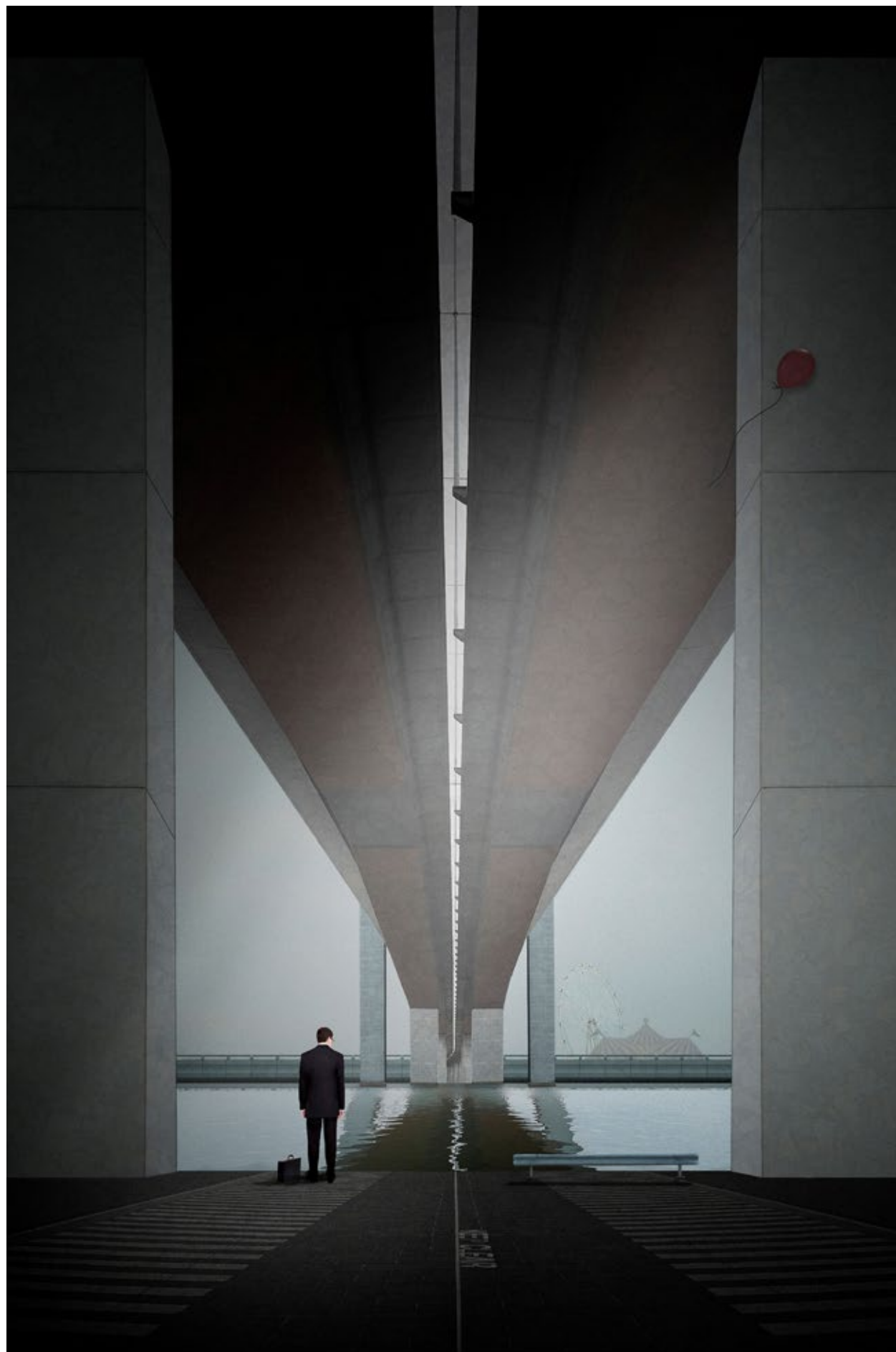
◀ *This image was awarded Silver in the Wedding Creative category. © Xing Shi <http://www.wingshi.com>*



This image was awarded Gold in the Wedding Creative category. © Jason Naylor <http://wedo.net.nz>

▲◀ *Top left image: This image was awarded Silver with Distinction in the Wedding Classic category. © Clinton Lloyd <http://www.lovelight.co.nz/>*

◀ *This image was awarded Gold in the Wedding Classic category. © Albert Ng <http://www.albertngphotography.com>*



2016 Epson / NZIPP Iris Awards Highest Scoring Print, Ilan Wittenberg. This image was awarded 97 points in the Portrait Classic category and is therefore a Gold with Distinction. © Ilan Wittenberg <http://ilanwittenberg.com>

◀ 2016 Epson / NZIPP Iris Awards NZ International Photographer of the Year, Lisa Saad. This image was awarded Gold with Distinction in the Commercial category. © Lisa Saad <http://www.lisasaad.com>



2016 Epson / NZIPP Iris Awards Highest Scoring Grand Master, Richard Wood.
This image was awarded 94 points in the Portrait Creative category and is therefore a Gold.
© Richard Wood <http://www.richardwood.co.nz>



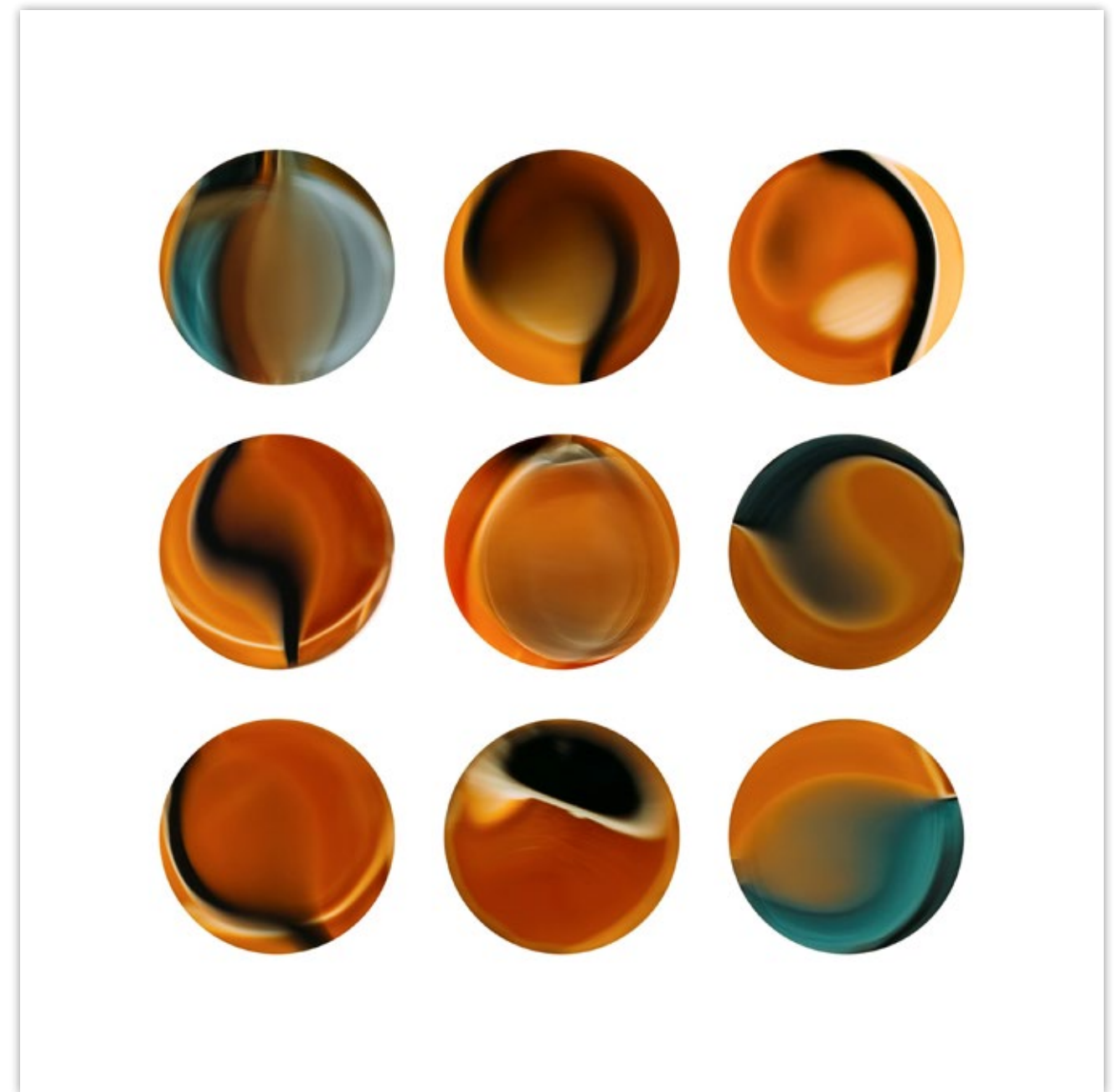
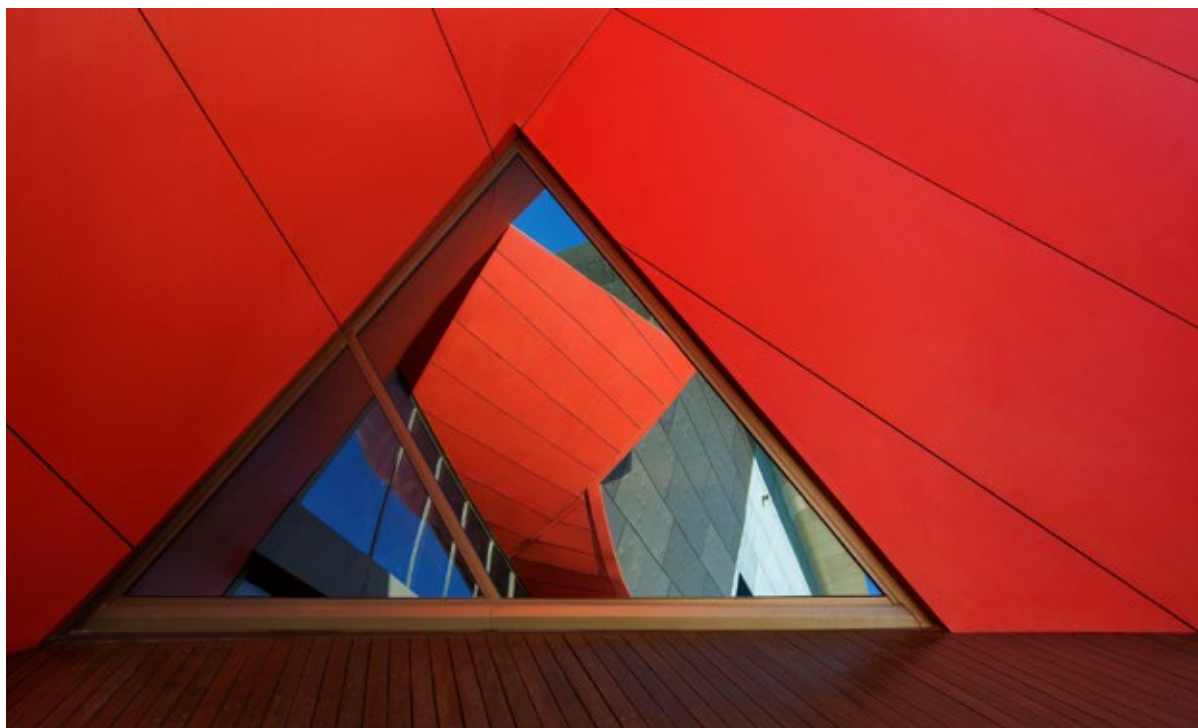
2016 Epson / NZIPP Iris Awards Highest Scoring Grand Master, Richard Wood. This image was
awarded Gold in the Portrait Creative category. © Richard Wood <http://www.richardwood.co.nz>



2016 Epson / NZIPP Iris Awards Commercial category winner, Amber Griffin. This image was awarded Gold with Distinction in that category. © Amber Griffin <http://www.ambergiffin.co.nz>

▲◀ Top left image: 2016 Epson / NZIPP Iris Awards Portrait Creative category winner and James White Memorial Award, Marama Shearer. This image was awarded Gold in the Portrait Creative category. © Marama Shearer <http://www.thrivephotography.co.nz>

▼◀ Bottom left image: 2016 Epson / NZIPP Iris Awards Portrait Creative category winner and James White Memorial Award, Marama Shearer. This image was awarded Silver with Distinction in the Portrait Creative category. © Marama Shearer <http://www.thrivephotography.co.nz>



2016 Epson / NZIPP Iris Awards Creative category winner, Catherine Cattanach. This image was awarded Gold in that category. © Catherine Cattanach <http://www.catherinecattanach.com>

▲◀ Top left image: 2016 Epson / NZIPP Iris Awards Commercial category winner, Amber Griffin. This image was awarded Gold in that category. © Amber Griffin <http://www.ambergiffin.co.nz>

◀ This image was awarded Silver in the Creative category. © William Long <http://longshots.com.au>



2016 Epson / NZIPP Iris Awards Documentary category winner, Melissa Waite.
This image was awarded Silver in that category. © Melissa Waite <http://www.melwaitephotography.co.nz>



2016 Epson / NZIPP Iris Awards Portrait Classic category winner, Susie Whelan.
This image was awarded Gold in the Portrait Classic category. © Susie Whelan <http://www.gggphotos.co.nz>



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2016 Epson / NZIPP Iris Awards Illustrative category winner, Harry Janssen.
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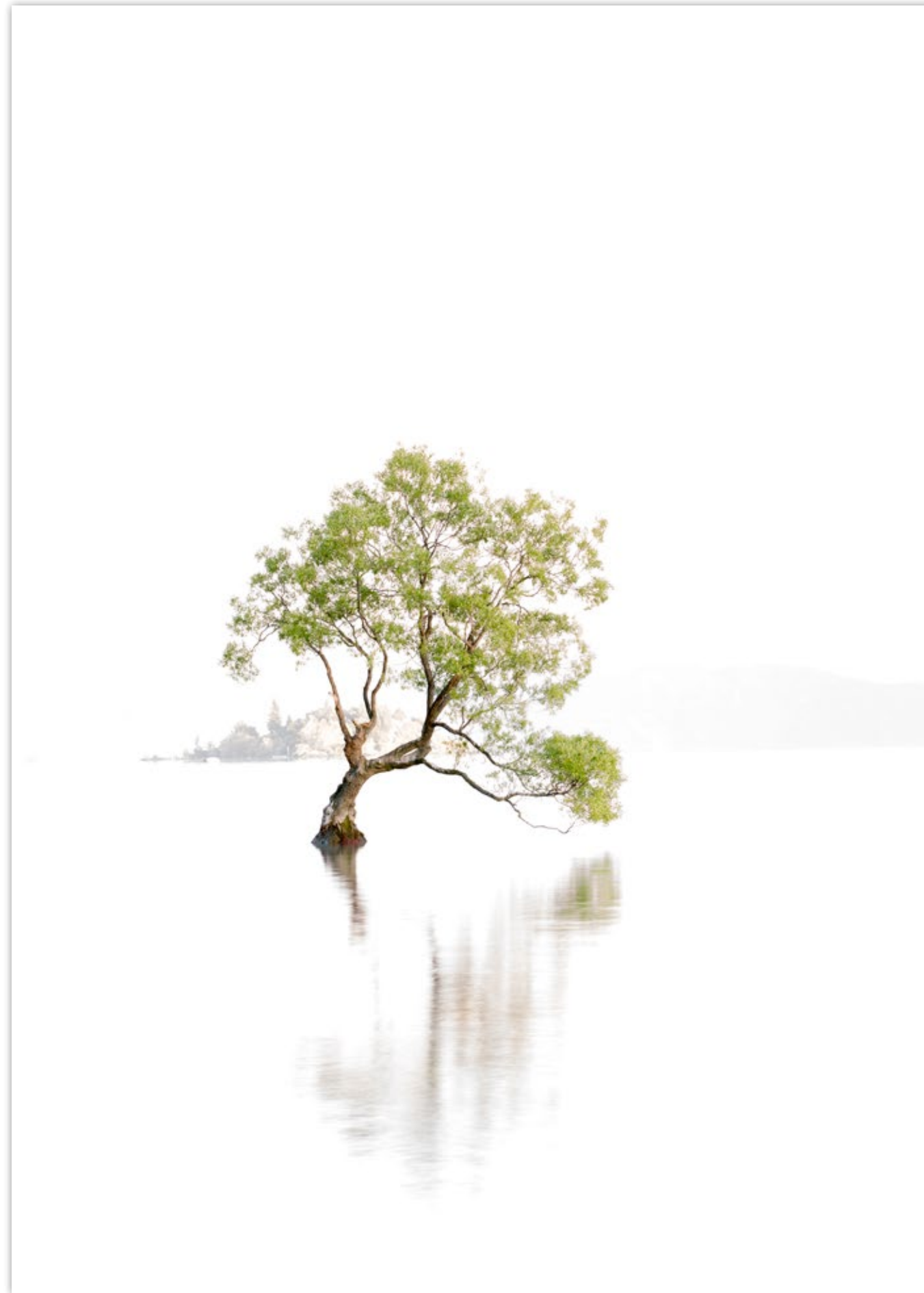


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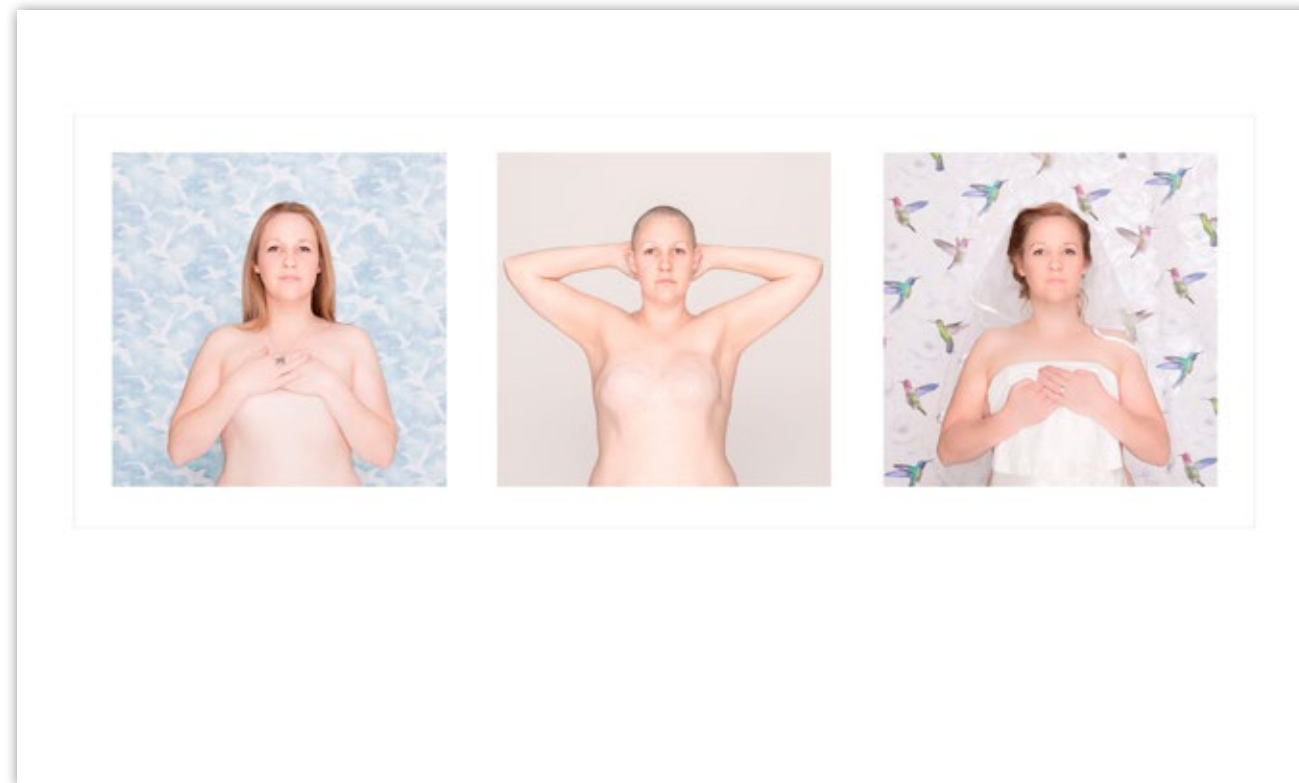


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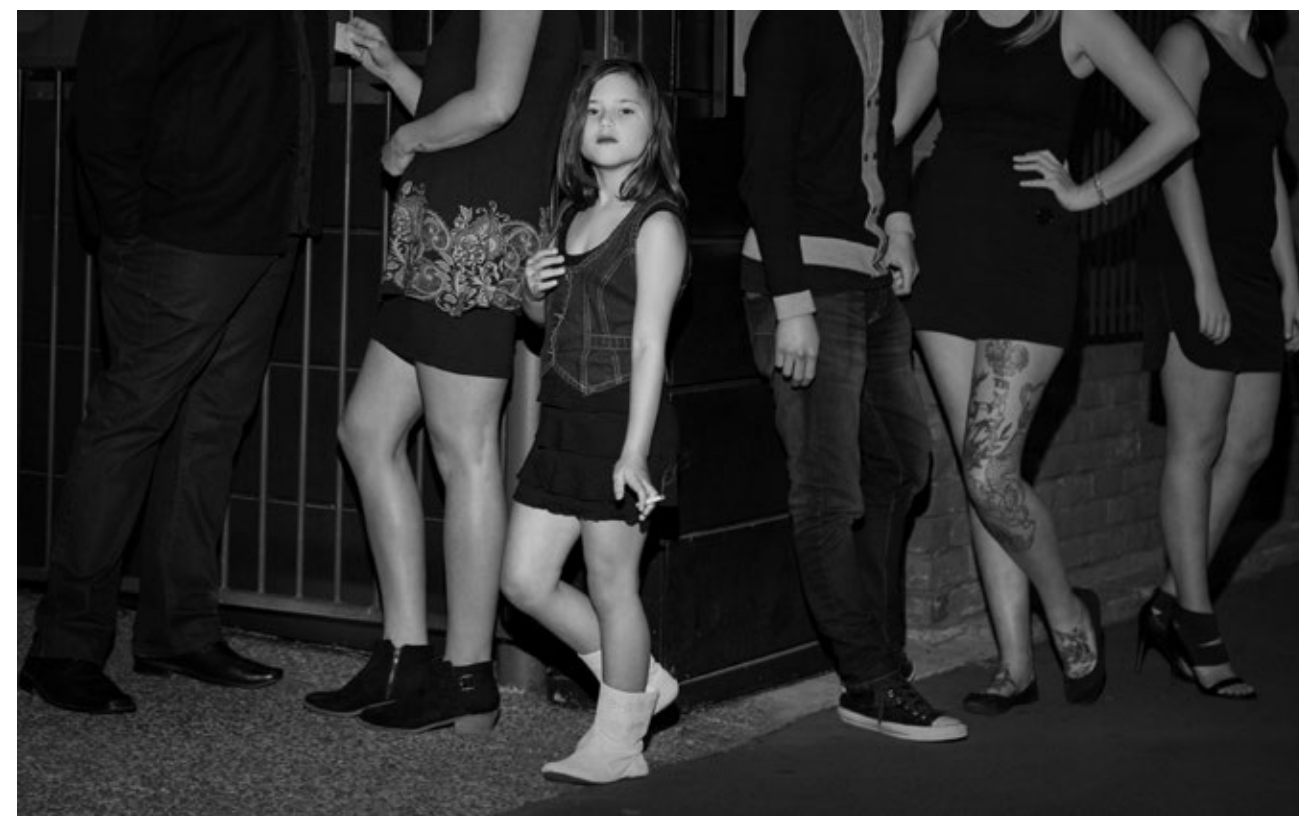
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2016 Epson / NZIPP Iris Awards Student category winner, Meli Berends.
This image was awarded Silver with Distinction in that category. © Meli Berends



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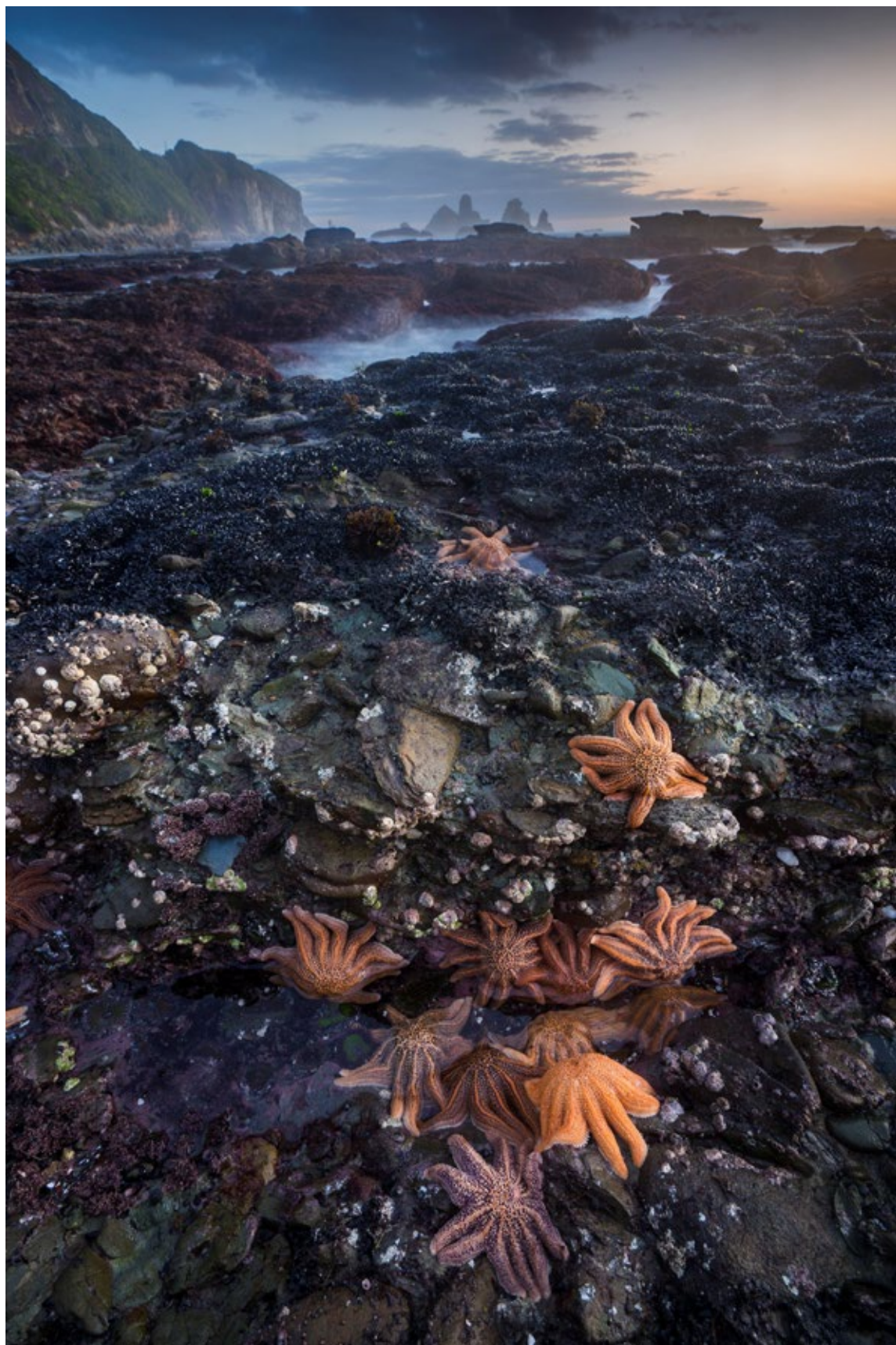
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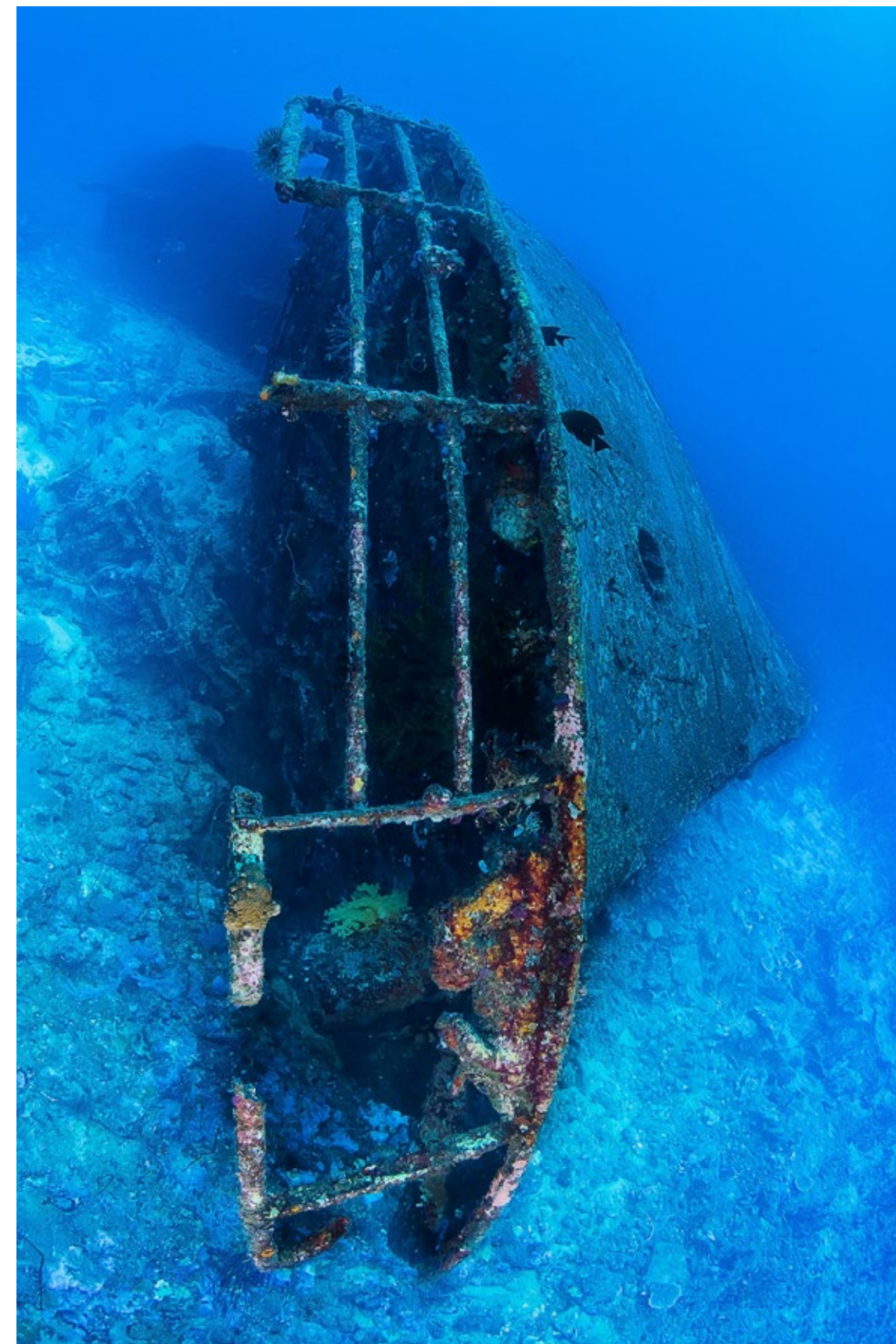
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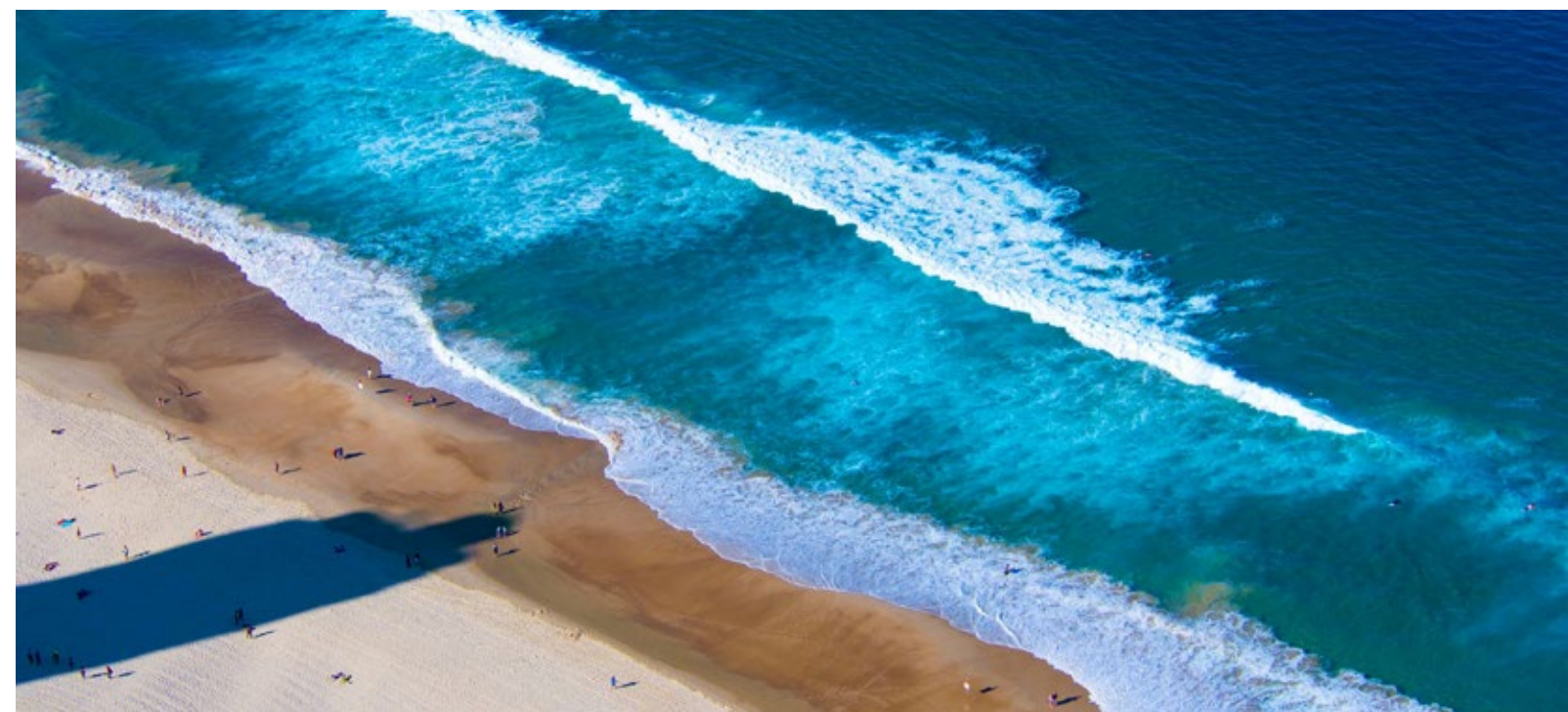
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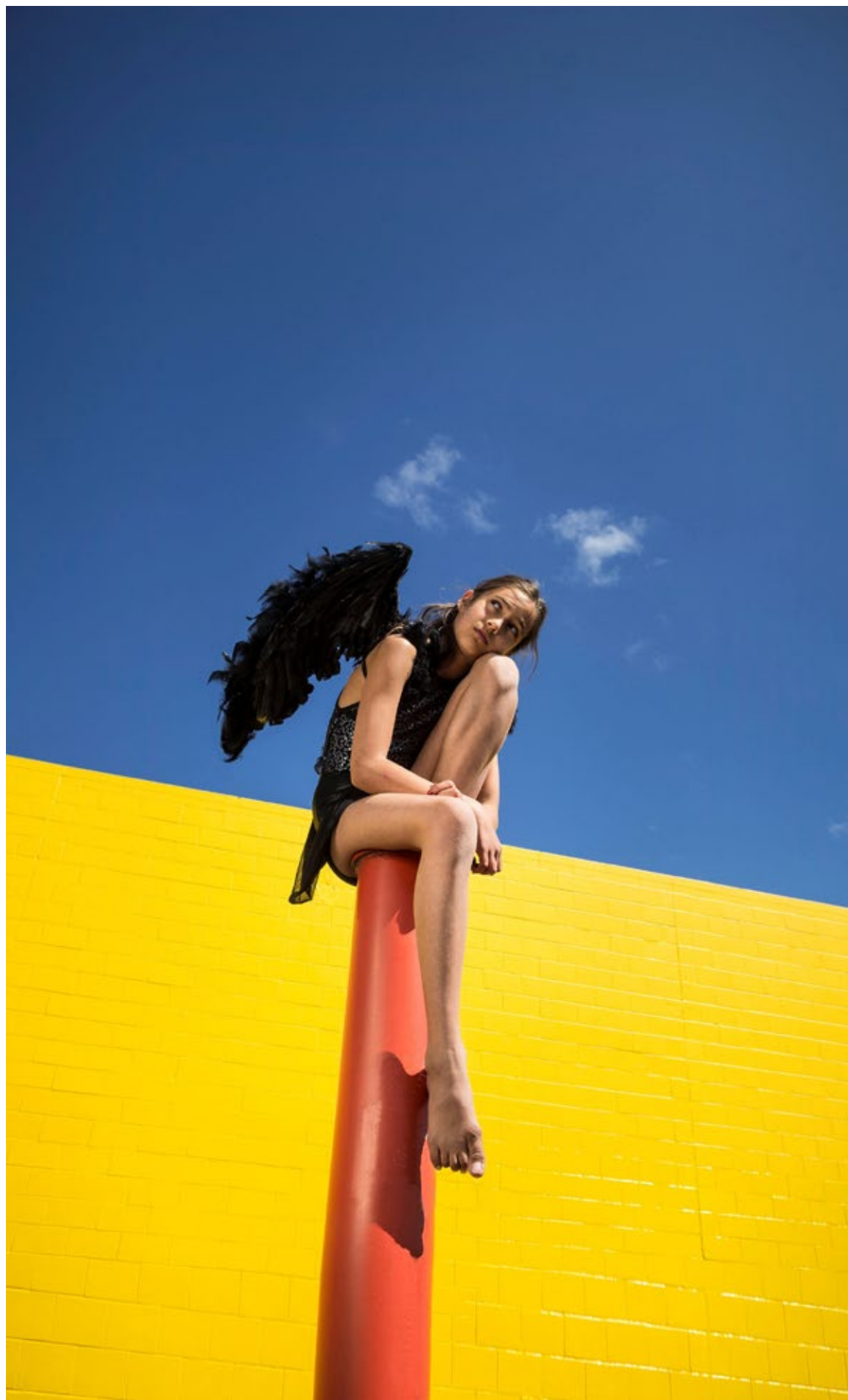




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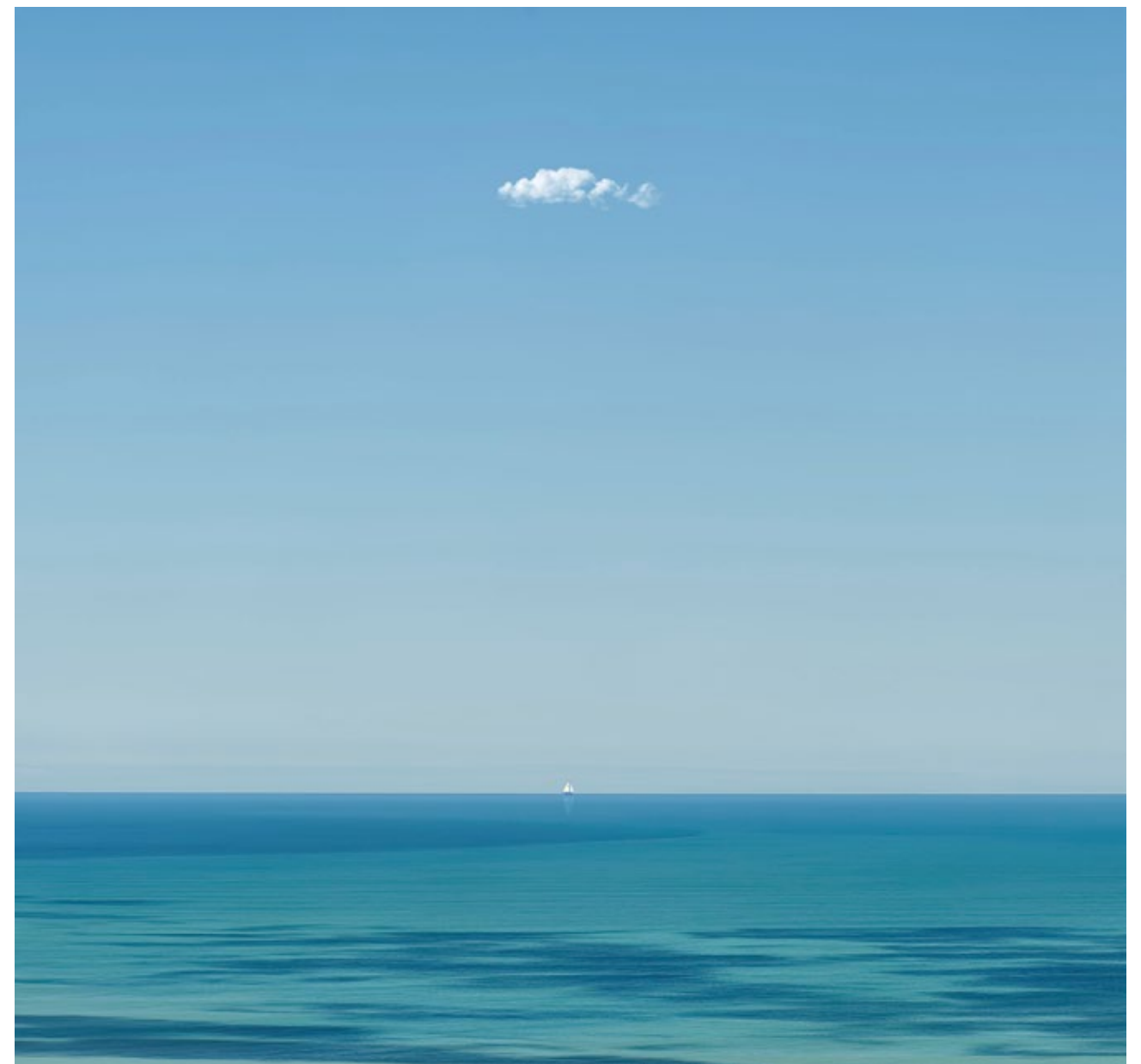




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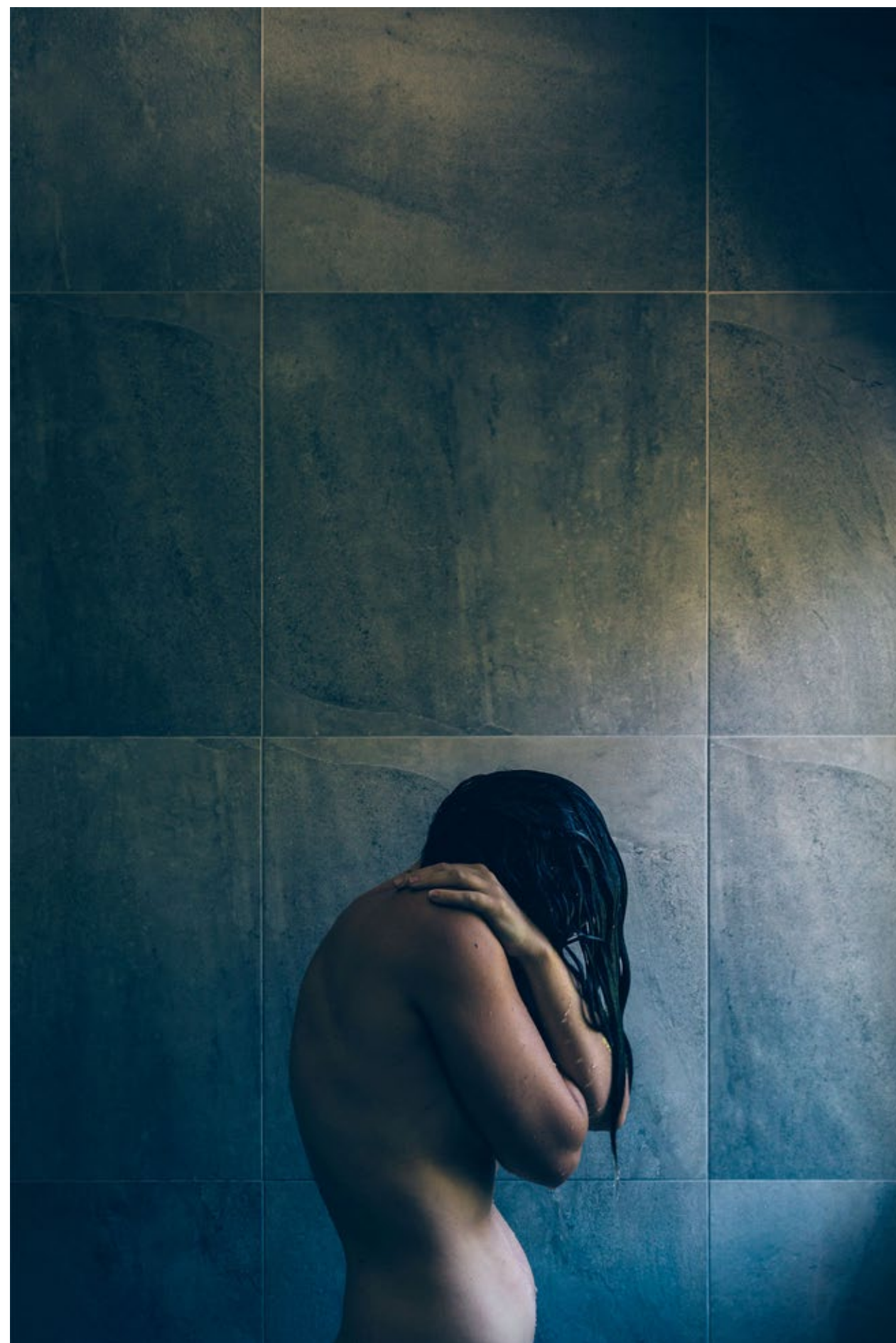
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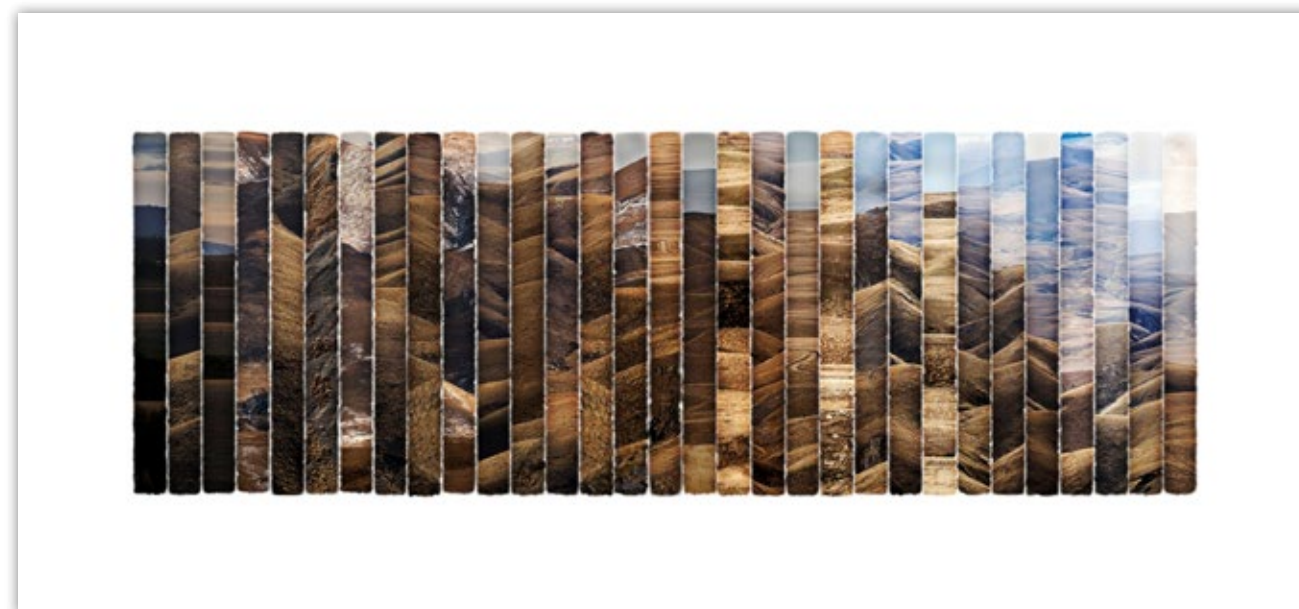
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2016 Epson / New Zealand Institute of Professional Photography Iris Awards

WINNERS AND FINALISTS:

NZ PHOTOGRAPHER OF THE YEAR 2016 – SPONSORED BY EPSON

Winner: Katherine Williams

Finalists: Kelvin Gilbert and Richard Wood

INTERNATIONAL PHOTOGRAPHER OF THE YEAR 2016 – SPONSORED BY EPSON

Winner: Lisa Saad (Australia)

Finalists: Leah Kennedy and Vanessa Macaulay

HIGHEST SCORING PRINT – SPONSORED BY C R KENNEDY

Winner: Ilan Wittenberg

HIGHEST SCORING GRAND MASTER

Winner: Richard Wood

JAMES WHITE MEMORIAL AWARD (highest scoring first time entrant)

Winner: Marama Shearer

COMMERCIAL CATEGORY

Winner: Amber Griffin

Finalists: Chris Hill and Mike Hollman

CREATIVE CATEGORY

Winner: Catherine Cattanach

Finalists: Kevin Gilbert and Janyne Fletcher

DOCUMENTARY CATEGORY

Winner: Melissa Waite

Finalists: Glen Howey and Tracey Robinson

ILLUSTRATIVE CATEGORY – SPONSORED BY NIKON

Winner: Harry Janssen

Finalists: Mandi Lynn and Kevin Gilbert

<http://infocus.org.nz/2016-winners/>

LANDSCAPE CATEGORY

Winner: Thomas Busby

Finalists: Mark McKeown and Chris Pegman

PORTRAIT CLASSIC CATEGORY – SPONSORED BY ILFORD

Winner: Susie Whelan

Finalists: Ilan Wittenberg and Olivia Spencer-Bower

PORTRAIT CREATIVE CATEGORY – SPONSORED BY D-PHOTO

Winner: Marama Shearer

Finalists: Jo Frances-Moore and Richard Wood

STUDENT CATEGORY – SPONSORED BY IPS

Winner: Meli Berends

Finalists: Michaela Nicholson and Em Blackmore

TRAVEL CATEGORY – SPONSORED BY CANON

Winner: Mike Hollman

Finalists: Jackie Ranken and Ilan Wittenberg

WEDDING CLASSIC CATEGORY – SPONSORED BY BRIDE AND GROOM MAGAZINE

Winner: Katherine Williams

Finalists: Jason Naylor and Keri-Anne Dilworth

WEDDING CREATIVE CATEGORY – SPONSORED BY NZ WEDDINGS

Winner: Katherine Williams

Finalists: Jonathan Suckling and Jason Naylor

WILDLIFE AND WILD PLACES CATEGORY

Winner: Steve Hussey

Finalists: Thomas Busby and Ann Worthy

Stephen ROBINSON

Remember

Stephen Robinson is a commercial and advertising photographer based in Auckland, New Zealand. He also shoots editorial, and he's always been unafraid of generating his own projects, a fact that his track record attests to. Never one to wait for work, Stephen is out there making work happen.

His photo-books include *The Bach: Cribs and Baches - a New Zealand Journey* (2005); *Heartland: New Zealand's Meeting Places* (2008); with Richard Wolfe, *Artists @ Studio: New Zealand Painters and Sculptors* (2010); and, with the poets, *Rural Delivery: Poems and Images from New Zealand Farms* (2011). He contributed 24 photographs to *Jewish Lives in New Zealand: A History* (2012).

Stephen loves art and architecture, and food and design, and people and travel and books and music. He's been shooting professionally for over thirty years and I've know him for almost all of that time. We met in 1987 when we were both commissioned to work on the same book. Spending time with Stephen is always a rollercoaster ride through topics ▶



Auckland War Memorial Museum. Canon EOS 5D MkIII with 24-70mm f2.8 L II USM lens. © Stephen Robinson

and opinions and passions, especially the ones we share, and short conversations roll into long ones, the day dimming as one subject leads to another. It's delightful, but it's also exhausting - in a good way.

This work is all about one of those many passions. Stephen has a fascination with the way we, as a nation, remember the conflicts we've played a part in, and how we celebrate, reflect on and honour the part the men and women of our armed services have played in these conflicts.

To that end, he's been travelling all around the country documenting our memorials to the fallen, and to the conflicts themselves. This series, Remember, is not the work of one long lazy summer, but a commitment to years of research followed by exploration by car and on foot, in search of these special places. In this country, such a memorial may be as grand as an entire building or as modest and unprepossessing as a plaque set in stone. Gates and statues and archways also feature, and Stephen hunts them all down with equal ferocity.

We chatted to Stephen about the project and other things.

f11: Welcome back Stephen, it's been a long time since you reviewed a lens for us in the early days of the magazine!

SR: Yes, it was a while ago, I still have that lens and I still read the magazine!

f11: You've made a deliberate decision to exclude people from these images. This seems to reflect the quiet contemplation these places encourage us to enter into as we consider the sacrifice of others for the freedoms we enjoy now. Any other reason for doing this?

SR: Yes, I think it also reinforces the general state of emptiness of our landscape. As a relatively sparsely populated nation, particularly so in smaller towns and rural areas, this is easy to do. In fact, it would probably have been

incredibly difficult and time consuming had I been waiting for people to populate these images! The other aspect is that these memorials are about loss, the loss of people whose names are inscribed on these places yet will never walk over them.

f11: These places glorify the actions of others, but to my mind they certainly don't do anything to glorify or romanticise war. Would you agree or disagree?

SR: Conflict is an integral part of our history and landscape as New Zealanders - war has had an effect on every one of us. When I drive around New Zealand, I often have that feeling of loss and disconnection. What do we remember about who once was at the spot, the connection of land and people? So the opportunity to tell the story through a series of photographs linking buildings and monuments just felt right: strong and personal, a romantic vision of my land.

f11: These are consciously simple images, no flashy techniques, no tricks of lens or enhancements by software. These are documentary images, so they simply document and in that form there is an honesty that could have been lost to showy demonstrations of photographic prowess. A deliberate decision to simplify?

SR: Absolutely, I wanted to make raw and honest images, and I was not out to polish and embellish anything. Some of these places are certainly looking a little unloved, and maybe that's a commentary of sorts?

f11: I know a lot of research and planning has gone into this work, but what's your mantra when you're on the road and in search of these locations? ▶

Menzies Ferry School. Canon EOS 5D MkII with EF 100mm f2.8 L Macro IS USM lens. © Stephen Robinson



SR: The big thing for me is not getting bogged down in the detail. I hunt for light, look for color, shape and form and I'm not only looking at the world I'm exploring through the lens. I'm looking with both eyes while the camera is still on the back seat of the car.

f11: Whose work inspires you, and who have been strong mentors in your career?

SR: The photographers that inspire me are Brian Brake, he was a mentor and editor; also George S Zimbel, Max Dupain, Brassai, Ernst Haas (as the master of light and colour) and then the war photographers, Don McCullin and James Nachtwey, who put their lives on the line to make images of conflicts far away. But the work I can look at over and over again is the painting of Charles Frederick Goldie.

f11: We've talked many times about learning to travel light, and being nimble rather than bogged down by gear. What's your standard travel kit these days?

SR: In New Zealand I travel with a Canon EOS 5D MkIII and four lenses: the 16-35mm f2.8, 85mm f1.2 L, 100mm f2.8 macro and 75-300mm f4-5.6; and lots of 8 GB and 16 GB cards. When I travel overseas I take that body with the 24-70mm f2.8 and no computer - just an iPhone 6s Plus - free to just enjoy shooting for the pure enjoyment of it again.

f11: Your background is strongly film and darkroom based, do you still have a great fondness for that medium?

SR: I do. I can still remember the very first time I saw a print appear on a sheet of photographic paper, it was more than 45 years ago.

f11: There is something challenging about only having 12 frames on a 120 roll of film, or 36 frames on a 35mm roll, that digital simply does not impose. Would you agree?

SR: Reflecting back I think of myself as a romantic, a 36er, that's the number of frames on my roll of film. For me shooting photos is ►



Hokianga Arch of Remembrance. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson

95% thought and only 5% click. Digital deserves the same thought process, but does not demand it.

f11: All the same, I bet you'd love to be shooting film again?

SR: I certainly would, if I came into a pile of unexpected money I'd be off to buy a new M series Leica and a three lens kit – and a lot of Fujifilm Neopan. I even know where the nearest traditional darkroom is, luckily within a few paces of where I live!

f11: You've been a photographer for a long time now, what's the single greatest learning that you've experienced during this career?

SR: The craft of photography is all about numbers. F-stops, seconds, ISO, lens focal length, sunrise or sunset, time to wait or not to wait, seeing the moment, or making the moment happen and remembering to get it all right in the correct order at the perfect moment. It's all down to numbers. So the amazing thing for me is the older I get the better I become at understanding the millisecond it takes to make an image - light, time and space. And the funny thing, or irony is, that I have mostly forgotten more than I remember.

f11: Thanks Stephen, and good luck with the rest of this project. A few miles more to travel I suspect?

SR: Yes, I still love taking photos so why not? And Tim, after 37 years it's always a joy and pleasure to catch up. Let's do it again soon!

'Remember' is a huge series, already running to hundreds of images and by no means complete. Naturally, we can only share a small number with you here. These monuments and memorials are in our smallest towns and largest cities, they're in our suburbs and our hamlets and some are in our wild places.

We can only hope that one day an ambitious publisher will gather up this wealth of material and create a publication of historical and social

value to New Zealand. Until then, Stephen continues to gather these images, the work continues and his commitment is unwavering.

As Stephen says:

'Always give 200% as you're only as good as your last photo.'

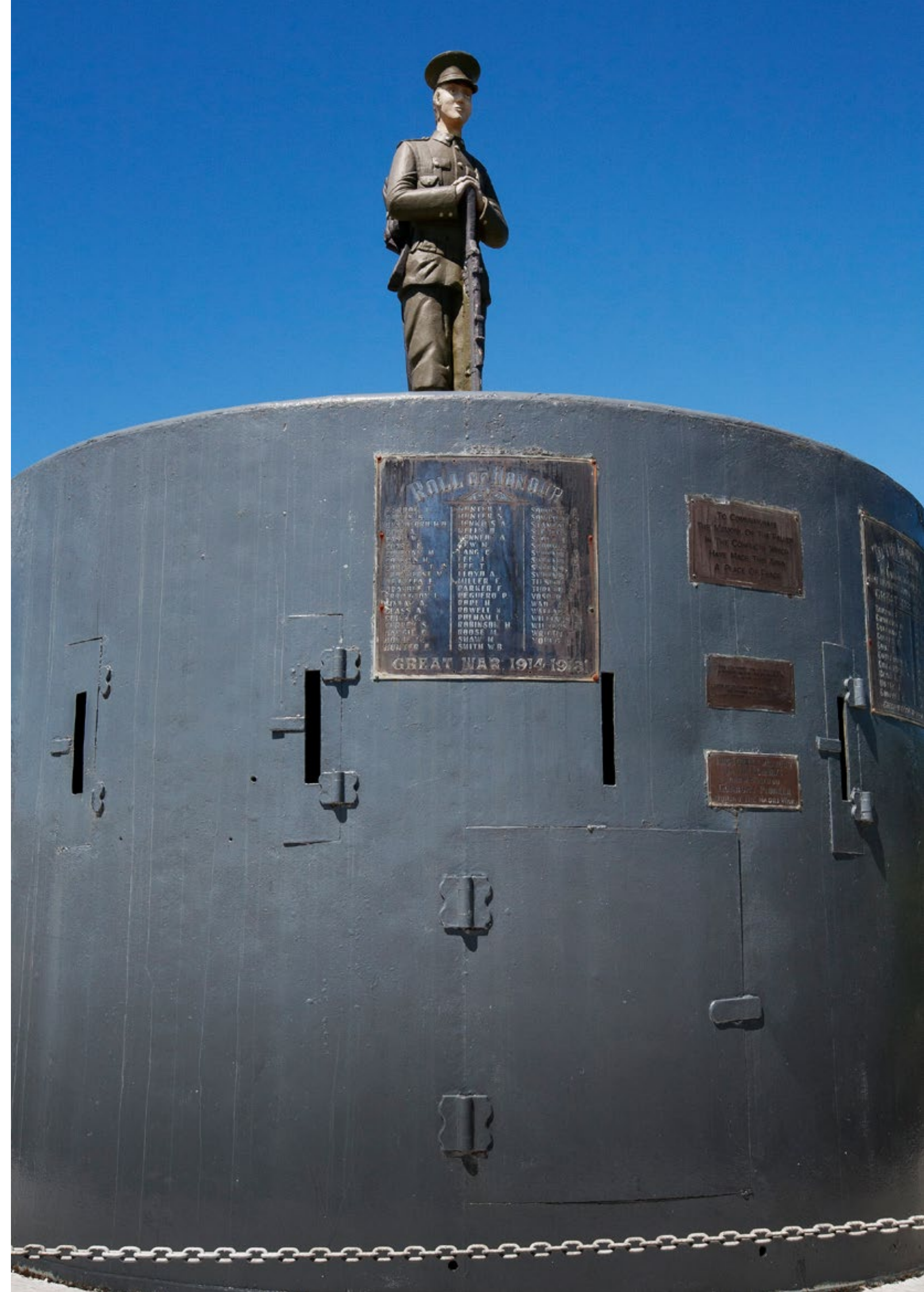
So is this his only project right now, a singular point of focus?

Of course not, he's a driven individual and as you might expect there is always more in the pipeline. Watch this space, always. ■

TS

www.stephenrobinsonphotography.co.nz

Mercer. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson





Katikati War Memorial Hall. Canon EOS 5D MkII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson



Herbert. Canon EOS 5D MkIII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson



▶ Otahuhu. Canon EOS 5D MkIII with EF 70-300mm f4-5.6 L IS USM lens. © Stephen Robinson



Peace Memorial Hall, Ophir. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



Waikiwi Public Hall. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson

‘...these memorials are about loss, the loss of people whose names are inscribed on these places yet will never walk over them.’



Hawera. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



Fernside Memorial Hall & Community Centre. Canon EOS 5D MkII with EF 85mm f1.2 L II USM lens. © Stephen Robinson



Mapiu. Canon EOS 5D MkII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson



Te Matai. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson

‘I wanted to make raw and honest images, and I was not out to polish and embellish anything.’



Clydesdale War Memorial Hall. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



► Pirongia. Canon EOS 5D with EF 85mm f1.8 USM lens. © Stephen Robinson



Warkworth. Canon EOS 5D MkIII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson



Hunters Corner. Canon EOS 5D MkIII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson



Arapohue. Canon EOS 5D MkIII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson



Ohakea War Memorial Hall. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson

‘I hunt for light, look for colour, shape and form and I’m not only looking at the world I’m exploring through the lens. I’m looking with both eyes while the camera is still on the back seat of the car.’



Wakapuaka Memorial Hall. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



Waitotara. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



Mangonui. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



► Murchison. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



Ohakune Memorial. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



Eketahuna. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson



Paeroa Returned Services Association. Canon EOS 5D with EF 16-35mm f2.8 L USM lens.
© Stephen Robinson

► Waihi. Canon EOS 5D with EF 16-35mm f2.8 L USM lens. © Stephen Robinson





Cave. Canon EOS 5D MkII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson

‘The craft of photography is all about numbers. F-stops, seconds, ISO, lens focal length, sunrise or sunset, time to wait or not to wait, seeing the moment, or making the moment happen and remembering to get it all right in the correct order at the perfect moment.’



Paeroa Memorial RSA. Canon EOS 5D with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson

►► Following double page spread:
Highcliff. Canon EOS 5D MkIII with EF 16-35mm f2.8 L II USM lens. © Stephen Robinson



Ian POOLE

Observations

Ian Poole has been a professional photographer for more than 50 years. He's an esteemed panel chair and judge for the AIPP, where he's been a continuous member for over 40 years; and the NZIPP, which this year awarded him a Master of Photography. Ian is also a former photo gallery director and curator and a columnist for this magazine.

We've curated a collection of recent images from Ian. They reflect the work of a curious observer, a voyeur, someone interested in travel and people and an unapologetic student of the human condition. Ian's particular fascination with the way people interact with one another, and in a wider sense with their built environment, is demonstrated by these images.

The eldest of four brothers, Ian grew up in the small country town of Sarina, in Queensland, where his father was a builder. It was here, where he joined the Boy Scouts that his interest in photography was kindled. In October 1960 Ian set out on his First Class hike with instructions to take photographs at various points and include them in his log book for assessment. Using father Gordon's wartime Kodak Box Brownie, Ian exposed his first roll of film. ►



Some Antiques. Beaune, France. Fujifilm X-T1 with XF 14mm f2.8 R lens. © Ian Poole

Later, with Ian's upcoming attendance at the 6th Australian Boy Scout Jamboree, his parents gifted him his first camera, which would capture mainly scouting activities for the next few years.

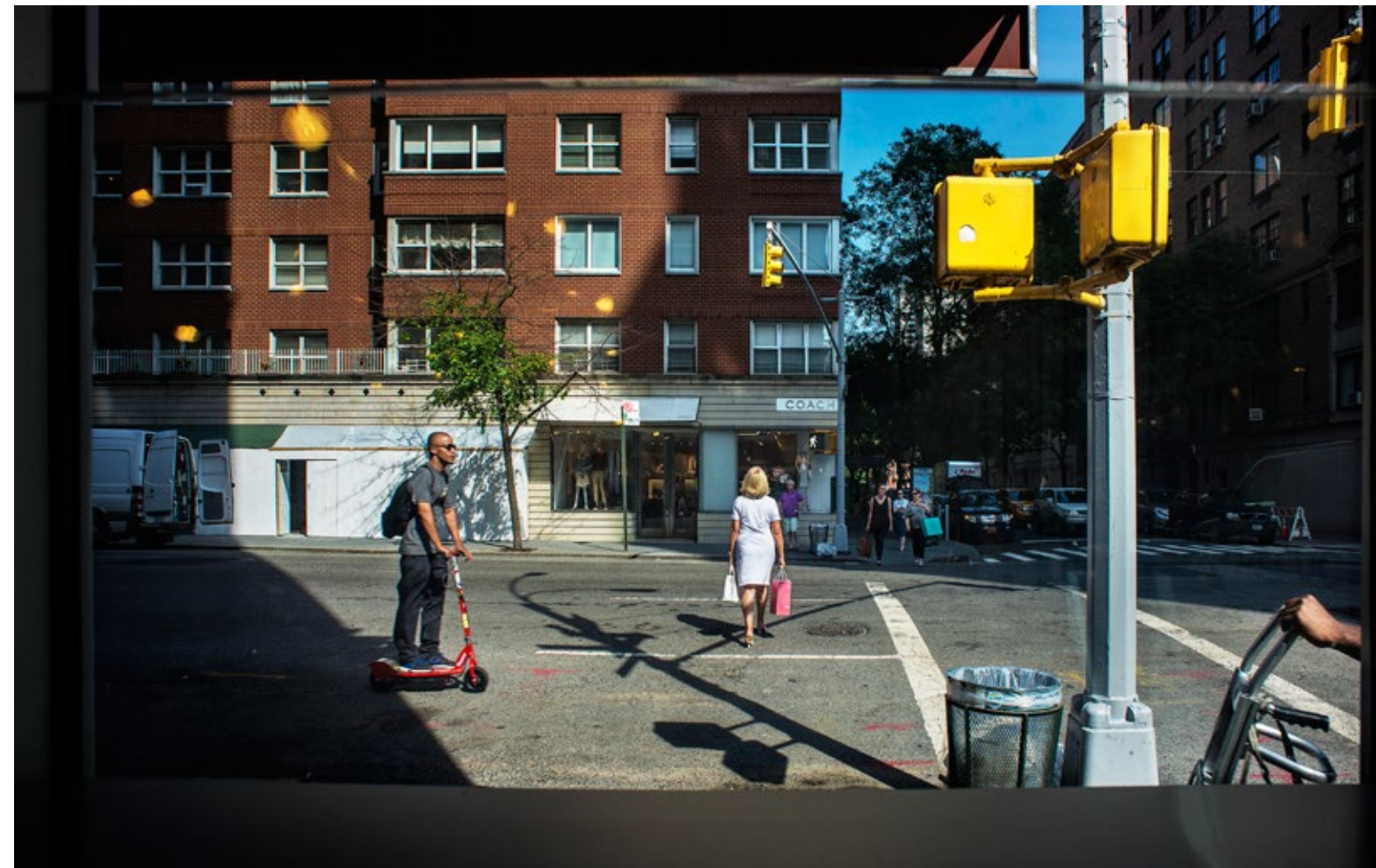
The family moved to Brisbane where after leaving school Ian struggled valiantly for 5 years to achieve his parents dream that he might pursue a career in accountancy – perish the thought. Ian tried to enlist in the Royal Australian Air Force, looking for a role as a photographer. He thought that this would give him the photographic education for which he was looking. This idea did not work as the Air Force had more than enough personnel as a result of conscription. Ian's next attempt at photographic education was via the Famous Photographers School – a correspondence based, fee-paying business that was available at that time. A canoeing disaster on the Indooroopilly reach of the Brisbane River had given his Minolta ST101 35mm camera a terminal salt water dunking. Using the resulting insurance money, Ian put a deposit on a Nikon F, the classic 35mm single lens reflex camera from Arnold Ballschmieter's Camera Shop in George Street Brisbane. Arnold generously offered a repayment scheme that required a weekly payment of one pound, 10 shillings. After a period of time Ian found that he needed to improve his earnings to maintain this commitment. He found a mostly weekend freelance job working for Roland Girling who was the proprietor of Stirling Photography Studios. This was a time when twenty-first birthday and engagement parties would, almost by default, commission a photographer to take shots during the course of the event. It was in the era just after the introduction of the Kodak Instamatic (126 film format) revolutionised amateur photography. By 1968 Ian was attending weddings and taking what was called 'spec' photos of guests and one or two photos of the bridal party. Sales were created by handing business cards to the guests encouraging them to visit the studio a few days later and view proof sheets. Commission was paid to photographers along the lines of 2 shillings per

6½ x 8½" black and white print, each of which sold for approximately 7 shillings and sixpence. The decision about which weddings to cover was made early Saturday morning after Roland had consulted the Courier-Mail Weddings column and looked for weddings where there was no appointed photographer named in the announcement. But of course that often led to other photographers who had followed the same procedure appearing at the wedding. It was not uncommon to see five or six photographers at a wedding, but stories abounded about ten or more and there is a story of one wedding attracting over twenty photographers! No pressure...

Ian and friend Greg Minns formed a photographic partnership, Greg Minns and Ian Poole, Commercial Photographers, in 1973. Initially this business was operated from underneath the home of Greg's parents until premises were found in the ground floor of an old terrace house in Spring Hill. This building was owned by accountants who occupied the first floor, and the top floor was a series of residential rooms. Greg and Ian refurbished the premises into a substantial studio, with its own darkrooms, work room, and lounge where clients were entertained and jobs discussed. Ian recalls:

'We made the decision to combine our talents and chase work within the commercial and advertising world of Brisbane. Me with my bookkeeping and office management skills and he with his inside knowledge of the world of advertising. We were aiming at commercial assignments but were photographing small children, weddings, second-hand cars - anything to bring dollars in the door. Probably no greater decisions have ever been made with less skill!'

These years were a steep learning curve as neither had been in private practice before. Starting with one primary client - taking photographs of houses for publishing in the real estate pages of the Courier-Mail, the business slowly expanded into working for advertising ►



Soho Scooter. New York, USA. Nikon D800 with 20mm f2.8 lens. © Ian Poole

agencies. An opportunity to expand to larger premises was spotted by Ian but Greg was unwilling to take this next step. Ian found support from one of Brisbane's established advertising/commercial photographers – David McCarthy. David was keen on the idea of two photographers sharing space and costs but operating separate businesses. IAN POOLE does PHOTOGRAPHY was founded on Friday 13 February 1976 sharing the re-modelled premises with David McCarthy Photography. This two story former church of over 4,000 square feet, gave each photographer separate studios, offices and darkrooms with a shared reception space and work room, as well as off street parking for clients.

'I shared this large space for 13 years conducting mostly an advertising and commercial photography business - my wedding days were well over by that point.'

After 13 years there, in 1988, Ian moved his portion of the business to a facility under his home in Red Hill, Brisbane. The house was a classic 'Queenslander' built on wooden stilts and had ample room underneath to construct a small studio, negative and printing darkrooms and space for a client discussion area and office space.

Since 1994, Ian has been liberated from the ties of a studio, working from his home and also undertaking stints in other areas of endeavor, including government work, lecturing and presenting.

'My membership on the executive of the Institute of Australian Photography brought me into contact and criticism of the current tertiary photography training syllabus. Following a challenge to assist in writing a better training document by the government department of the day, I was suddenly asked to lead the commercial/advertising subject at the Brisbane based College of Art Photography Department. As a part-time lecturer I worked at Griffith

University for 16 years and 3 years for the Queensland University of Technology photography departments.'

Ian takes up the story, and talks about his journey:

'As a classic baby boomer conceived in the dying days of World War II and born in tropical North Queensland, my parents ensured that my education was of the conventional bog standard variety. Not a lot in the area of aesthetics, art, theatre or music, but a solid grounding in the Three Rs (readin, riting, and rithmetic). Leaving school in the middle of my secondary education meant that I was work-aware at an early age when my contemporaries were still arguing their way through university.

My earliest touch of a camera was with my father's ubiquitous Kodak Box Brownie used to document that Boy Scout hike to gain a badge. Photographic documentation has been part of my DNA since that first roll of film.

A Kodak Starflash (using the long dead 127 roll film format), a Minolta A5 rangefinder, and my first SLR, a Minolta STR101 (and it's amazing Rokkor 58mm f1.4 lens) made up my early sequence of personal cameras.

My first weddings were captured using a twin lens Mamiya C3 and Metz 502 battery powered flash. Flash on camera and f11 were my constant companions at that time, and these were captured using Ilford FP4 film.

It was while lecturing that I questioned whether my own knowledge was up to the grade. Good advice (from permanent lecturers) led me to gaining a position within the post-graduate photography department of Griffith University. This period of study and research was not only a dramatic turning point in my photographic knowledge but formalised years of learning by my mistakes. Essentially, mine had been very much a self taught education. I was encouraged to question and research not only elements ►



He Proudly Struts The Plaza. Havana, Cuba. Nikon D800 with 20mm f2.8 lens. © Ian Poole

'My earliest touch of a camera was with my father's ubiquitous Kodak Box Brownie...'

of photography but the wider art world that had been hidden from me all my life. A love of classics in art and music was incubated and a knowledge of abstraction (art) and music (jazz) was fermented. The tuition by a good lecturer about art criticism gave me my first formal understanding of what has now become a critical part of my skill base - judging, analysing and de-constructing photographs.

Post graduate photography study encouraged my early showing at photographic exhibitions and honed my skills at working within a genre and concept. Some major solo exhibitions were held and I was able to curate a number of exhibitions which gave a platform for other photographers to bring their work to a larger audience.

Applying for, and winning, an Artist's Residency in Tokyo Japan also aided in my visual development. This four month residency sponsored by the Australian Council for the Arts enabled me to take advantage of connections I had with a number of senior Japanese advertising photographers in Tokyo and Nagoya and widen my knowledge from an international viewpoint.

The photographs represented in this f11 Magazine portfolio are a combination of documentary and illustrative genres. Whilst I do not have the desire or inclination to be an in-your-face documentary photographer with a wide angle lens in the style of Robert Frank, Nan Goldin, Dorothea Lange, Gary Winogrand or a more contemporary Sebastião Salgado or Martin Parr; I am interested in the reaction of people to their surroundings and their interaction with the world in general.

My style is more that of an observer. A voyeur if you wish. I tend to stand back a little and am anxious not to be observed. I will leave my psychoanalysis to others but the images shown are resultant to world travel. It is an attempt on my part to learn about areas that are foreign

to me. An analysis of camera data indicates my preference for wide angle and standard view lenses. Only very infrequently do I use a medium focal length lens, and never a telephoto.

I hope that viewers of my portfolio will not only observe the participants but be able to locate and connect them in some small way with their environment. One reason for using wide angle and normal viewpoint lenses is their ability to drag a large amount of background into the shot. This relationship between observed and location, is vital to my oeuvre.

Since that early purchase of a Nikon F I have mostly used their equipment. There was a short dalliance with a Canon EOS1 film outfit when I found the Nikon F4 too heavy. The Canon was impressive and I used it during my Japanese Residency at Takadanobaba – an inner city Tokyo suburb.

My digital take-up was steady starting with a Canon EOS D30 with its 3.1 megapixel sensor. I moved back to Nikon, with a second hand Nikon D200 in 2007, rapidly moving to a D700 and later a D800. My equipment epiphany happened in New York in 2014 when I found that I was locking the D800 outfit in my hotel ▶



Japanese Underpass. Panasonic Lumix DMC-GF1 with 20mm lens. © Ian Poole

room and venturing out with an i-Phone because of the weight of the DSLR gear. Over a period of some months I researched until making the decision to move to the Fujifilm X series cameras - eventually purchasing a Fujifilm X-T1 and some prime lenses. The bulk of these recent photographs have been taken with either a 14mm f2.8 or 27mm f2.8 Fujinon lens. Whilst always shooting a RAW file I often pre-visualise using the delightful Fuji film emulation jpegs. The closeness of these jpeg files to previous Fuji film stock has meant that I do very little post-production processing using Nik software – my go-to of choice.'

After a lifetime of creating images to order, entirely at the whim of art directors and clients, these pictures are finally all about Ian. No commercial imperative, no brief or story board, no arbitrary judgement call from someone else to change direction half way through the creative process.

Instead, these pictures are made entirely at the whimsy of their creator, a position well earned and now highly valued by the man himself. After 50 years of being commercially driven, Ian Poole now does photography – for himself. ■

TS

<https://poolefoto.wordpress.com>



Istanbul Dolls. Turkey. Fujifilm X-T1 with XF 14mm f2.8 R lens. © Ian Poole



Under The Tracks. Shimbashi, Tokyo. Nikon D700 with 20mm f2.8 lens. © Ian Poole



Blue Door. Trinidad, Cuba. Nikon D800 with Sigma Art Series 24-105mm f4 lens. © Ian Poole

‘My style is more that of an observer. A voyeur if you wish. I tend to stand back a little and am anxious not to be observed.’



Tate Modern Gallery. London, England. Fujifilm X-T1 with XF 14mm f2.8 R lens. © Ian Poole



Edinburgh, Scotland. Fujifilm X-T1 with XF 14mm f2.8 R lens. © Ian Poole

*‘My equipment epiphany happened
in New York in 2014 when I found
that I was locking the D800 outfit
in my hotel room and venturing
out with an i-Phone because of the
weight of the DSLR gear.’*





Birmingham, England. Fujifilm X-T1 with XF 14mm f2.8 R lens. © Ian Poole







Tokyo Opera House, Japan. Nikon D800 with 20mm f2.8 lens. © Ian Poole



Tallin, Estonia. Fujifilm X-T1 with XF 27mm f2.8 lens. © Ian Poole



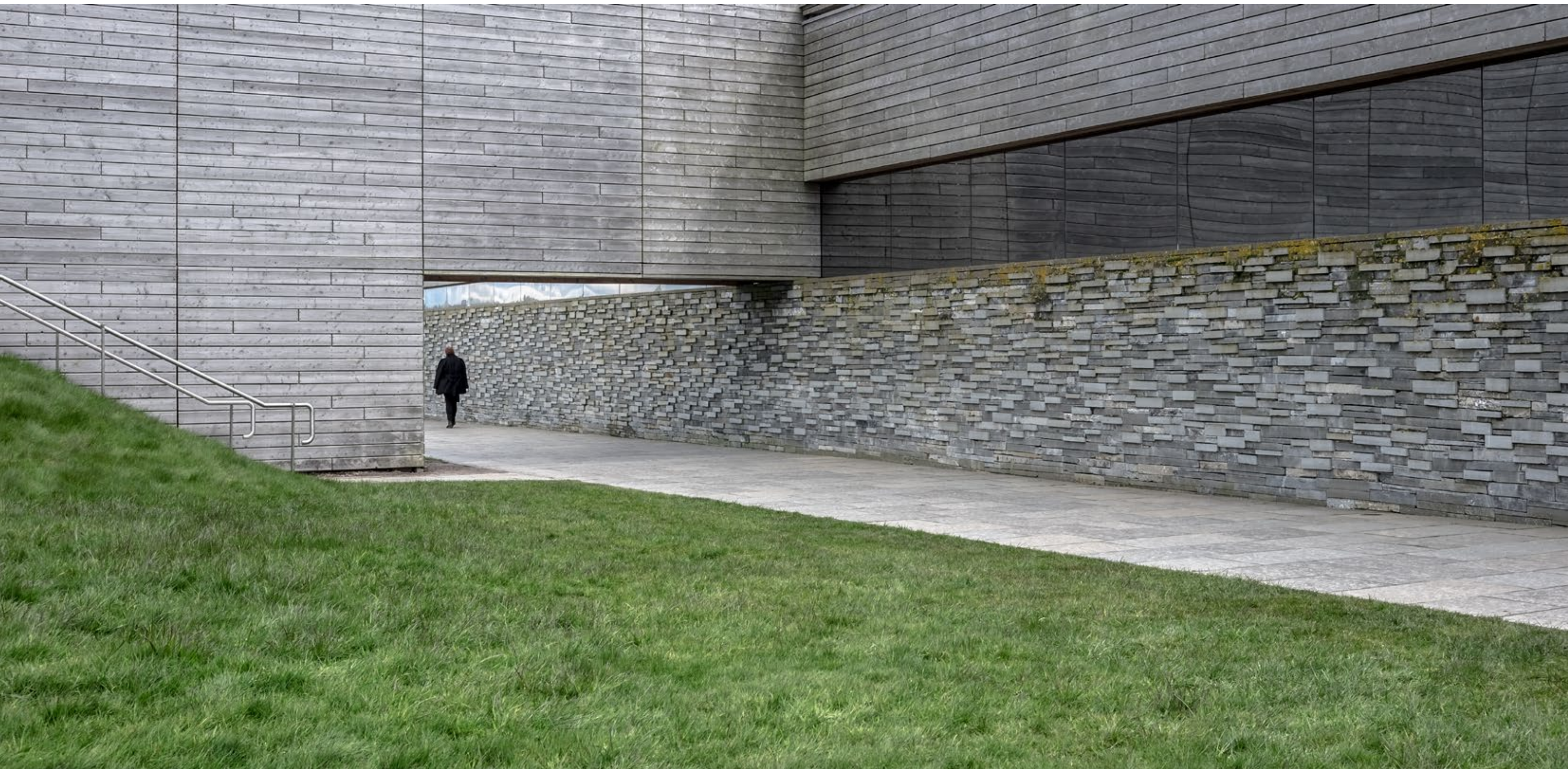
I Did But See Her Passing By. France. Fujifilm X-T1 with XF 14mm f2.8 R lens. © Ian Poole



The Cyclist. The Ginza, Tokyo. Nikon D800 with 20mm f2.8 lens. © Ian Poole



London, England. Fujifilm X-T1 with XF 27mm f2.8 lens. © Ian Poole



Scotland. Fujifilm X-T1 with XF 27mm f2.8 lens. © Ian Poole



Real Photographers Make Prints

The term 'disruptive technology' is used with increasing frequency. We see it in print media or hear it used on the radio during discussions about new technologies: things like autonomous cars and renewable energy are examples.

The smart phone, which we either take for granted or grumble about when its presence intrudes in the restaurant or cinema, only came into existence in 2007 when the first iPhone was released. (Whatever happened to all the public phone boxes?)

Even the dear old Wide World Web, which was first launched to the public way back in 1991 and was largely ignored at the time, is finding new ways of being disruptive. Examples are Airbnb and Uber. Both claim to be technology companies but they are competing with, and disrupting, traditional hotel and taxi businesses.

So what does this have to do with photography? One word: digital. Digital image making is a disruptive technology. Just ask Eastman Kodak who, ironically, invented the first digital camera.

Canon and Nikon released their first digital cameras in the 1990s but it wasn't until the 2000s that people began to take them seriously. In 2002 the Australian Photographic Society created the Electronic Digital Imaging Division as a focus for the new technology. The clumsy name was later changed to Digital Division.

People might enthuse about the magic of seeing

an image emerge in the developer bath but the ease and convenience of digital printing has captured them. Where I sit I can look around at many of my digital prints on the walls or standing on shelves. Most are matted rather than framed and are rotated as new prints are produced. The point is that unlike the thousands of digital images that live secret lives on my hard drives the prints are tangible evidence that I am a photographer. They are there to be enjoyed, to be commented upon and to trigger emotions.

Counter intuitively, and despite the ease of digital print making, we have seen a decline in prints. This is most obvious in the international exhibitions where digital-only exhibitions are edging out print exhibitions.

The Print Division of the APS has the aim of promoting and encouraging the photographic image on paper. They do this through their Kit Goninon Memorial Quarterly Competitions, their exhibitions at APSCON and their Folio Service in which small groups of not more than 10 members circulate their prints to each other by post for comment and discussion.

And so to the title of this piece, 'Real photographers make prints'. That slogan won't reverse the digital disruption but those who love photography will always see the print as the ultimate expression of their art?

Robert Dettman AFIAP
APS Management Committee Councillor
Digital Division Chair

What's behind the letters LPSNZ, APSNZ, FPSNZ?

Have you ever wondered what the string of letters trailing a photographer's name stand for?

PSNZ indicates that the photographer is a member of the Photographic Society of New Zealand (PSNZ), while the L, A or F acknowledges their level of proficiency in practical photography.

PSNZ members can attain the three levels of Honours: Licentiate, Associateship and Fellowship by submitting a portfolio of images for critiquing and judging. To qualify for an Honours Award applications must meet specific criteria relevant to each level of Honours. Naturally the level of demonstrated proficiency increases significantly between Licentiate and Fellowship.

'While many photographers start off as amateurs, going for an Honours award is an excellent way to increase competency and skill', says Graham Dainty FPSNZ, Chairman of the PSNZ Honours Board. 'If you look at the Honours process, you know a photographer has made the commitment to improving their skill level,' said Graham. He says the best way someone can improve their photography is to set themselves a challenge, like a photo-a-day project, that is, to go out and shoot one photo for 365 consecutive days.

'Rub shoulders with senior members as well, and ask to be mentored,' encourages Graham. 'We're a very collegial bunch and most mentoring is all about caring and sharing our knowledge, in order to get the photographers through.'

For established photographers like former PSNZ President Murry Cave FPSNZ FNPSNZ and Auckland photographer Lynn Clayton Hon FPSNZ APSNZ EFIAP ESFIAP, mentoring is really important in helping someone achieve his or her Honours.

'As mentors we often work with six or seven photographers a year to help them get through,'



explained Lynn. 'The opportunity for us to mentor any level of photographer is really cool. Even the mentors share thoughts and ideas amongst ourselves because for us, it's important to have a good success rate and get the photographers over the line.'

Completing a portfolio demands a lot of preparation and PSNZ recommends allowing a 12-month lead-time in order to complete. At the Licentiate level the portfolio should show diversity in skill, while a portfolio for Associateship and Fellowship should follow a theme.

'The real objective of the Honours system is to have the photographer succeed', said Graham.



'It's also a good lead into the profession, from a portfolio perspective and providing a volume of images. It's good grounding and a useful process to go through as it makes you think and plan what you want to photograph.'

'It's not an easy task to complete either and every year the standard seems to increase. Each level needs to display the photographer's versatility, creativity and application of the craft, and by the time one goes for their Fellowship, the judges expect innovation, a distinctive style, artistry and cutting edge photography', explained Graham.

Full details and examples of successful sets submitted to the Honours Award are available on the PSNZ website.

Moir Blincoe LPSNZ
Vice President
Photographic Society of New Zealand

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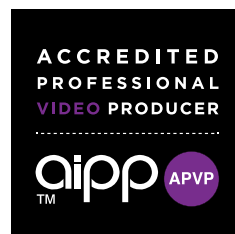
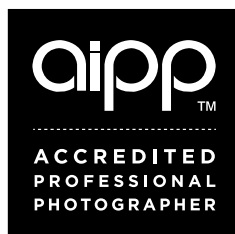
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TONY BRIDGE

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 Hokianga Experience tours:

'Learn about the history and culture of Hokianga from one whose roots are in this area, while discovering places only a local with Māori ancestry will know.'

Bridge on his photography workshops:

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

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View and purchase Tony's evocative images.
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Tony's workshops are always bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

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

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

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

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

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

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AIPA

FOR PHOTOGRAPHERS

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"Being an active member of the AIPA has had a huge impact on my photography career. This industry can be a lonely one, so the sense of community and support I've received is invaluable. The AIPA is a huge resource for inspiration and business know-how. It's raised my profile, saved me money through discounts and package deals, and brought me in contact with the best photographers in the business."

Ian Robertson
www.ianrobertson.co.nz

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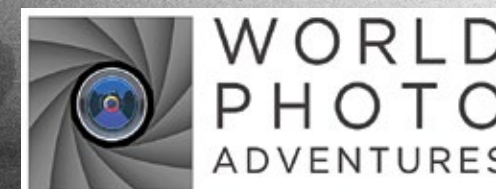
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PRODUCT REVIEW:

AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED

Specialist macro lens?
I beg to differ....



Disclosure: I own this lens and have done so for some time. I use it frequently in my commercial and advertising photography business.

What exactly is it?

The AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED is primarily a specialist optic intended for macro photography but in my opinion it's much more than that. I use it for a wide range of assignments including jewellery, portraiture, fashion, food, and product. In fact, any assignment where a pin sharp, near perfectly corrected medium telephoto lens is appropriate. Nikon says:

- The VR function minimizes camera shake by offering the equivalent of a shutter speed 3.0 stops* faster at near infinity to 3m (1/30x reproduction ratio) shooting
- * Based on CIPA Standard. This value is achieved when attached to an FX-format digital SLR camera.
- The SWM enables fast and quiet autofocus, and quick switching between autofocus and manual operation

- ED glass element
- Nano Crystal Coat ensures superior optical performance by virtually eliminating internal lens element reflections
- The IF design provides a constant lens length and eliminates rotation of the front lens element, facilitating the use of circular polarizing filters and the Nikon Close-up Speedlight Commander Kit R1C1 and Nikon Close-up Speedlight Remote Kit R1
- 1:1 of maximum reproduction ratio and up to 31cm closest focusing distance
- Up to 154mm working distance (at near 1:1)
- Two focus modes are available — M/A and M
- Nine-blade rounded diaphragm opening

Continued ►

► © Gary Baildon The Shooter



Hands on

I added the Micro-Nikkor 105mm to my fleet primarily to give me a more comfortable shooting distance when photographing jewellery. I'd been using the similarly excellent Micro-Nikkor 60mm prior to this primarily for the extra depth of field available at the shorter focal length. When I discovered the awesome Helicon Focus focus stacking app, I quickly took the opportunity to get a bit further away from my sometimes minute subjects (even a two carat diamond stud is very small when you're trying to fill the frame with it for an A3 print ad) while still being able to get the depth of field required. This revolutionised my jewellery work but that was only the beginning.

Since I'd been using the 60mm version for a wide range of assignments, the 105 just kept on coming out of the bag. The ability to shoot a full-length fashion catalogue image in the studio and then move straight in to capture garment detail shots without picking up another camera was nothing short of liberating.

Similarly, when shooting portraits at near wide open apertures I had the ability to go in as tight as I liked without coming up against a minimum focus limitation which is all too common with medium to long telephoto lenses. The coup de grace however was the beautiful bokeh provided by the 9-blade rounded diaphragm. This is the main difference between this and all of the other Nikon macros and so it makes for a very nice portrait lens.

This brings me to the VR function. It's an odd addition to a macro lens in my experience as, when shooting at high magnifications I've always found that a secure tripod and strobe lighting were pretty much essential for obtaining a sharp and correctly composed image, and mandatory when shooting the focus brackets required for stacking using Helicon Focus. On the other hand, it's very welcome when shooting portraits in sketchy light, providing the ability to hand-hold at very low shutter speeds and avoid ratcheting

up the ISO just to get a sharp image. Did Nikon anticipate the multitude of uses this fine optic might be put to?

The rough with the smooth

It's hard to find much wrong with this lens but there is one minor niggle. It's what's known as focus breathing. In practical terms the image size changes quite noticeably as you focus towards the macro limit, which makes accurate framing challenging. This would not be the best lens for laboratory style precision imaging as dealing with this all day long would get old fast. Fortunately, there are other lenses in the Nikon macro stable that fare better in this regard.

As far as I'm concerned the versatility available to a generalist commercial photographer like myself far outweighs the focus breathing issue. I have to admit there is a tiny bit of vignetting at the larger openings but this is not really a problem as the times when one is shooting wide open or near wide open the lens is most likely to be pointed at a human subject and I often dial in a bit of vignetting in a portrait anyway. Conversely, if not needed it can be just as easily dialed out in post.

Conclusion

Overall there is much to like about this optic, not least it's versatility and given the real world performance in terms of edge to edge sharpness, contrast, colour fidelity, and lack of visible optical flaws this lens has regularly deposed my previous all time favourite tele the 85mm 1.4 when shooting portraiture and fashion.

The handling is impeccable, the front element doesn't rotate, it doesn't change length as you focus and it's well balanced and comfortable ►

► © Gary Baidon *The Shooter*



to hand hold. The giant rubbery manual focus ring is an absolute pleasure to use when I'm not letting the camera do the focusing. Incidentally, I purposely didn't pine for a wider maximum aperture as with a lens of this focal length f2.8 is plenty wide enough for 99.9% of my work. For example my corporate portrait clients consider having BOTH eyes sharp in a picture is pretty much essential.

Would I buy one?

Well that cat's out of the bag as I stated earlier I was already a convert, however this is a lens that has continued to perform flawlessly as I've moved forward on the DSLR evolutionary tide.

I've shot with this lens with a D3, D3X, D800, and D810 and it performs perfectly with all of them. This is not a given though, I've had to upgrade other Nikkor lenses as the cameras have improved and the new sensors abilities have exceeded that of the lenses. ■

Buzz

gary@f11magazine.com

► © Gary Baidon The Shooter



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IAN POOLE does PHOTOGRAPHY



With an active and long-term membership of the Australian Institute of Professional Photography (AIPP); a lifetime of photographic experience; an extensive role in judging photographs in Australia and New Zealand; and a post-graduate degree in visual arts; Ian Poole is well placed to assist you with your photographic images. Ian's previous teaching experience at university level, as well as strong industry activity, gives him powerful skills in passing on photographic knowledge.

Are you looking for assistance in any of the following?

- Portfolio construction and development
- Initial advice for a photographic exhibition
- Curatorial assistance with an exhibition (opening night details – even choice of wine)
- Re-assess your photographic output – weddings/portraits
- Writing a strong artist's statement
- Choosing strong photographs for competition entry

Ian works from Teneriffe, an inner city Brisbane suburb, but there are many ways to contact and speak to him.

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►► Continued from page 148...

The widespread use of colour materials in the mid-twentieth century brought about a dramatic change to the business model. A host of colour processing laboratories created a revolution where photographers concentrated on finding clients and taking photographs while relying on their finished print production being entirely done by laboratories. The resulting images were really only packaged back at the studio for delivery to clients.

This reliance on laboratories by domestic photographers was echoed in the commercial world. The difference being, that instead of processing negatives these laboratories worked with transparency film and offered additional skills for sale. Compositing two or more transparencies into one, adding text to a transparency, blending several images to create one finished result - something that any half trained photography student could do today in minutes with Photoshop - had to be sent to an expert or experts (often in another city) for completion.

My personal experience of having seen most of the Australian professional awards judged was that this manner of production was always perfectly acceptable. Whilst the viewer often marvelled at the technical skill required to achieve some of the effects, nevertheless it was the brilliance of the concept, or the execution of the original exposure, that was being assessed and attributed to the entrant. Today, the common practice of having one's award entries printed and finished by a master printer is not only accepted, but tacitly encouraged. Judges don't expect entrants to be master printers, so why should they expect the same photographers to be master retouchers?

The disappointment some new entrants to the awards system face is the discovery that their 'successful' commercial output does not rate

highly in a peer review competitive situation. Money from clients (albeit the most important yardstick for a commercial enterprise) while essential is also on a par with lavish praise from one's own mother. The success of the trans-Tasman competitions is that the quality bar has been raised to a very high level. Something to be applauded, not dragged down to a lesser level by adding the criterion that if the image was adequate enough to sell, it is therefore good enough to be applauded and awarded by a jury of our peers.

Content, intent, story-telling, description, emotion, memory, originality, technique and many other signifiers are the harbingers of an award winning photograph. Judges tend to wait and hope, looking for photographs that bring a special message and trusting that they will be able to recognise these images when revealed in the dance of assessment in those quiet rooms.

Long may that expectation reign. ■

Ian Poole

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All our own work?

An earnest debate amongst Australian professional photographers is currently ensuing online regarding the legitimacy of using second and third party professionals to prepare entries for photography awards.

In this instance specifically, whether professional retouchers should be able to work on an awards entry and whether the resulting modified photograph still remains within the original photographer's integrity of ownership.

The debate resonates on many levels.

Firstly, the Australian professional institute has encouraged its members to enter the awards with a view to improving professional standards across the broad range of the industry. Comparing current entries with those of 30+ years ago, this has been achieved well beyond the imagination of the two or three Australian photography industry founding fathers' fondest thoughts, wishes or hopes.

Secondly, there has been a dramatic increase in the number of first time professional photographers practising their craft without any degree of formal training.

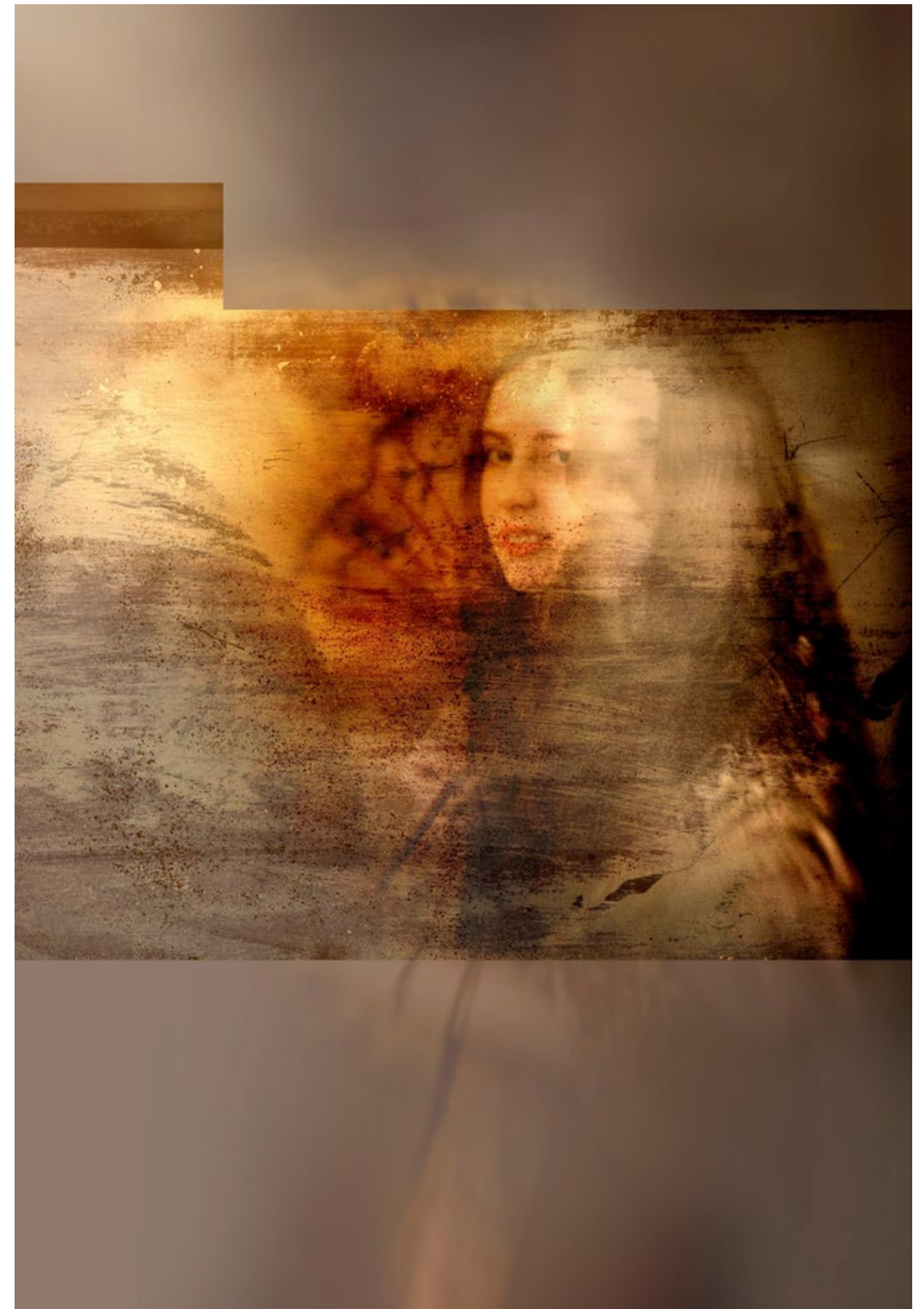
And thirdly, many of these new industry members are trying their hand at entering professional awards for the first time using photographic images that were commercially sound enough for sale to clients – but then fail to attract high assessments from the panel of judges. The antipodean professional awards of New Zealand and Australia present some of the highest standards in photography, as evidenced

by the success of some of their participants on a world stage, so where does the disconnect occur, and why?

That third point is the basis on which many photographers are now questioning their own poor results and looking for answers in places other than deep introspection. Some are rooting suspicion from their discovery that some entered photographs have received post-production treatment that might not all have been the work of the entrant. A lack of formal training in photography means that some fundamental knowledge of the history of the art is absent, missing in action, from their perspective. This colours their judgment, hiding the real issue.

Right from the earliest days of photography there was a dependence on skilled third party assistance for the photographer to be able to produce saleable portrait images. From the late 19th century through the early 20th century the production methods were similar, albeit the materials used varied. The photographer (usually a male) exposed sensitised material and worked with the clients in The Gallery and behind the scenes vast numbers of staff (mostly female) worked on the production of the finished product. Some photos of these areas in very large studios indicate an almost Dickensian workhouse nature. In a very real sense however, both sides of the production process were equally harrowing as work places.

◀◀ Continued on page 147 ...



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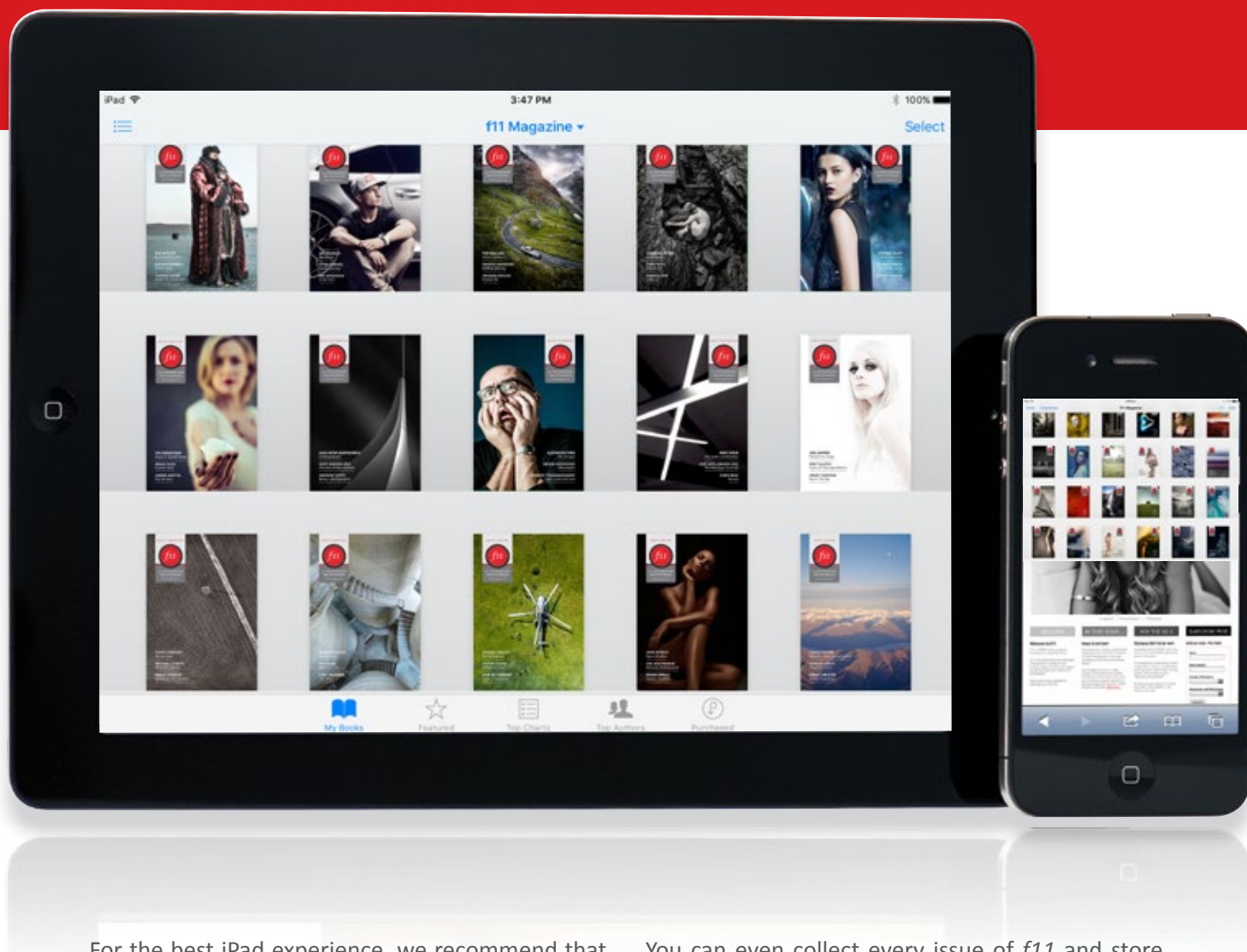
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