

ISSUE 59 | OCTOBER 2016



*for* PHOTOGRAPHERS  
AND AFICIONADOS

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

**AIPP APPA AWARDS 2016**  
The best from Australia

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**ROGER WANDLESS**  
Hidden treasures

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**JANYNE FLETCHER**  
Found objects

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At the heart of the image

# D5

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WELCOME TO *f11* MAGAZINE

Welcome to issue 59!

Our antipodean awards season concludes with the 2016 AIPP Australian Professional Photography Awards. Although too late for inclusion in our previous issue, we're finally showcasing some of the work revealed, including that of the Australian Professional photographer of the Year, Lisa Saad from Victoria. Congratulations Lisa, and to all of the category and award winners.

It's a great opportunity for us to show another superb collection of award winning images from every genre. Our coverage starts on page 16 and runs across 45 consecutive pages, so get amongst it and take it all in. There's a lot to see.

In addition to all of these lauded works, this issue also focuses the spotlight on two photographers in this region.

First up, New Zealand photographer Roger Wandless has quite a demanding day job as an anaesthetist but still makes time available for his passion for creating imagery. Each capture is a hidden treasure he's unearthed in his travels across the country, and the world. Initially a large format panoramic worker with a Linhof Technorama and its 90mm lens, we feel that he now shoots digital with equal aplomb. You be the judge, work from both platforms is on show here.

Another Kiwi, Janyne Fletcher, lives and works in one of the most beautiful regions of our South Island. We think you'll enjoy the sweeping vistas and the objects she finds nestled amongst them. Warning, it's difficult not to envy her surroundings...

Plus, Tony Bridge writes to a young man seemingly following in his footsteps, providing encouragement but at the same time painting a wholly realistic picture of what that journey may entail.

There's more of course, waiting right here.

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

**Tim**

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**Featured In This Issue:**

AIPP APPA Awards 2016 ::

Roger Wandless :: Janyne Fletcher

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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...



**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.



*'Time eventually positions most photographs, even the most amateurish, at the level of art.'*

– Susan Sontag

#### 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 138** of this issue.

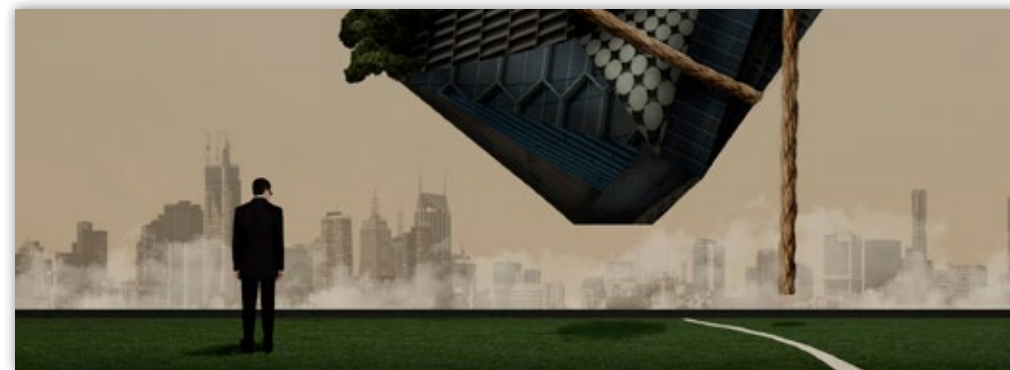




## 2016 APPA AWARDS

AIPP Australian  
Professional  
Photography Awards

◀ Lisa Saad



© Lisa Saad



## Roger WANDLESS

Hidden treasures



© Roger Wandless



## Janyne FLETCHER

Found objects



© Janyne Fletcher

*'I think that our gift as photographers is to express ideas, create and perhaps most importantly to capture what is here now and will be gone tomorrow.'*

— Roger Wandless



COVER IMAGE

Silver award image from the 2016 AIPP APPAs. © David Summerhayes  
<http://www.davidsummerhayes.com>

## Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
APS	134
PSNZ	135
AIPP	136
AIPA	139
NZIPP	140
Gary Baidon	142
The Deep End Ian Poole	146



## ED RUSCHA: BUILDINGS AND WORDS

Commissioned by the Museum of Contemporary Art, Los Angeles on the occasion of their 2016 gala event in tribute to Ed Ruscha. It celebrates his 60 years of contribution to the arts – in so many graphic ways and across myriad media, including film and photography. Narrated by Owen Wilson. Written and directed by Felipe Luma.

Felipe Luma Via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



## PAPA MACHETE

This film is a glimpse into the life of Alfred Avril, an aging subsistence farmer who lives in the hills of Jacmel, Haiti. He's a master of the mysterious martial art of Haitian machete fencing, also known as Tire Machèt. Teaching about the practical and spiritual value of the machete, which is both a weapon and a farmer's key to survival, Avril provides a bridge between his country's traditional past and its troubled present. Directed by Jonathan David Kane.

A Third Horizon film via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



## OFF

A full CGI Graduation film by Martin Nabelek. This atmospheric short will leave you contemplating just what awaits us as we venture beyond our own small world. What strange journeys lie in store, and what piece will humankind add to the grand design? See how it all came together here.

Martin Nabelek 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.

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### Humble pie

I'm a shamelessly late arrival at the mega-megapixel party, but here I am.

I've just walked in to the mega-megapixel shindig. It's half past midnight and I'm halfway through the doorway shuffling my feet and staring into this brightly lit kitchen where the music, laughter and festivities

are in full swing. Although I know many of the guests, and the greetings are warm, it's easy to discern that some are surprised at my timing, but most are tactful enough, or sufficiently well lubricated, to disguise it with characteristic good cheer.

I'm the guy who has been well satisfied with two Nikon 12 megapixel cameras since 2009, an FX and a DX; and a third 12MP unit with the launch of the original Fujifilm X100. So pleased was I with my little fleet that I was not even remotely tempted by any of the potential 'upgrades' offered by various vendors in the interim.

A couple of weeks ago a set of circumstances arose which threw me headfirst at a new camera, one bearing three and a bit times the megapixels I've been happily using for the last few years. As the quite unplanned D810 joined my two digital Nikons, and all of the retired film based ones peering at me from the bookshelf in my office, I was both excited and a little anxious as to what it might bring to the equation.

My trepidation was based on a brief and slightly underwhelming experience with a D800 at the time it was launched, and stern warnings from one member of our editorial team who contested that my new device would not suffer fools gladly. Furthermore, he warned, it would be incredibly unforgiving of poor technique or anything less

than the very best optics available. Another was far more encouraging, having already tamed the same beast and come to love the resolution on offer. He contested that I would, in very short order, become a convert to the new camera.

He was right, and I have. Although I'm not about to abandon either of my much loved older DSLRs, a terrific new tool has joined the contents of my already very full toolbox.

My fine collection of old and new Nikon glass and the sole interloper, a Sigma 24-105mm ART, proved well up to the challenge and early results are phenomenal. I concluded that the experience was a lot like shooting my first few rolls of Kodachrome 25 in 1980. Deeply hooked, I went on to shoot the whole Kodachrome range with a fervor bordering on the religious. Later, much later, Fujichrome Velvia 50 and her successors had me well under their family spell.

Over the years, decades actually, thousands of rolls of 'chrome' also demanded respect, careful technique and good glass. I kept this very much in mind while capturing the first few hundred frames with my new camera.

Essentially, I shot with the 810 as though the thing had a canister with 300 frames of chrome on board and guess what? All is well, no unpleasant surprises and it's most definitely a keeper. So it's official, I've joined the mega-megapixel party and it seems that the night is young.

Somebody turn the music up, and pass me another slice of that humble pie?

It's delicious... ■

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

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- Dedicated photographic trip for Polar Bears, Walrus, landscape and other Wildlife
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# Passing a series of Dark Gates

## A letter to Josh

Kia ora Josh,

Over the last couple of years, we have had some wonderful telephone conversations where you have been asking me for advice about your journey with photography. Most of the conversation has revolved around the best equipment for what you want to achieve. I hope we have that one sorted. Do it. Make the commitment and move on. The gear you have is perfect for where you are. In time your journey may involve new tools. Buy them when they are needed. Then add or subtract gear as it becomes necessary. If the gear no longer fits your purpose, then subtract it. Move it on to someone who needs it more than you do. Stop thinking about it because it will distract you from the real purpose and nature of your journey. For you are about to step out on an

odyssey which will last a lifetime. If you stay on-board. Somehow I suspect you will.

I am writing this letter because there are things you need to know about the way ahead. You need to know about the Dark Gates through which you will pass, and which will test you along the way.

You tell me you are grateful for all my help. I would like to share why I am offering it. It is because I recognise myself in you, a young photographer who has found his life's purpose. I see the me who was suddenly hungry for photography and went to everyone who would help and, when there was no-one to help, taught himself. A young photographer who is passionate and driven. A young photographer who has

found his mission in life. You want to travel the world and document the human condition. You want to be the best of the best. You have tasted some early success and had work published. Don't let it go to your head. Don't be distracted by it and think you are there. You will never get there. And that is the joy of the road.

So you want to go further. This is a fine thing. Looking at your work I see huge potential, however there are things you need to know. The journey you are taking is not an easy one. I know there is no point in trying to dissuade you from it, for you have already made your decision. And indeed I wouldn't. It is a joy to see someone who has found his calling. And an honour to be able to walk the road with you for

however long it takes for you to disappear out of sight.

The road passes through a series of Dark Gates, scattered along the way. At first you will be surprised to encounter them. Then you will get used to them. Later you will come to expect them. And, later even, if you are still on the road, you will hunger for them, for, as long as they keep appearing, you will know you are moving forward, that you are still travelling.

So here is some wisdom for those times when you will falter. And falter you will. If you are blessed and truly committed, you will falter. You will fail. You will take wrong turnings. And that is a good thing, although only hindsight will ►





reveal that to you. It is a necessary part of the journey; necessary for your growth, for growth lies not in success but in the dark discoveries contained inside failure. You will ask yourself why the hell you are doing it, why the hell you did it in the first place and if the decision was worth it. This is one of the Dark Gates you will encounter on your journey. You will be tested. You will always be tested. Tests are the left hand of growth.

You have already taken the first steps away from the comfort of the village and its warm sense of community, out onto the road. You have decided to move away from the comfort and community of the club scene, because you want to walk your own walk, and not have it dictated to you by the established mores of the commune. You want to walk beyond the village and carve your own track across the savannah. From here on you will feel alone. At times you will be lonely, and desperate for company or appreciation. You will come to understand the difference. The one is the price you pay for the other. This is another of the Dark Gates.

There is a way past this one. You are not alone. Out there, on the darkened plain of your lonely journey, walking in step in the darkness beside you, there are many others just like you. Seek them out. Strike up a friendship. Get to know them. Let them get to know you. Form your own community if necessary. But be cautious. Human beings are social animals, prone to forming tribes, and all tribes rely for their strength on having a common ethos or establishing one. Avoid anything which requires a committee or sets rules. Clubs do this. And you have said goodbye to camera clubs.

The next Dark Gate is particularly hard. At the moment you have the comfort of a day job to support you, to pay the bills. You can take a day off from your path if you need/must/feel like it. However, your loyalties are divided between your duty to your employer and your path. At some point you will have to make a choice if

you are to pass this Dark Gate. At the moment you can sit at work and think of what you would love to be doing, and do it when it suits you. This not the same thing as doing it for a living. If you are truly committed, the day job will have to go. You will have to commit 100% to your journey, and face the fear of wondering where your next meal is going to come from, as we all have. You are going to have to trust that it will work out, and have the self-belief to keep going. Believe me, this fear factor will really sharpen your resolve.

You will wonder if you are really doing the right thing for you. You will ask yourself this question many times. You will reach places where you start looking for a job. Don't. Stay with it. The further you journey, the more you will come to realise that you have become completely unemployable. You are too much your own man to ever go back to being a wage slave. Learn and understand this quote from Macbeth, a mantra for coping with those times:

*'I am in blood stepped in so far  
That were I to wade no more  
Returning were as dour as go'oe.'*

Expect rejection. Expect a lot of it. If you are any good, they will reject you in the beginning. Take this as a confirmation that you are on the right path. They may well hate you. Stay with it. This tells you that you are at the front edge of the wave, or indeed ahead of it. Eventually recognition will come. That may not be in your lifetime, I hasten to add. Or even at all.

Here are some things you can do to help your journey. I offer them as a way to develop your growth and make it smoother. Note that I didn't say easier. Just smoother. Smoother is the best you are ever going to get.

Learn from the Greats. They don't have to be alive. Instead of spending money on gear and workshops, learn from books. Buy books. A lot of books. Read them and make notes. Especially read the biographies if they are there. And

realise that while it is all online, you will learn better from a book, sitting with pictures and words on a page. A screen is way too temporal. Then, when you have absorbed the lessons for you, forget them. Put them back in the bookshelf and walk away. Let the knowledge sink in deep until you have completely digested and flavoured it with your own vision. Keep in mind this quote from the great photographer, Robert Adams:

*'Your own photography is never enough. Every photographer who has lasted has depended on other people's pictures too – photographs that may be public or private, serious or funny but that carry with them a reminder of community.'*

Seek out a mentor. We all need a mentor, someone willing to take us on and help us to mature. The mentor will appear when you are ready. Learn from your mentor. And be grateful. Show that gratitude in whatever way is appropriate. Do not take all that he/she has to offer and give nothing back in return. A debt is owed. How will you repay that debt? In time, if the mentor is a good one, he/she will cast you out to walk your own path. That is as it should be.

Keep a journal. Make notes and record your thoughts and experiences, for thoughts are like the wind. They appear briefly, linger for a moment and then are gone. Your journal is the only way to trap them. And realise this: when you are gone, the greatest treasure you will leave behind will be your journals. They will be the key for others to unlock your journey and learn from you. While you are making your journals for yourself, you are making them for others. You are paying it forward.

As you stumble and make your way up the stony mountain path, you will often feel you are close to the summit, that you have arrived. Here is the good news. There is no summit. You will never reach it, for it doesn't exist. And anyway, the only route from the summit is down.

One day, however, if you last the distance, you will come to a high mountain meadow, where only you are present, where you can finally rest. You will no longer care what they think of your work. You will no longer have a need to prove anything, either to others or to yourself. It is here, in this place, that you will finally begin to make your greatest work, without any need for recognition or accomplishment, doing it simply for yourself.

And all the Dark Gates will be behind you... ■

**TB**

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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.'*

### Come and visit Bridge's new gallery in the Hokianga:

Bridge Gallery

1 Clendon Esplanade, Rawene - on the Twin Coast Discovery Highway, Northland, NZ.

View and purchase Tony's evocative images. Plus there's often a chance to meet the artist when he's in residence.

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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# 2016 APPA

## 2016 AIPP Australian Professional Photography Awards

Advertising photographer Lisa Saad has emerged with the title of Australia's top professional photographer for 2016. Apart from being crowned Australia's Professional Photographer of the Year, Lisa has also walked away with the title of Australia's Professional Advertising Photographer of the Year, receiving a total of \$20,000 in cash and prizes.

More than 450 of the country's best professional photographers gathered in Melbourne in late August for the Australian Professional Photography Awards presented at a gala dinner at the Pullman Albert Park hotel.

The APPAs are the largest awards for professional print photography in Australia and one of the largest in the world. It is the only professional photography awards in that country requiring physical prints to be submitted for judging.

The Australian Institute of Professional Photography is the country's largest photographic membership body and has been running the awards annually for the past 40 years. This year marks that 40th year anniversary.

"The awards represent the best of the best of professional photography in Australia," said the national president of the AIPP, Vittorio Natoli.

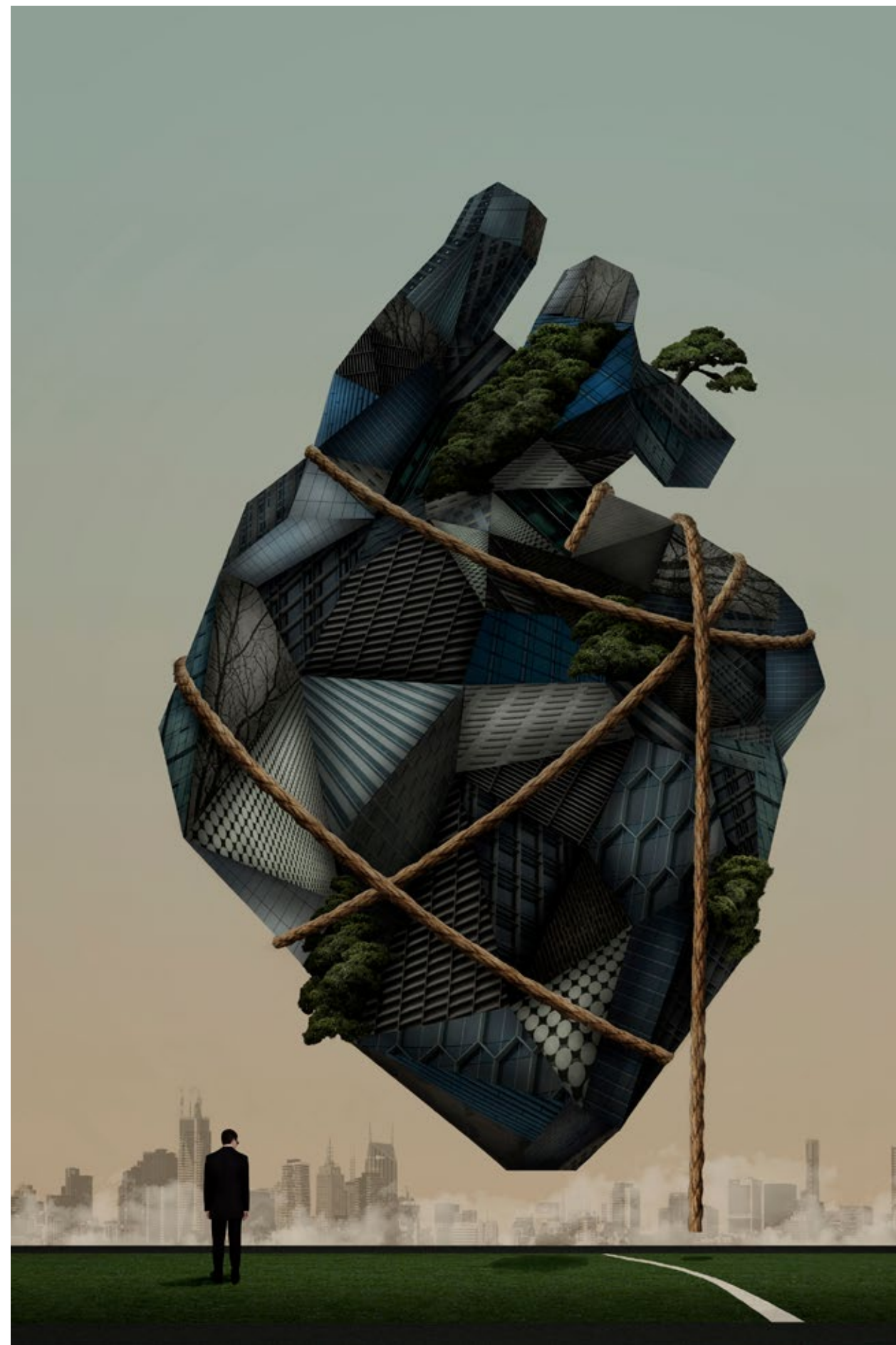
"To be able to enter, photographers must meet the AIPP's required standard, which has been further lifted this year," he said.

To be eligible for the title of Australia's Professional Photographer of the Year, photographers must first win a category. A panel of experts then further anonymously assesses all category winners' work to determine the overall winner. Innovation, content, creativity, technical excellence and impact are the key criteria when the images are reassessed.

More than 580 entrants submitted a collective of almost 2,200 images to be judged as part of the AIPP APPAs. Each category winner walked away with \$1,000 in cash.

The 2016 awards were peer-judged anonymously over three days by some of Australia's most recognised photographers including Jerry Ghionis, Peter Eastway, Peter Rossi and Charmaine Heyer. This magazine's columnist, Ian Poole, was also one of the judging panel. ▶

*2016 AIPP Australian Professional Photographer of the Year, Lisa Saad. This image was awarded a Gold. Category sponsors: Leica and digiDIREC. © Lisa Saad*





In 2015, the AIPP's accreditation standards were awarded landmark certification from the Australian Competition and Consumer Commission (ACCC) which will allow its members to benefit from the first official certification status for accredited professional photographers.

This magazine supports the APPA awards with media exposure prior to and after the event, and the AIPP as a body with exposure in every issue, lending additional voice to their worthwhile efforts to promote the interests of professional photographers in Australia. Our global audience further extends the reach of the AIPP, and the APPAs.

We congratulate all of the winners and entrants on another successful year. ■

**TS**

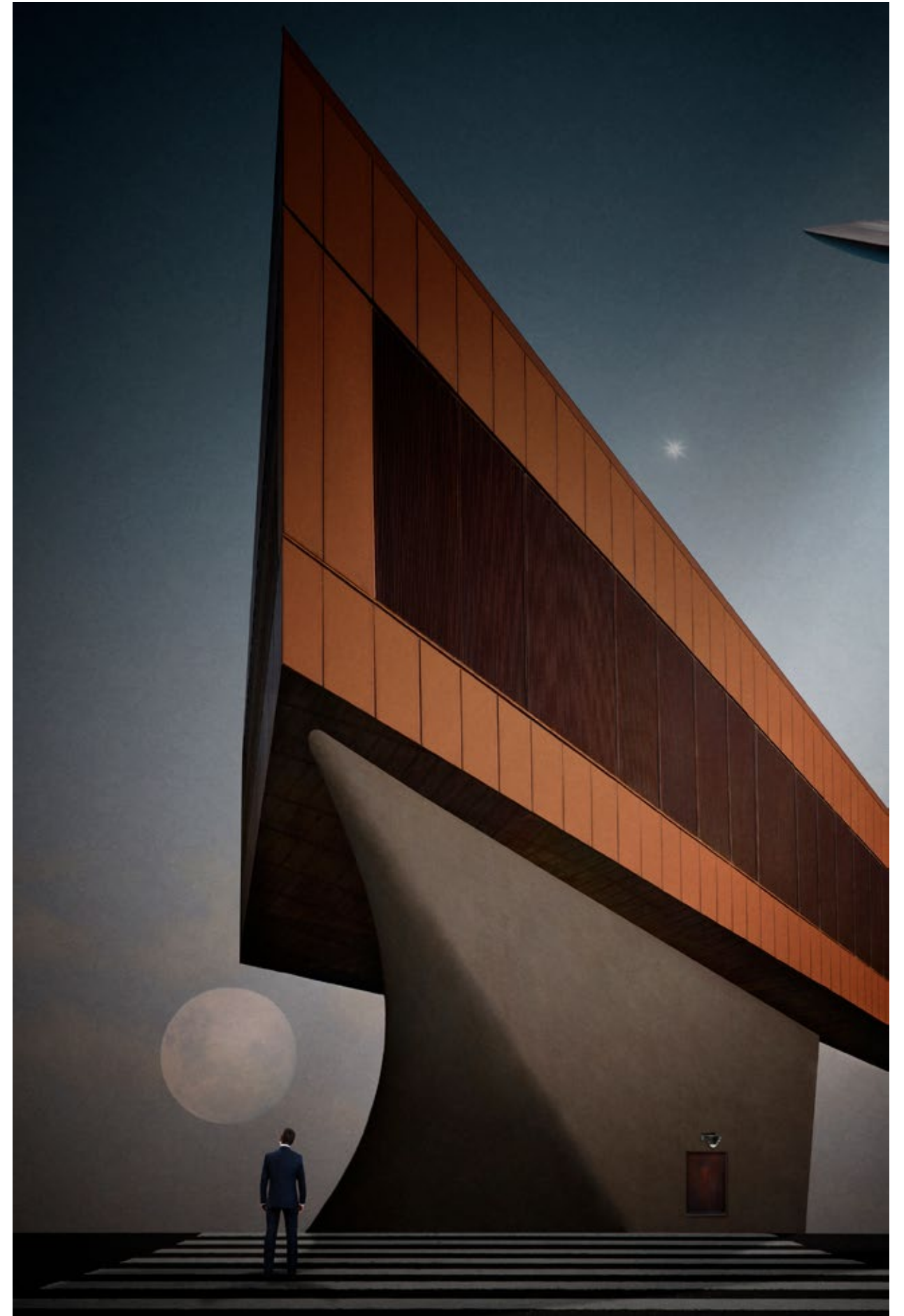
<http://www.aippappa.com>

<http://aipp.com.au>

#### About the Australian Institute of Professional Photography (AIPP)

The AIPP is Australia's largest photographic membership body. Founded in 1963, the AIPP is a not-for-profit organisation run voluntarily for and by professional photographers and industry representatives, who seek to set a standard of excellence within the photographic industry. The AIPP strives to promote and maintain the highest standards of professional competence and business ethics in the industry. By maintaining rigorous entry criteria and a binding Code of Ethics for members, as well as providing ongoing education via seminars, workshops and events, the AIPP is a brand of trust in the photographic industry. AIPP Committees represent members on important issues such as copyright, taxation, legal and business matters, insurance, digital imaging and work practices.

*2016 AIPP Australian Advertising Photographer of the Year, Lisa Saad. This image was awarded a Gold Distinction. Category sponsor: Australian Marketing Institute. © Lisa Saad*







▲ This image by *Guy Havell* was awarded a Silver Distinction in the Travel category. © Guy Havell

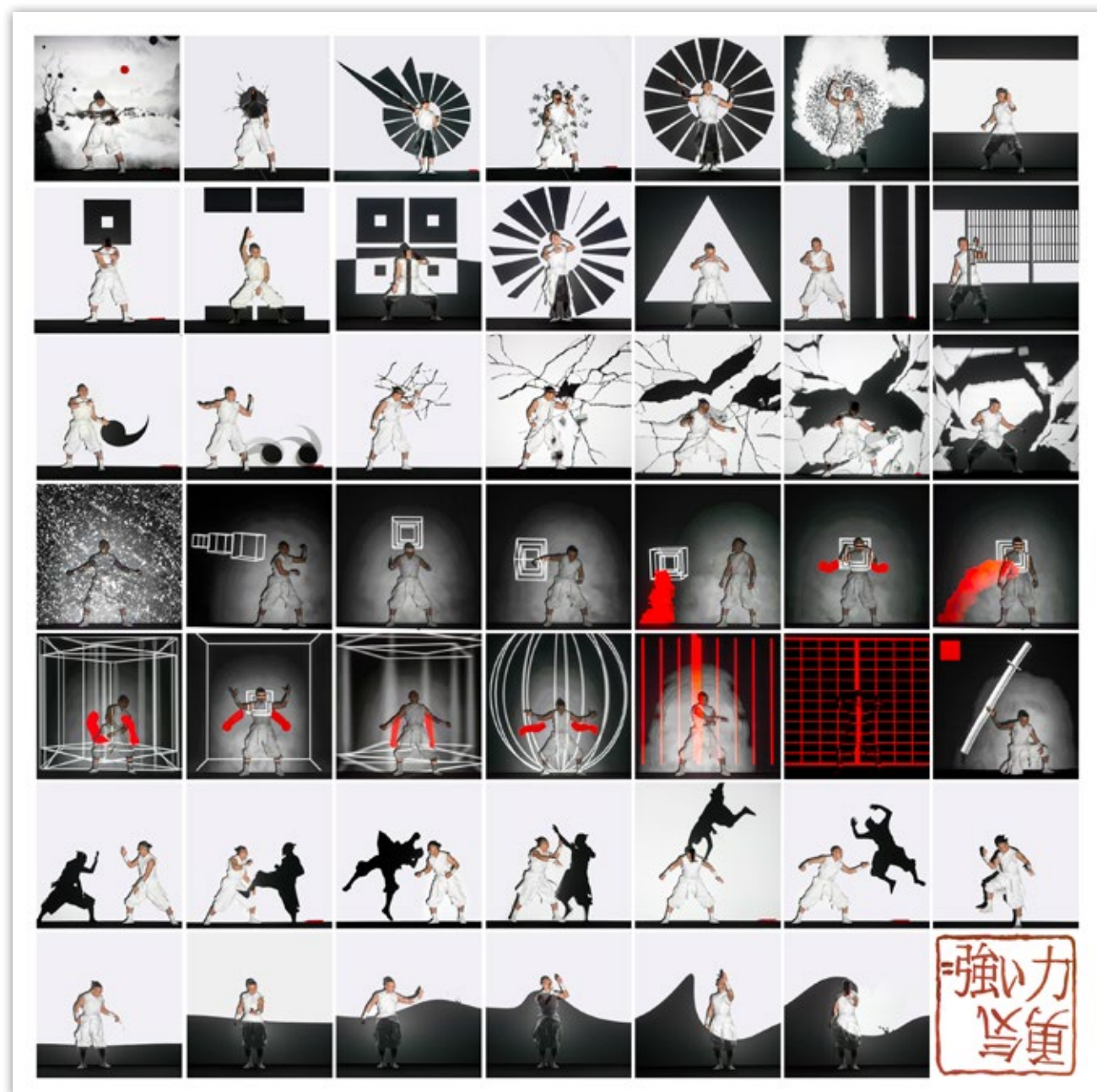


◀ Bottom left image: This image by *Andrew Railton-Stewart* was awarded a Silver in the Sport category.  
© Andrew Railton-Stewart



2016 AIPP Australian Portrait Photographer of the Year, *Peter Rossi*. This image was awarded a Gold Distinction and was the Highest Scoring Print of the Year. Category sponsors: APPotY : Kayell; HSP: Ilford. © Peter Rossi





2016 AIPP Australian Commercial Photographer of the Year, **Jacqui Dean**. Category sponsor: PPIB. © Jacqui Dean

► 2016 AIPP Australian Fashion Photographer of the Year, **Jerry Ghionis**. This image was awarded a Silver in the Fashion category. Category sponsor: nulab. © Jerry Ghionis







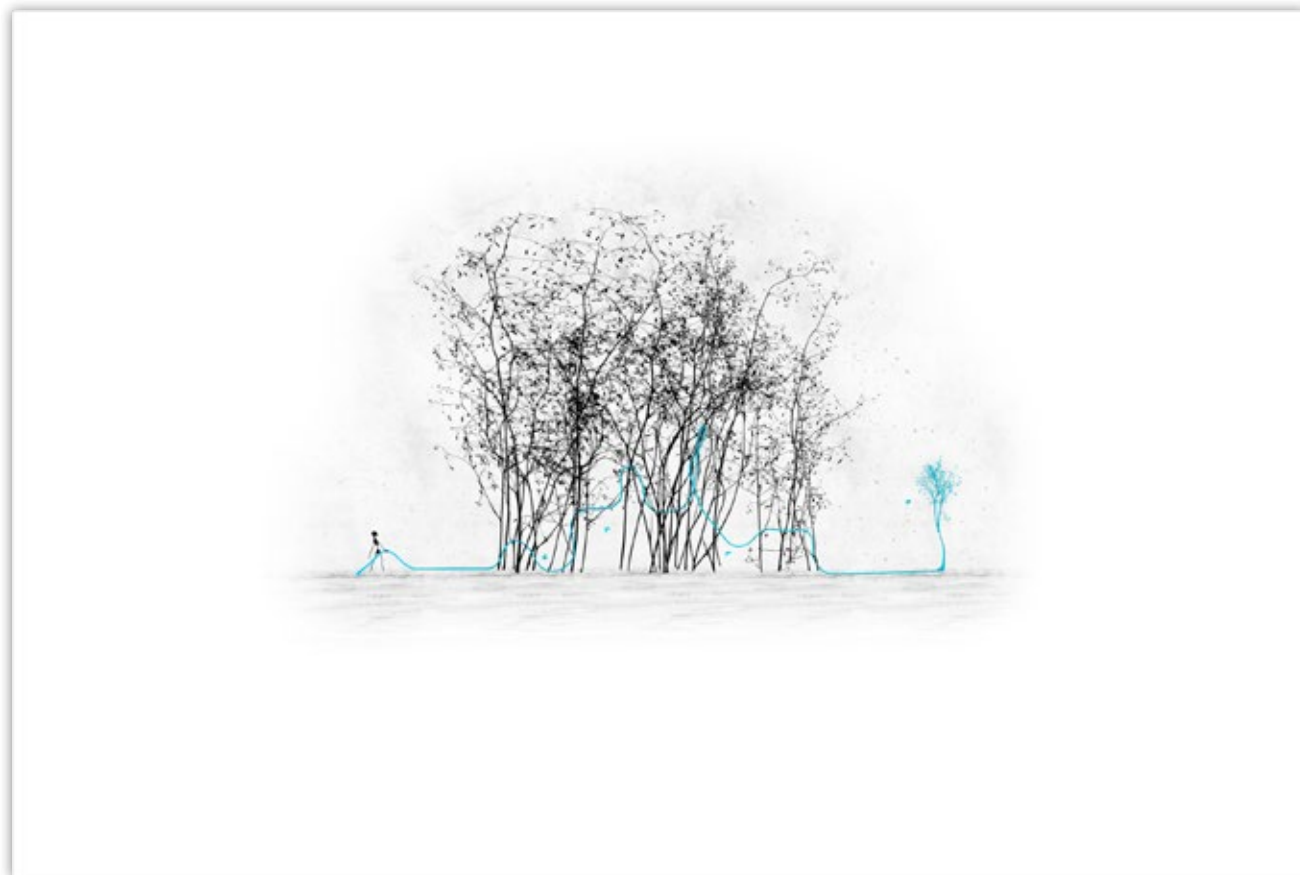
2016 AIPP Australian Sport Photographer of the Year, **Delly Carr**. This image was awarded a Silver in the Sport category. Category sponsor: Nikon. © Delly Carr

► Top right image: 2016 AIPP Australian Documentary Photographer of the Year, **Peter Blakeman**. This image was awarded a Silver in the Documentary category. Category sponsor: Nikon © Peter Blakeman



► Bottom right image: This image by **Jason Soon** was awarded a Silver in the Wedding category. © Jason Soon





▲ 2016 AIPP Australian Illustrative Photographer of the Year, **Gee Greenslade**. This image was awarded a Gold in the Illustrative category. Category sponsor: EIZO. © Gee Greenslade



2016 AIPP Overseas Photographer of the Year, **David Edmonson**, Texas, USA. This image was awarded a Gold Distinction in the Illustrative category. Category sponsor: AIPP. © David Edmonson

◀ This image by **Cate McDonald** was awarded a Silver Distinction in the Illustrative category. © Cate McDonald





2016 AIPP Australian Creative Photographer of the Year, **Charmaine Heyer**. This image was awarded a Silver Distinction in the Illustrative category. Category sponsor: Profoto. © Charmaine Heyer



2016 AIPP Australian Landscape Photographer of the Year, **Jannick Clausen**. This image was awarded a Gold in the Illustrative category. Category sponsor: Fujifilm. © Jannick Clausen

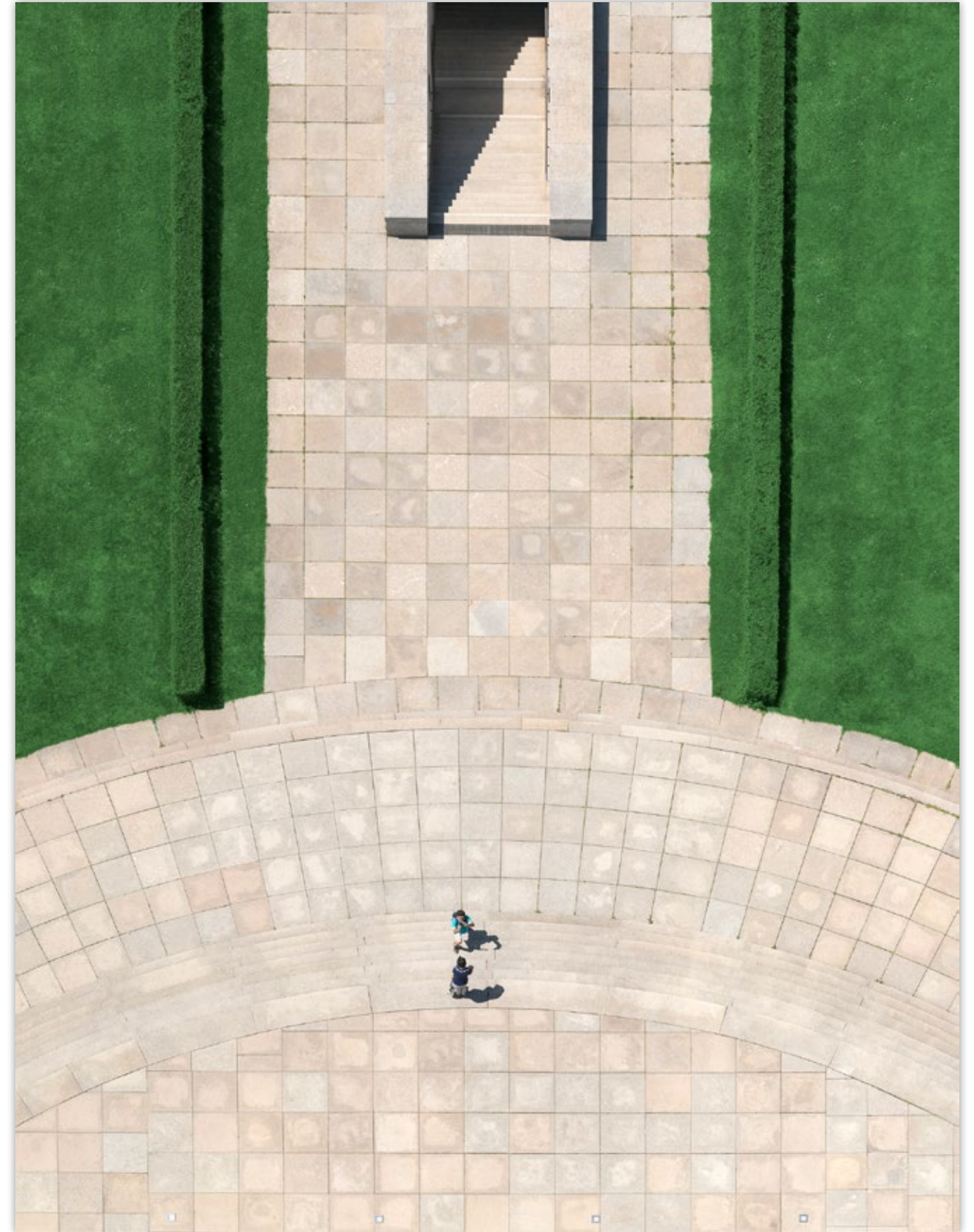
This image by **Charmaine Heyer** was awarded a Gold Distinction in the Illustrative category. © Charmaine Heyer







2016 AIPP Australian Family Photographer of the Year, **Shireen Hammond**. This image was awarded a Silver in the Family category. Category sponsor: L&P Digital Photographic. © Shireen Hammond



2016 AIPP Australian Travel Photographer of the Year, **Steve Scalone**. This image was awarded a Silver Distinction in the Travel category. Category sponsor: Camera Electronic. © Steve Scalone





2016 AIPP Australian Science, Wildlife and Wild Places Photographer of the Year, **Andrew Campbell**.  
This image was awarded a Silver Distinction in the Science, Wildlife and Wild Places category.  
Category sponsor: des. © Andrew Campbell

► This image by Ross Wallace was awarded a Silver in the Wedding category. © Ross Wallace



▲ 2016 AIPP Australian Wedding Photographer of the Year, **Dan O'Day**. This image was awarded a Gold Distinction in the Wedding category. Category sponsor: GraphiStudio. © Dan O'Day







2016 AIPP Australian Pet / Animal Photographer of the Year, *Ken Drake*. This image was awarded a Gold in the Pet / Animal category. © Ken Drake

► 2016 AIPP Australian Emerging Photographer of the Year, *Angie Connell*. This image was awarded a Gold Distinction in the Pet / Animal category. Category sponsor: IPS. © Angie Connell







2016 AIPP Australian Newborn Photographer of the Year, **Natalie Howe**. This image was awarded a Silver Distinction in the Newborn category. Category sponsor: The Baby Summit. © Natalie Howe



2016 AIPP Australian Birth Photographer of the Year, **Selena Rollason**. This image was awarded a Silver in the Birth category. Category sponsor: Giclee Media Supplies. © Selena Rollason



THE WEDDING OF  
 TYSON COLLINS AND  
 SARAH WOOLCOCK  
 SATURDAY THE  
 SEVENTEENTH OF  
 JANUARY  
 TWO THOUSAND  
 AND FIFTEEN

2016 AIPP Australian Album of the Year Award, **Jerry Ghionis**. This image was awarded a Gold in the Book category. Category sponsor: My Insurance Broker. © Jerry Ghionis



2016 AIPP Australian Photography Book Award, **Sam Harris**. This image was awarded a Gold Distinction in the Photography Book category. Category sponsor: Memento Pro. © Sam Harris





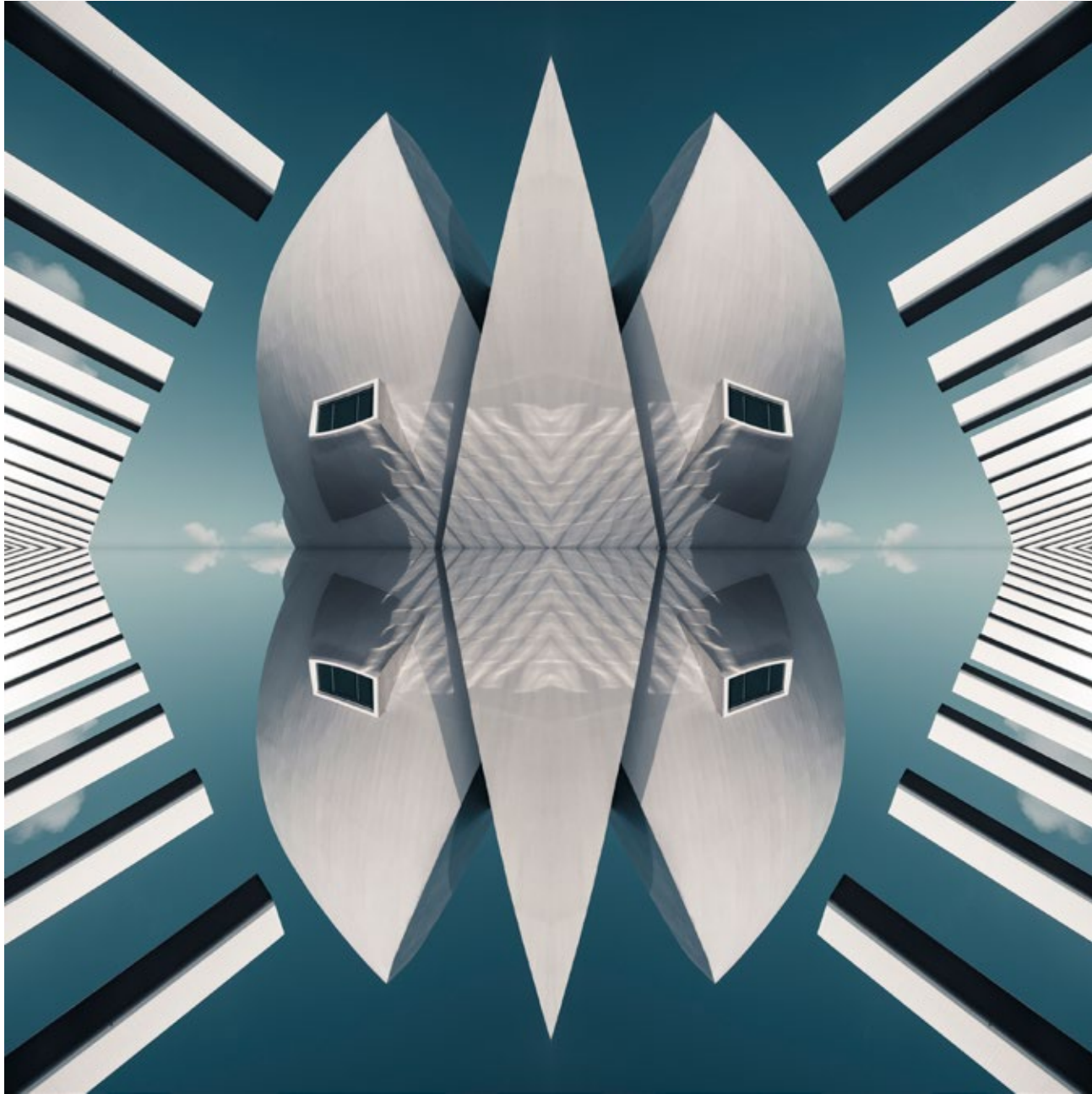
2016 AIPP Australian Alternative Process Photographer of the Year, **John Ansell**. This image was awarded a Silver Distinction in the Alternative Process category. Category sponsor: DNP. © John Ansell



2016 AIPP Australian Student Photographer of the Year, **Tayla Nuss-Soeharto**. This image was awarded a Gold Distinction in the Illustrative category. Category sponsor: Kodak alaris. © Tayla Nuss-Soeharto

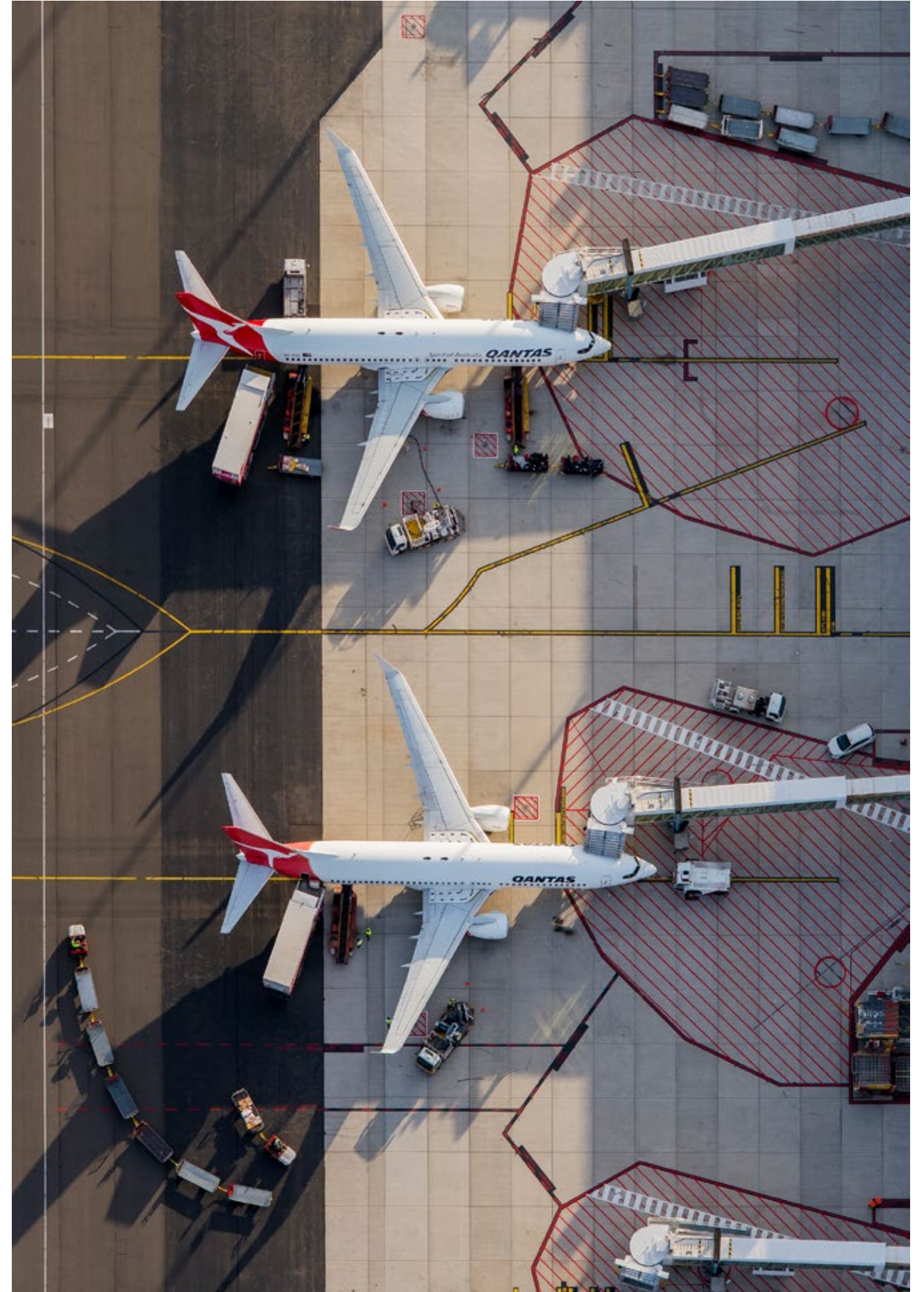




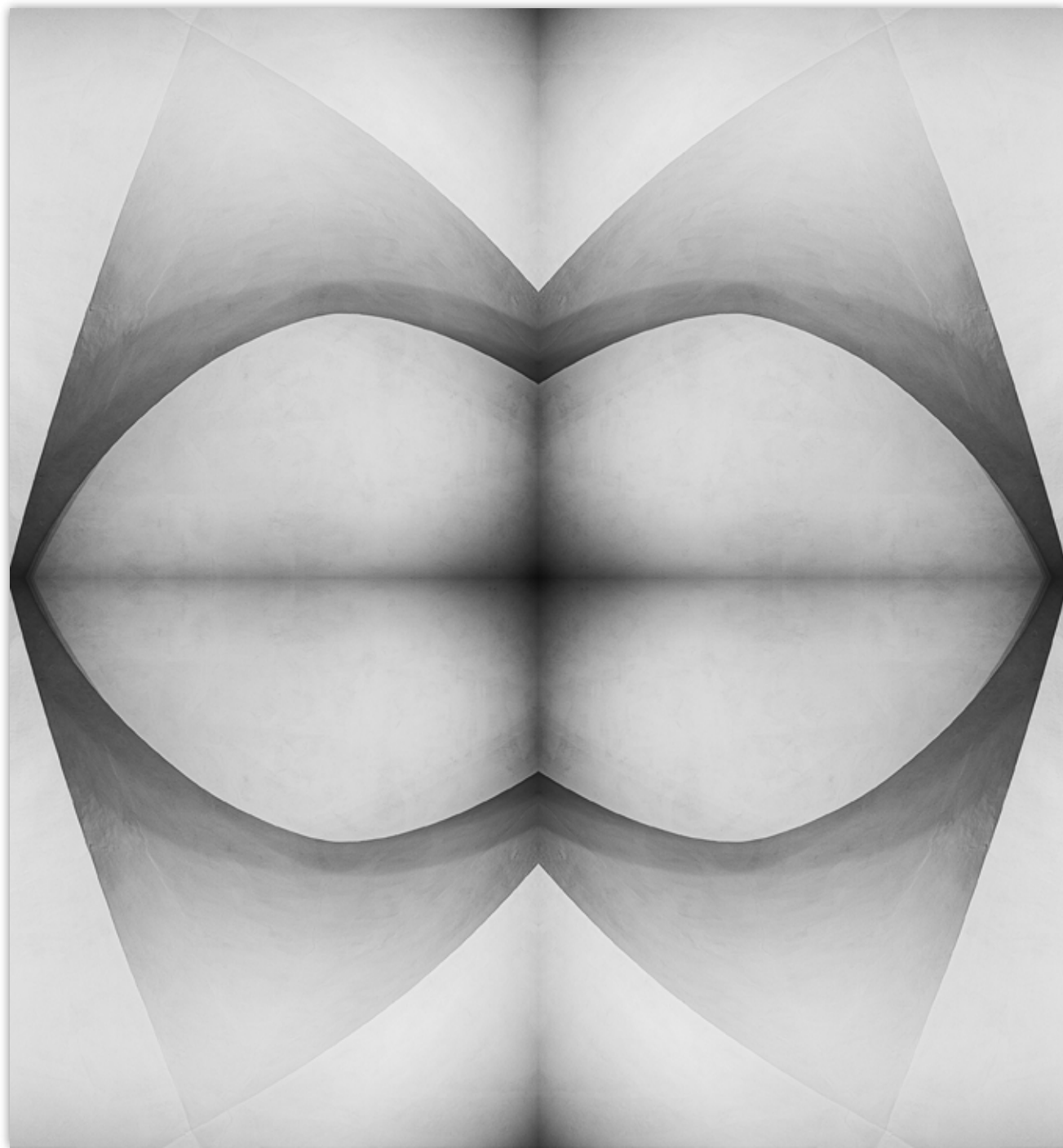


*This image by Andrew Rankin was awarded a Silver Distinction in the Commercial category. © Andrew Rankin*

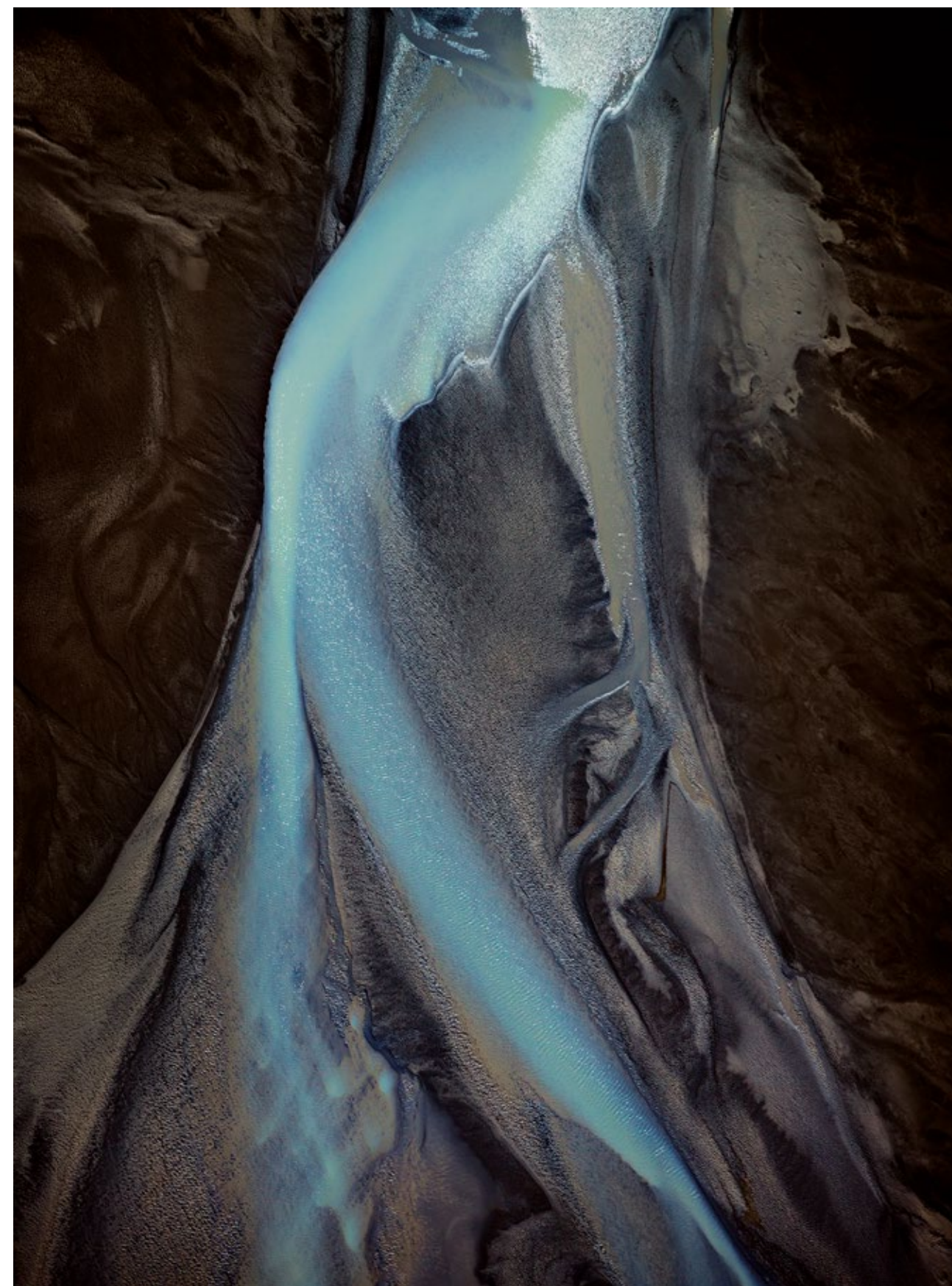
► *This image by Simon Casson was awarded a Silver in the Commercial category. © Simon Casson*







*This image by Steve Lovegrove was awarded a Silver in the Illustrative category. © Steve Lovegrove*



*This image by David Summerhayes was awarded a Silver in the Illustrative category. © David Summerhayes*





*This image by Kate Groundwater was awarded a Silver Distinction in the Illustrative category. © Kate Groundwater*



*This image by Candice King was awarded a Silver in the Family category. © Candice King*



*This image by Linda Beks was awarded a Silver Distinction in the Fashion category. © Linda Beks*





*This image by **Peter Eastway** was awarded a Silver Distinction in the Landscape category. © Peter Eastway*



*This image by **Tony Hewitt** was awarded a Gold Distinction in the Landscape category. © Tony Hewitt*





*This image by Jacinta Dal Ben was awarded a Silver Distinction in the Family category. © Jacinta Dal Ben*



*This image by Nicole Anderson was awarded a Silver in the Family category. © Nicole Anderson*



◀ *This image by Jonelle Beveridge was awarded a Silver in the Family category. © Jonelle Beveridge*



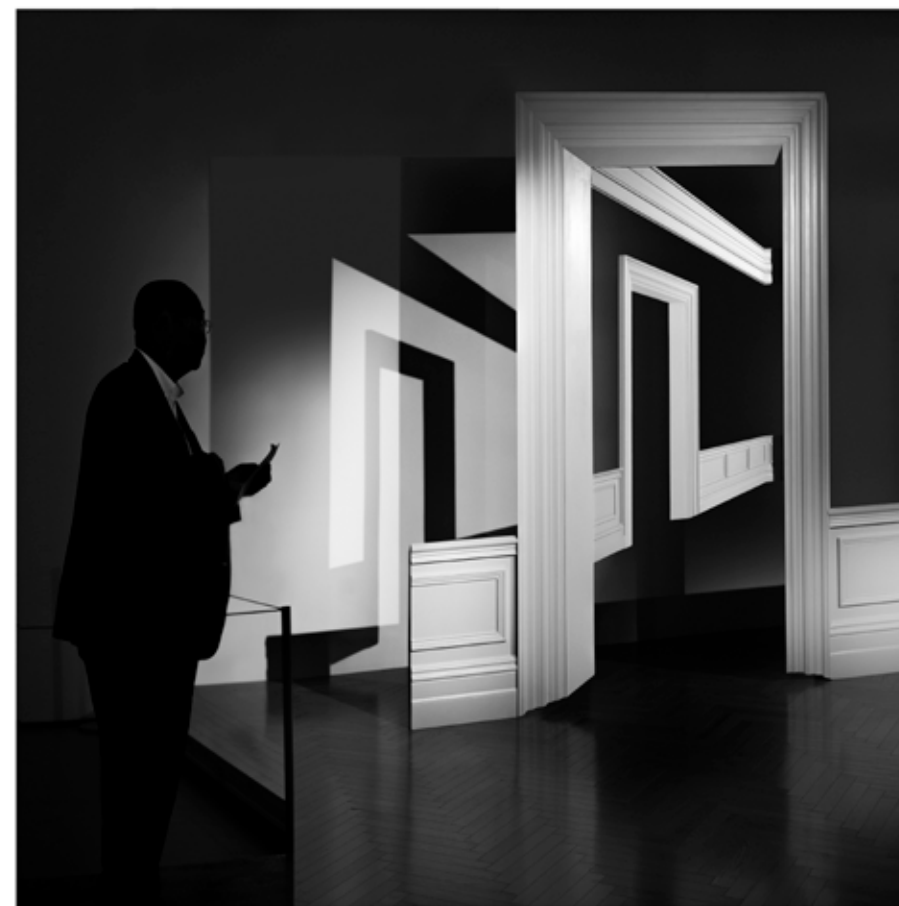


*This image by student Mariela Carraturo was awarded a Silver Distinction in the Documentary category.*  
© Mariela Carraturo

▲► *Top right image: This image by James Harvie was awarded a Silver Distinction in the Commercial category.*  
© James Harvie



▼► *Bottom right image: This image by Jacqui Dean was awarded a Silver Distinction in the Commercial category.*  
© Jacqui Dean







*This image by Scott McCook was awarded a Silver in the Landscape category. © Scott McCook*

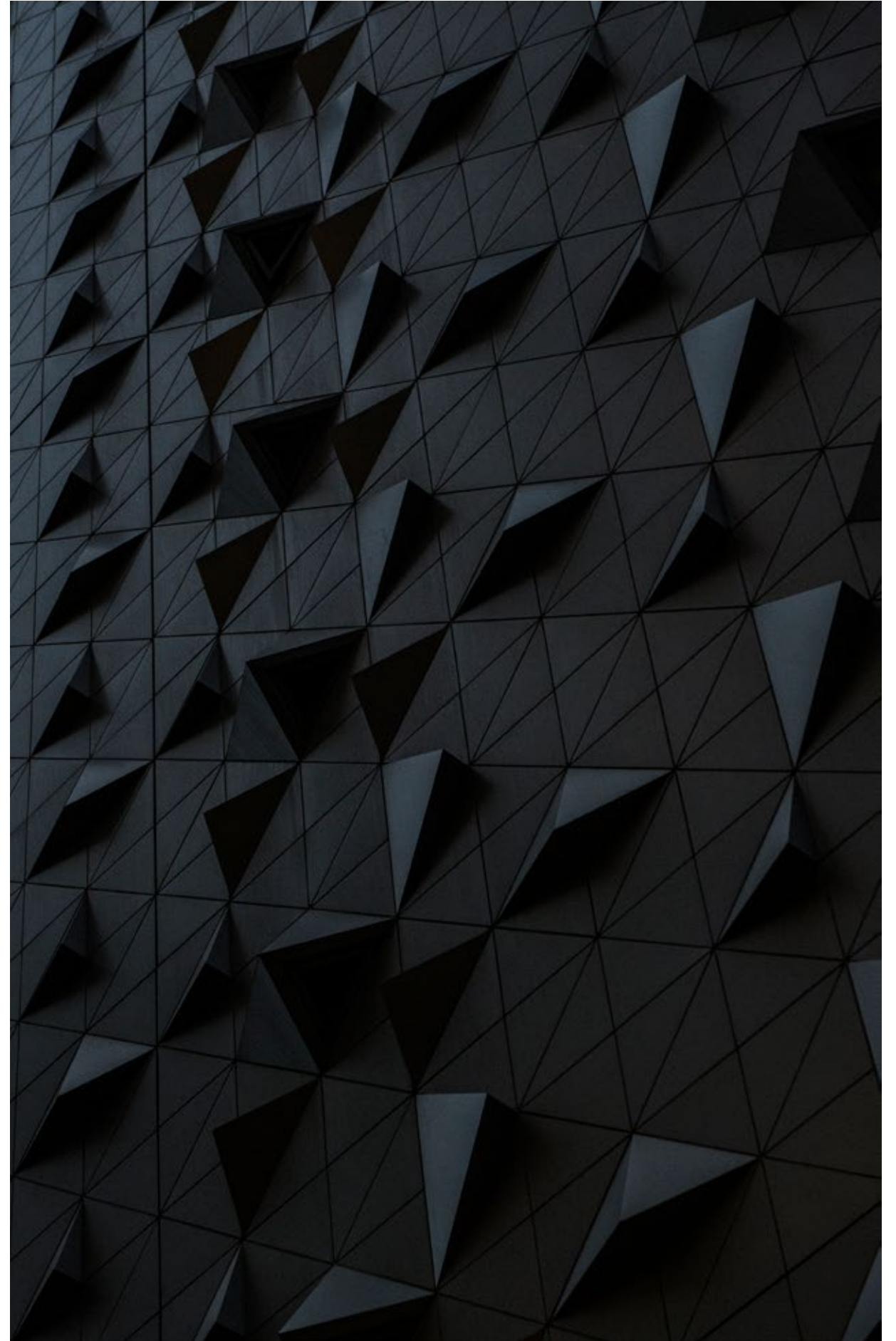
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*This image by Keren Dobia was awarded a Silver Distinction in the Illustrative category. © Keren Dobia*

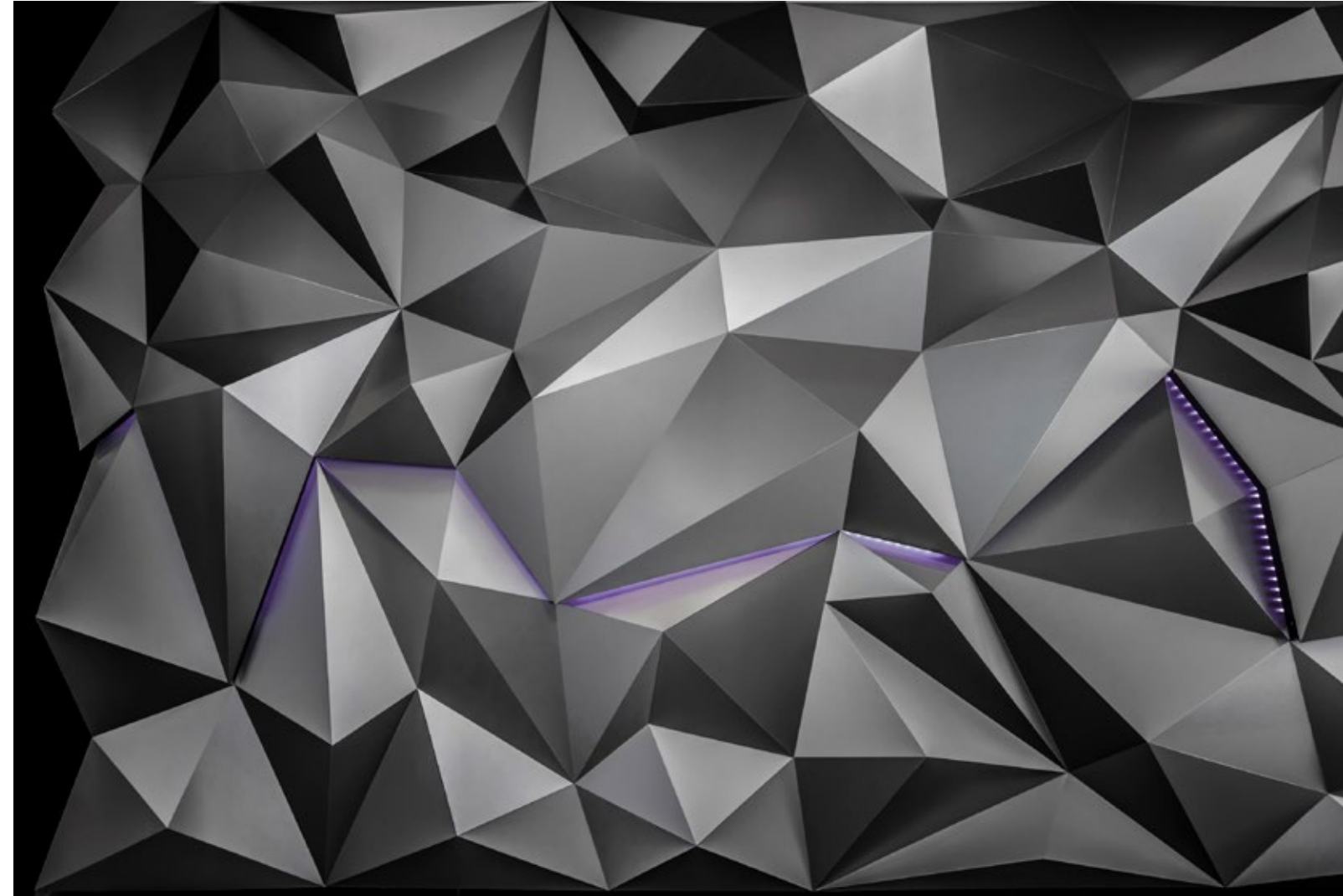
► *This image by Nathan Zafiriou was awarded a Silver in the Commercial category. © Nathan Zafiriou*







▲ This image by **Harrison Binstead** was awarded a Silver in the Illustrative category. © Harrison Binstead



This image by **Mark Duffus** was awarded a Silver Distinction in the Commercial category. © Mark Duffus

◀ This image by **Gaye Gee** was awarded a Silver Distinction in the Illustrative category. © Gaye Gee



Winners for the 2016 AIPP Australian Professional Photography Awards are:

**2016 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHER OF THE YEAR**  
LISA SAAD, RICHMOND, VIC

**2016 AIPP AUSTRALIAN ALTERNATIVE PROCESS PHOTOGRAPHER OF THE YEAR**  
JOHN ANSELL, TRARALGON, VIC

**2016 AIPP AUSTRALIAN BIRTH PHOTOGRAPHER OF THE YEAR – SELENA ROLLASON, STAFFORD HEIGHTS, QLD**

**2016 AIPP AUSTRALIAN NEWBORN PHOTOGRAPHER OF THE YEAR**  
NATALIE HOWE, GLENMORE PARK, NSW

**2016 AIPP AUSTRALIAN FASHION PHOTOGRAPHER OF THE YEAR**  
JERRY GHIONIS, DOCKLANDS, VIC

**2016 AIPP AUSTRALIAN COMMERCIAL PHOTOGRAPHER OF THE YEAR**  
JACQUI DEAN, EPPING, NSW

**2016 AIPP AUSTRALIAN SPORT PHOTOGRAPHER OF THE YEAR**  
DELLY CARR, FRENCHS FOREST, NSW

**2016 AIPP AUSTRALIAN TRAVEL PHOTOGRAPHER OF THE YEAR**  
STEVE SCALONE, IVANHOE, VIC

**2016 AIPP AUSTRALIAN LANDSCAPE PHOTOGRAPHER OF THE YEAR**  
JANNICK CLAUSEN, MOUNT COTTON, QLD

**2016 AIPP AUSTRALIAN SCIENCE, WILDLIFE AND WILD PLACES PHOTOGRAPHER OF THE YEAR**  
ANDREW CAMPBELL, MELBOURNE, VIC

**2016 AIPP AUSTRALIAN DOCUMENTARY PHOTOGRAPHER OF THE YEAR**  
PETER BLAKEMAN, WAHROONGA, NSW

**2016 AIPP AUSTRALIAN ILLUSTRATIVE PHOTOGRAPHER OF THE YEAR**  
GEE GREENSLADE, RIDLEYTON, SA

**2016 AIPP AUSTRALIAN PORTRAIT PHOTOGRAPHER OF THE YEAR**  
PETER ROSSI, CAIRNS, QLD

**2016 AIPP AUSTRALIAN PET / ANIMAL PHOTOGRAPHER OF THE YEAR**  
KEN DRAKE, AUCHENFLOWER, QLD

**2016 AIPP AUSTRALIAN FAMILY PHOTOGRAPHER OF THE YEAR**  
SHIREEN HAMMOND, TEMPLESTOWE, VIC

**2016 AIPP AUSTRALIAN WEDDING PHOTOGRAPHER OF THE YEAR**  
DAN O'DAY, CANBERRA, ACT

**2016 AIPP AUSTRALIAN CREATIVE PHOTOGRAPHER OF THE YEAR**  
CHARMAINE HEYER, CAIRNS, QLD

**2016 AIPP AUSTRALIAN ALBUM OF THE YEAR AWARD**  
JERRY GHIONIS, DOCKLANDS, VIC

**2016 AIPP AUSTRALIAN PHOTOGRAPHY BOOK AWARD**  
SAM HARRIS, BALINGUP, WA

**2016 AIPP AUSTRALIAN STUDENT PHOTOGRAPHER OF THE YEAR**  
TAYLA NUSS-SOEHARTO, VIC

**2016 AIPP AUSTRALIAN EMERGING PHOTOGRAPHER OF THE YEAR**  
ANGIE CONNELL, VIC

**2016 AIPP OVERSEAS PHOTOGRAPHER OF THE YEAR**  
DAVID EDMONSON, TEXAS, USA

**2016 AIPP AUSTRALIAN TERTIARY PHOTOGRAPHY INSTITUTION OF THE YEAR**  
PHOTOGRAPHY STUDIES COLLEGE

**2016 AIPP AUSTRALIAN HIGHEST SCORING IMAGE AWARD**  
PETER ROSSI, CAIRNS, QLD

**2016 AIPP AUSTRALIAN PROFESSIONAL WEDDING VIDEO PRODUCER OF THE YEAR**  
ABRAHAM JOFFE, NSW

**2016 AIPP AUSTRALIAN PROFESSIONAL CORPORATE VIDEO PRODUCER OF THE YEAR**  
SUSANTO WIDJAJA

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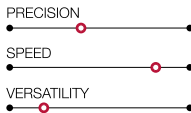
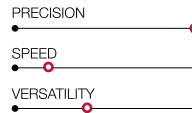
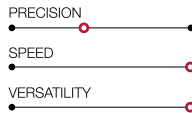
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# Roger WANDLESS

## Hidden treasures

Roger Wandless is an anaesthetist based in Invercargill, in the South Island of New Zealand. Originally a Briton, he emigrated to this country in 1997 and he has made his home here since. He is also a highly accomplished photographer.

‘I was brought up in the Lakes District. Mine was an ordinary childhood, spent with my parents and younger sister. My main passion was cricket, a sport I proved to be singularly average at. There was a fleeting interest in photography, but only in the sense that I was slightly fussier than most about the quality of my holiday snaps.’

In his late teens, medicine was his calling and this would have strong priority over all other pursuits for quite some time.

‘I left home at 18 to study medicine in Birmingham. I embraced the usual student lifestyle and its attendant activities, leaving plenty of time for the odd bit of study. Photography really didn’t feature, except when I returned home to the Lakes District or ▶

*Lake Te Anau. Canon EOS 5D MkII with 24mm lens.  
© Roger Wandless*





when I went overseas to work as a Camp Counselor on a children's camp in America. It was then, after I wisely invested in an Olympus OM 10, that I learnt the skills of composition, gained an appreciation of light and experienced the excitement (and sometimes disappointment) of opening each new set of prints after development.'

As is the case for most of us, hindsight offers 20/20 vision:

'Funny how things change as I would love to return to the UK and photograph those locations I once thought ugly and took for granted. In particular I think of the various hospitals I trained and worked in, each had a story, many were beautiful in their own right but more than that, they told the story of an era. This I believe is one of the powers of photography, to capture the here and now, and the gift of the photographer is to see the composition that will communicate this to viewers now and well into the future.

After 5 years I graduated as a doctor. I worked in various hospital jobs in the Midlands and my photography was limited to a holiday pursuit. Although I do recall doing a night class on darkroom techniques which I enjoyed, but because I moved from rental to rental I was certainly not set up to pursue this direction.

In 1994 I decided to travel overseas and came to New Zealand for 18 months. This kind of experience is huge. Being removed from one's "normal life", and literally being on your own, changes your whole perception of, and assessment on, life. For me it made me more strategic and deliberate about how I behaved. Additionally I was inspired and literally awestruck by the combination of the big dramatic pristine landscape, light and skies that I witnessed here, in contrast to the softer grey environment of the UK. In short I connected with the wilderness. During that time I had a sense that I was only here temporarily so I photographed prolifically.

The whole experience was so profound that when I returned to the UK in 1996 I made the decision to emigrate to NZ the following year.

Between 1997 and 2005 I trained as an anaesthetist, but I had originally trained as a GP in the UK and I was torn between the two fields. So I worked as a GP on and off during that time including periods as a ski field doctor and GP in Wanaka. I therefore had a slightly unusual career path but that has given me what I hope is a more holistic perspective. In 2008 I opted to work full time as an anaesthetist in Invercargill.

During my training I have been fortunate enough to work throughout the country, including Invercargill, Dunedin, Wanaka and Auckland, so I feel that I have lived in a good cross section of this land. Because of my passion for photography, over the years I have seen much of the rest of the country.'

A pivotal moment for Roger's photography took place when he discovered one of New Zealand's pre-eminent landscape photographers, someone we featured in the July 2014 issue of this magazine.

'I remember soon after I arrived here seeing Andris Apse's book, New Zealand Landscapes, and being in admiration of the images contained within. The combination of composition, light and emotion was compelling. It sounds silly to say but I felt a strong desire to do the same thing myself! I took an interest in Andy and learnt that he was dedicated, painstaking and an absolute perfectionist. He used a Linhof Technorama and he planned meticulously. After some 6 years I came across a Linhof second hand in Auckland, which (at some cost) I learnt to use. The quality of the optics ►

*Winters Branches. Canon EOS 5D MkII with 16-35mm L lens. © Roger Wandless*





alone propelled my images to another level and I could print them big. I was starting to gain confidence that I was producing work that could sell. However, unlike Andy, I had my medical work and so had to be far more opportunistic in my approach. As that still is the case, I guess its become a feature of my style, and that my photography has adapted to my life rather than me forcing it in a particular direction. At times this has frustrated me, but in retrospect it has shaped my photographic style.

In 2005 I completed my specialist training as an anaesthetist and moved to the South Island taking up a post in Invercargill and also working as a GP in Wanaka, sharing my time between the two. Although logistically challenging this gave me the opportunity to indulge in a lot more photography. In 2006 I took the plunge and self published, marketed and sold my first book “Forty Five degrees South”, a collection of panoramic landscapes of the lower South Island. The combination of passion, persistence and even desperation after committing my own funds to the project ultimately ensured its success. Producing a book for publication is a whole new level of creative process; seeing your work coming off the printers press and then in book form being sold is immensely satisfying, but more than that, the feeling of knowing that you are creating a legacy, albeit a small one, is something to be proud of. I quickly followed up in 2007 with “State Highway 6”, a series of panoramic and traditional format images following the State Highway, combining urban and wilderness landscapes. Then I paused, I wanted to find a project that was at another level, that contributed something significant to the NZ literary landscape, rather than another picture book as my wife so eloquently and brutally describes as “the same but different”. To that end, “Fiordland Landscape and Life” was born. I produced a coffee table book mainly comprised of panoramic landscapes of Fiordland featuring all of the Fiords, and most of the lakes and landmarks of the area. In addition each

image featured a small vignette of text that described the background to that location, often historic in nature, plus 5 essays by a locally renowned, now deceased, historian John Hall Jones. This was a big project in so many ways, from collecting the images through multiple trips using all modes of transport into the wild inhospitable and inaccessible area through to literally designing and marketing the book myself. Whilst I’d love to repeat this with the new skills and ways of seeing I believe that I have subsequently acquired, I am proud of this publication as a body of work that can never be copied.’

**With the passing of time, change comes along for the ride, subtly or forcibly reshaping our directions and priorities.**

‘Since then my life has changed dramatically. I got married and my wife and I have three beautiful children. Time for photography, and in particular visiting the wilderness whenever I please, is not feasible. My photography had to either cease or adapt to the changes. As it is a part of who I am it did the latter and looking back I am happy it did as it forced me to challenge myself and grow. I became involved in our local camera club, the Southland Photographic Society, and also the local NZIPP. I embraced digital and all that it had to offer, and I entered competitions both locally and nationally. I have worked towards various the qualifications or letters offered by both organisations. I have given talks and started to judge. In terms of my photography I keep trying to push myself and to learn something new, or to grow something existing. ▶

*Above Lake Mackenzie. Sony A7r with Leica 35mm lens. © Roger Wandless*





My subjects now include more varied landscapes. I have been able to go on overseas trips once a year, this year it was to Death Valley. Otherwise, I am happy to potter off somewhere on a weekend morning or late in the afternoon now and again, often close to home or near our bach in Wanaka. I was always searching for a specific shot, often of a vista, but now I am happy to go, observe and react to what I see and feel. I love these occasions. I may be alone or with the dog, but for me there is a thrill, renewal and almost spiritual experience to being out quietly exploring and observing the hidden treasures or magnificent views that the combination of landscape, weather, season and light provide. No two days are the same. I'm often asked why I take photographs. There are many layers to the answer, but the sheer joy and intensity of it are arguably two of the main reasons for me.'

On the subject of inspiration, Roger admits that two other photographers join Andris Apse as enormous influencers of his work:

'I enjoy the simplification of the elements and I'm inspired by the works of the two Michaels - Levin and Kenna - more of what I would call the digital art of painting. I'm also inspired by some of the 19th century Cubists: Picasso and Braques, and also Surrealists like Salvador Dali. I try periodically to dip into books featuring various painters for inspiration, understanding and learning.

As I age I become aware of my own mortality and feel that I have a responsibility to pass on my passion, and perhaps gifts, to others. My ultimate dream would be to inspire my own kids and share the hobby with them but I know that it doesn't always happen that way. Nevertheless the fostering of relationships within the photographic community and helping fellow photographers in their journey is an important role which I enjoy. I have been very fortunate to have come across some wonderful mentors along the way and I think that these relationships are very valuable ones.'

Pressed on the technicalities of his photography, Roger is generous with the details, with no sleight of hand or veiling of his techniques apparent:

'As I mentioned earlier, in the 1990s and early 2000s it was all about the Linhof Technorama - an amazing camera for simplicity, robustness and most importantly, quality. It had a fixed 90 mm lens and produced 6 by 17cm transparencies giving only 4 images per roll of film. Each shot, on Fujichrome Professional Velvia 50, was precious costing about \$10 when processing was included. Therefore, I had to learn to be selective about what, and when, to shoot. The viewfinder was not through the lens but a wee separate eye piece that fitted onto the camera. Therefore you didn't quite see what the camera did. I would hope to arrive at a location and set up and then scope with the viewfinder alone until I was at the best and final resting place for the camera and only then would I shoot. It was a good, but difficult, discipline to learn and on backpacking trips I still harbour memories of great images missed because I had either run out of film or not used enough film to adequately bracket a shot!

With the advent of digital I flirted with various systems, but settled on the Canon EOS 5D MkIII, and more recently the 5Ds. I use two bodies, each with a zoom lens - one with the 24-70mm and the other with the 70-200mm. This would cover at least 80% of my shots. I do have other lenses including primes but for where I am at the moment these two zooms are the best compromise in terms of quality and versatility in the quest to simplify my gear. Otherwise ►

*Urban Shape, Embankment. Canon GX5.  
© Roger Wandless*





I carry a couple of ND filters, a polariser, a cable release, lens cloth, spare battery and SD cards. Rounding this collection out is an umbrella and a Peanut Slab and an iPhone for access to the weather, The Photographer's Ephemeris and a torch! Plus or minus my faithful and occasionally obedient companion Samoyed, Mylee.'

And on the subject of the finishing touches to his images:

'Like my cameras I have experimented with various products but I have settled on Adobe Lightroom which I use for cataloguing and basic image processing and then I follow up Photoshop CC for any major editing. I feel that I still have a lot to learn in the post processing area, although I have put more effort into this over the past five years. Most of the work I do is around tonal adjustments using levels and curves, layers and masks and selections, blending modes and some adjustments of colour. Ultimately I try to approach an image in post production as an artist would a canvas endeavoring to use the Adobe tools to achieve my vision for the image and to control the journey of the viewer's eye within the image. Of course this is something that started life in the camera.'

Pressed on his immediate and future plans, and where photography sits for him right now, Roger is typically candid:

'In an era with such an unrivalled volume of imagery I have come to the conclusion that my role is to interpret the world I see in the best way that is true to me. No one else can do that and so knowing that is quite encouraging. We are drawn to the bright lights as humans. ►

*Wanaka Willow. Canon EOS 5D MkIII with 70-200mm L lens. © Roger Wandless*





For landscape photographers, these are the exotic locations. I am as guilty as any in this regard. Indeed I am due to visit Antarctica in November of this year. Hopefully I will gain some amazing images, but possibly I will not produce anything that transcends and touches hearts. Perhaps I will be able to return to the UK and photograph it through my own eyes one day? Otherwise I harbour ambitions to photograph subjects much closer to home. I am reminded of the fact that Constable's best paintings were made close to his Suffolk home. The challenge therefore is to see beauty and interest in that which sits under your nose!

I think that our gift as photographers is to express ideas, create and perhaps most importantly to capture what is here now and will be gone tomorrow. For many of us those memories will be humanistic, but it doesn't necessarily have to be so.

The creative process of photography is fun and a privilege, I'll keep shooting and enjoying it.'

True words indeed, and a fitting place for us to pause what is an ongoing story from someone we'll continue to track on his personal journey. ■

**TS**

<http://rogerwandless.co.nz>



*Fisherman travelling the Acheron Passage, Fiordland. Canon EOS 5D MkIII with 16-35mm lens.*

*© Roger Wandless*

►► *Following double page spread:*

*Fisherman burning scraps, Long Sound, Fiordland. Canon EOS 5D MkIII with 24-70mm lens. © Roger Wandless*











◀◀ Previous double page spread:  
*Hibernation, Maniototo. Canon EOS 5D MkII with  
24-70mm f2.8 L lens. © Roger Wandless*



*Death Valley Mesquite Dunes. Canon EOS 5D MkIII  
with 24-70mm f2.8 L lens. © Roger Wandless*







◀◀ Previous double page spread:  
Jetty Lake Wanaka. Sony A7r with 16-35mm lens.  
© Roger Wandless



Upper Skippers Canyon. PhaseOne P45 camera with 35mm lens. © Roger Wandless





*Looking North from Mt Roy towards Mt Aspiring. Linhof Technorama 617 with 90mm lens, Fujichrome Velvia RVP 50 film. © Roger Wandless*

*‘I was inspired and literally awestruck by the combination of the big dramatic pristine landscape, light and skies that I witnessed here, in contrast to the softer grey environment of the UK.’*

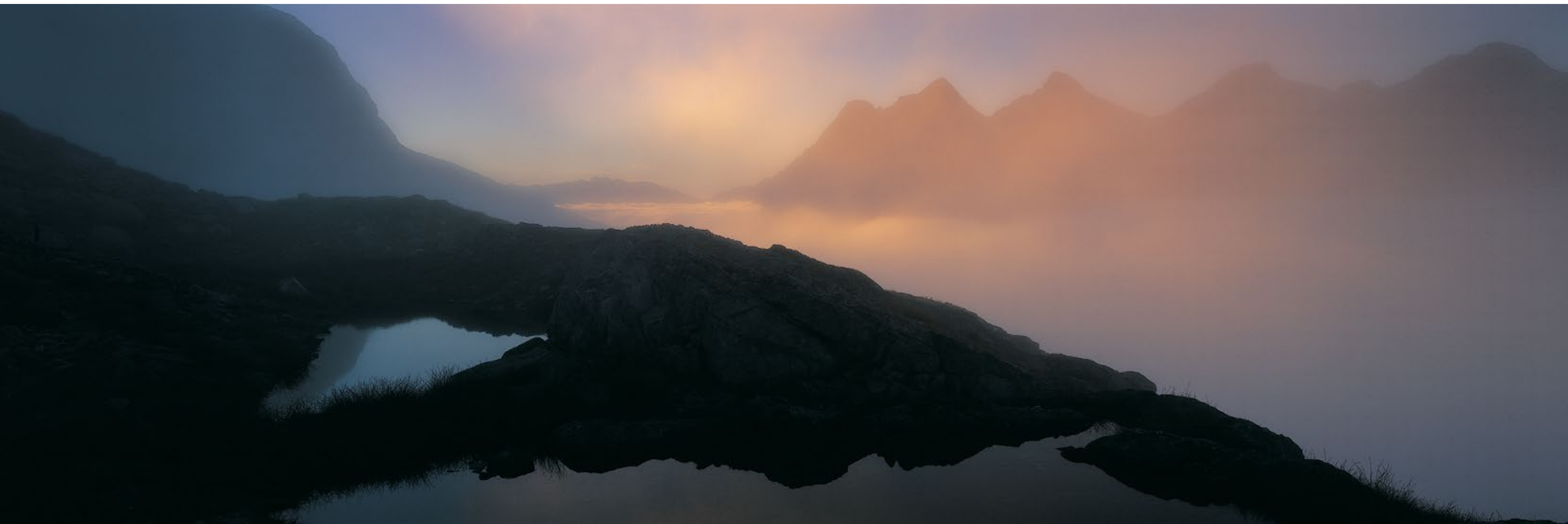




*Alpenglow at Sunrise looking west from Mt Cardrona. Linhof Technorama 617 with 90mm lens, Fujichrome Velvia RVP 50 film. © Roger Wandless*

*‘I was always searching for a specific shot, often of a vista, but now I am happy to go, observe and react to what I see and feel. I love these occasions. I may be alone or with the dog, but for me there is a thrill, renewal and almost spiritual experience to being out quietly exploring and observing the hidden treasures or magnificent views that the combination of landscape, weather, season and light provide.’*





*Fowler Pass. Linhof Technorama 617 with 90mm lens, Fujichrome Velvia RVP 50 film. © Roger Wandless*





*‘I have been very fortunate to have come across some wonderful mentors along the way and I think that these relationships are very valuable ones.’*

*Milford Sound 2014. Canon EOS 5D MkII with 24-70mm f2.8 L lens. Multiple vertical format images stitched to create this final image. © Roger Wandless*





*Inland Kaikouras. Canon EOS 5D MkIII with 70-200mm L lens. © Roger Wandless*





Bluff, Skippers Canyon. Canon EOS 5D MkIII with 24-70mm f2.8 L lens. © Roger Wandless

*'We are drawn to the bright lights as humans. For landscape photographers, these are the exotic locations. I am as guilty as any in this regard.'*

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# Janyne FLETCHER

## Found objects

Janyne Fletcher is a professional photographer in the Maniototo region of the South Island of New Zealand. She divides her time between Cromwell and Ranfurly, a small rural town in the very heart of Central Otago, where she has just opened a gallery.

Prior to becoming a photographer, she led other lives with very different career paths. It was Janyne's success in the recent NZIPP Iris Awards, and this fact, that brought her to our attention and happily, she readily agreed to be featured and to share her work with us.

**f11: Welcome to f11! Tell us a bit more about the careers that came before photography, what were you doing and for whom?**

JF: I am a total believer in the idea that people can have many and varied careers during their life, and I have had a few. I graduated from Lincoln University with a BCom majoring in Valuation and Property Management. I then worked for a number of years doing ►



*Danseys Pass, Central Otago, 2015. Canon EOS 5D MkII with 70-200mm f2.8 L IS lens. © Janyne Fletcher*



commercial property management for companies like Opus and Telecom. This involved managing large portfolios of property, making sure rent was paid, disputes resolved, and ensuring that everything ran smoothly. In hindsight, all good stuff for learning how to run my own business later on! I also learnt about transferable skills. I managed to apply my learning about business and contract negotiation to the field of marketing. I scored a great job with Wellington City's promotional organisation, Totally Wellington. In this role I was responsible for helping to make Wellington a great place to host large events, especially sports. The Wellington Sevens was a fantastic project that I worked on. This was a great opportunity to learn about all aspects of destination marketing. I relished the opportunity to work with strategic marketers, research companies, media buying agencies, PR experts, graphic designers - and photographers. In my spare time I completed a Diploma in Strategic Management which got me thinking about all aspects of the business environment. When I moved to Central Otago, I continued my marketing career by getting involved in the promotion of the regional wine brand. Central Otago's Pinot Noir has some prominence on the world wine stage and I am proud to have been part of it as Central Otago Pinot Noir Limited's first marketing manager. I was also starting to document various events with my camera and I took the plunge and did Year 13 Art Photography at the local high school. I continued to do marketing and after my matrimonial related lifestyle change, decided to call myself a professional photographer on the basis of not very much. It was a gutsy move and when I look back at some of my early photos I cringe. However I did have an interest in the NZIPP which gave me an insight into technical and creative excellence and certainly helped me strive to improve my photography.

**f11: Why do you divide your time between Cromwell and Ranfurly, and how does that work logistically?**

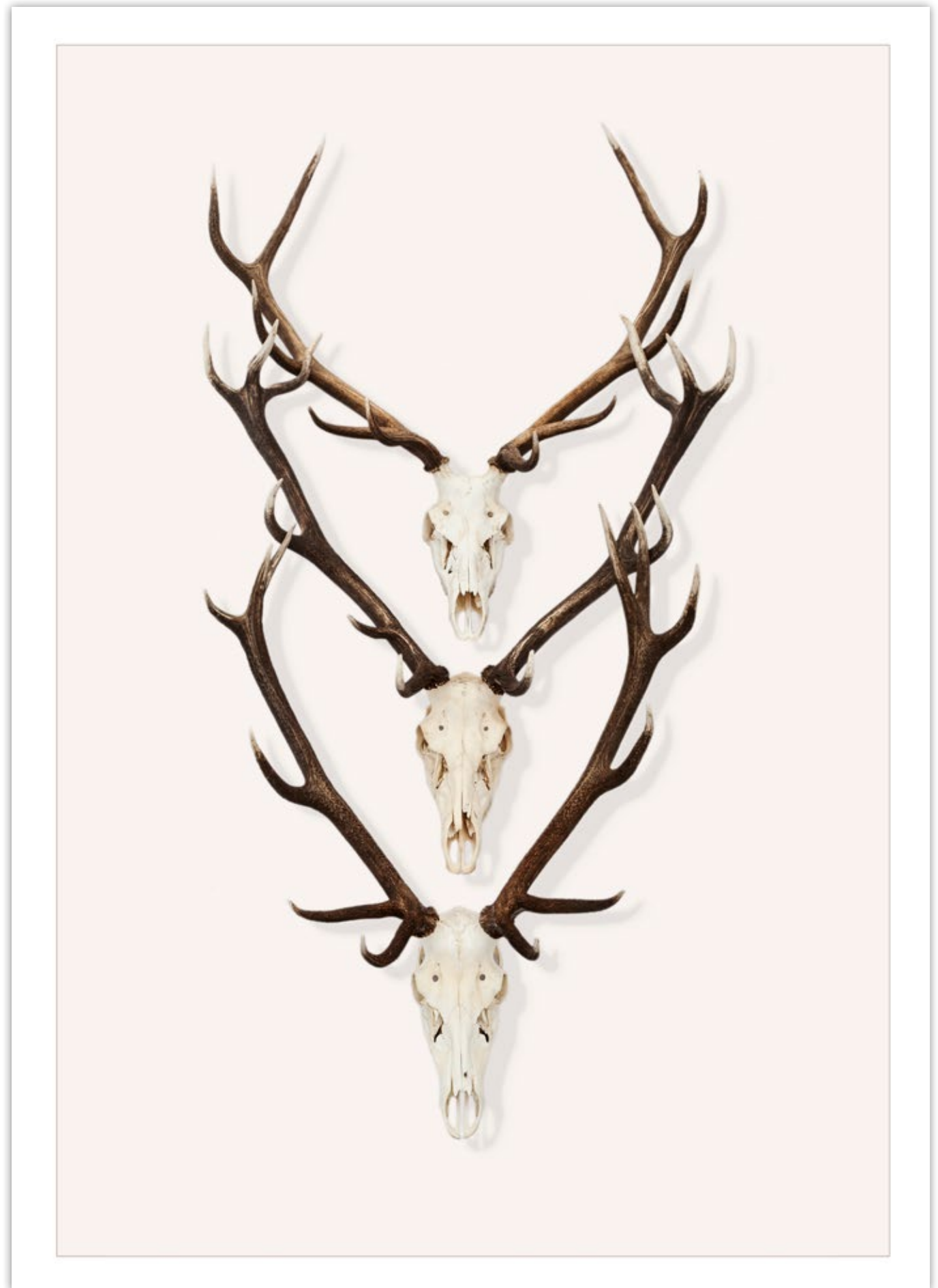
JF: I do have a bit of commute between Ranfurly and Cromwell one or two times a week. I share my two daughters with their dad and they are Cromwell based. Each trip takes me just over an hour. The way I look at it is that when I lived in Wellington it would often take me an hour to get home from work and on a bad traffic day, half an hour just to get out of the car parking building. A great upside is that my 'solo commute' takes me past some of the most breath taking scenery in our region and it is brilliant creative down time. I have come up with many of my ideas for images while I have been driving. When I arrive at my destination I quickly jot down my thoughts in Evernote on my iPad, maybe with a few pictures or a sketch.

**f11: What's it like working in those locations, do you have a good network of fellow creatives there or are your personal support networks more long distance?**

JF: Because of my geographical isolation networking with fellow creatives can be a little more challenging. However, I try to get along to as many NZIPP meetings as I can. I also spend quite a bit of time talking with local people - it is amazing how creative some of our locals (who think creativity is a city thing) can be. Sometimes an off the wall discussion at the pub can inspire me to pursue a new creative project, for example my Hawkdun Phone Box picture.

**f11: Tell us about your childhood experiences of photography, do you remember your first camera? ▶**

*Antlers x 3, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





JF: My childhood experiences of photography were fairly pivotal. I was always looking to do things differently. Mum's Kodak instamatic was the weapon of choice. I also took photos of buildings for my Dad who was a valuer. I never did art or photography at school as when I was in those important senior high school years the economy did a nose dive so it seemed to make a lot more sense to study subjects like economics and accounting. I would have loved to have studied photography though. My first proper camera was bought for me and the well meaning camera shop salesman decided that I needed something fully automatic as I probably wouldn't handle the technical side of things. Six months later, I ditched that camera and I had my first Canon film SLR and was going fully manual - possibly motivated by the idea that other people thought I wouldn't handle it! I enjoyed taking photos of birds, plants and weather phenomenon and I started doing some night photography. All the while I was filling albums with prints that I still treasure to this day.

**f11: Which photographers or artists inspire you, and do you have any mentors you've worked with, study with, or continue to rely on?**

JF: I'm inspired by Georgia O'Keefe - and our own Colin McCahon, Rita Angus, Bill Sutton and Graeme Sydney, all wonderful artists. Also Mike Langford and Jackie Ranken, who I know you've featured in this magazine. I spend a lot of time reading and thinking about things on my own rather than studying with other creatives. Perhaps this works to my advantage sometimes. Sometimes, I think that some study would be great but I do worry that it might mess with my slightly disorganised, rather impulsive way of coming up with ideas. Sometimes I'll see an idea in a dream.

While we're discussing positive influences, my partner Deane has been a huge source of inspiration and support. Apart from his encouragement, he also guides me to some of

the Maniototo's more inaccessible locations, so that definitely makes him one of my secret weapons.

**f11: I'm guessing that wedding and portrait work must constitute most of your business and income, what's business like where you operate and how competitive an environment is it?**

JF: I don't actually do a huge amount of wedding and portrait work. In fact, my main sources of income are commercial photography and selling fine art prints. I sell my fine art photography at various high-end markets, art shows, my online shop and a local gallery so it all adds up.

**f11: Tell us about your entry into the world of photography as a business. What was that like?**

JF: My entry into the professional sector was pretty scary when I think back about it. With very little experience I had the audacity to put myself out there and say that I could take pictures and yes, I wanted to be paid! My first few shoots were pretty poor and I learnt some very valuable lessons about check lists.

**f11: What equipment is in your camera bag all of the time, and what bits and pieces do you only bring out occasionally?**

JF: I am not a major gear head, I started off with the very first Canon EOS 5D and a good printer. The printers have grown larger, the lenses have improved and I am still running with later model 5D's as a good, robust, workhorse that doesn't weigh a ton and suits my more active way of taking photos. I love my Vanguard case as it is "O" ring sealed against all of that Central Otago dust and has wheels. For my landscape photography, my Manfrotto tripod and wireless remotes are a must. I also use a Lowe Pro back pack with waist strap as sometimes I am also packing a tripod and a rifle which can all add to the weight. Camping, hunting, fishing and whitebaiting are all activities accompanied by great photo opportunities. ►



*Rail Trail Road, Central Otago, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*



**f11: All available light, or do you use any supplemental lighting in your work?**

JF: I love the light and I am definitely an available light girl. If I do need lights, I tend to go down the portable strobes route for the convenience of not being tethered to a power supply.

**f11: Photographers are like magpies, what shiny new stuff have you recently succumbed to?**

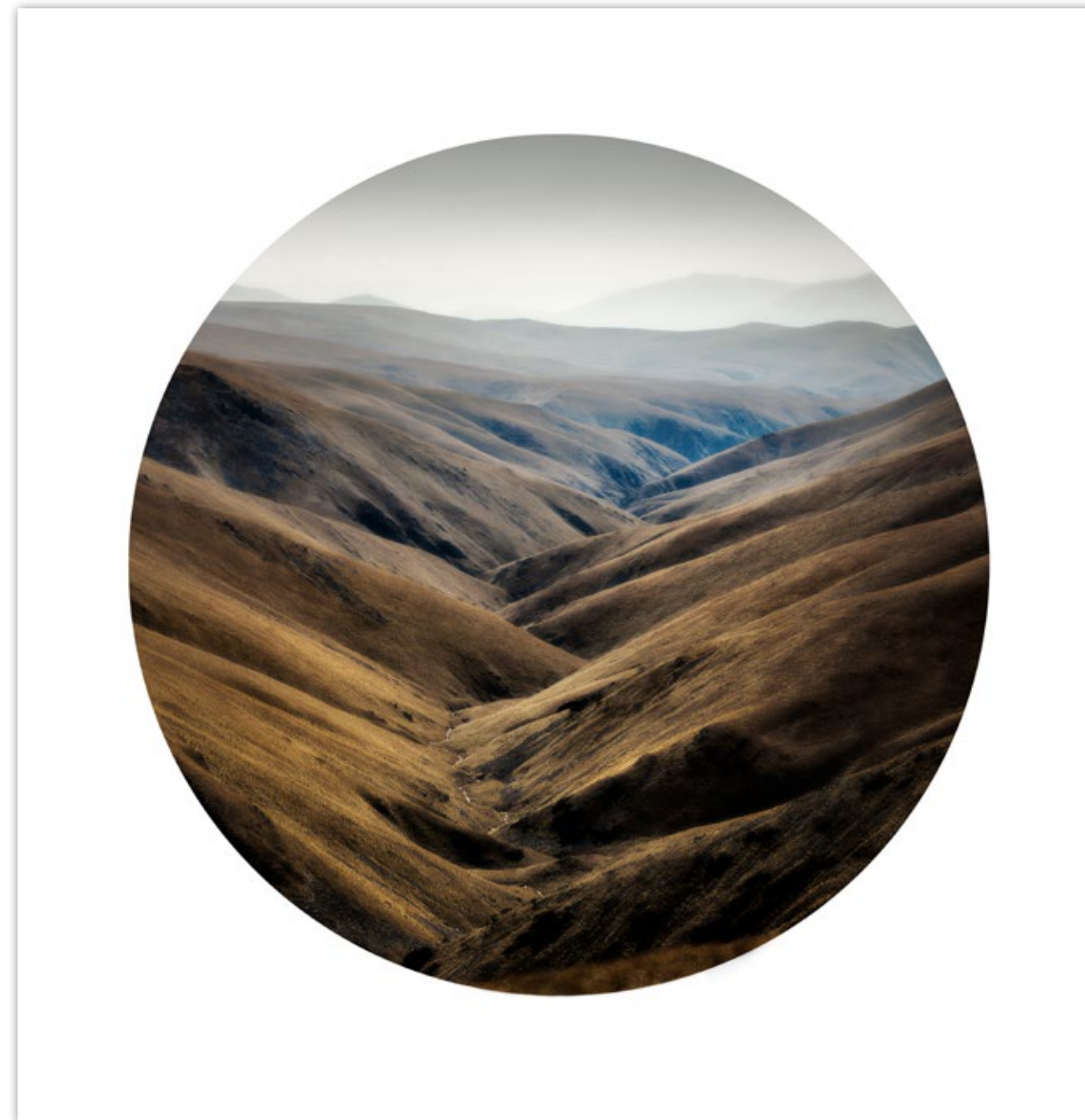
JF: A wide format printer and a gallery! I guess with my business background I am keen on acquiring bits and pieces that are going to provide a bit of a return on investment. Right now I am loving my Canon IPF6450 24" wide format printer. This has been a pivotal item in my success as a landscape photographer. I am able to produce award worthy prints on my favourite media whenever I feel like it. The printer has made my latest project, a gallery and work space, financially feasible – this is definitely a recent decision so fits your question perfectly!

**f11: Do you think you'll always print your own images, or might you use a lab at some point in the future for your final output?**

JF: I love printing and this is a very important personal preference and business decision. Initially it was out of geographical necessity but it is now becoming an area of strength. I have done dark room work before and this magic, this alchemy, got me hooked. Printing is an integral part of what I do. The cool thing is that I still have much to learn in this area, as I do with all of my photography. Jackie Ranken says that an image is not a real photograph until it is printed. I agree, the final paper output is where it is at for me. An added benefit is that we are achieving a quality product at a reasonable price.

**f11: So, tell us about your new retail premises, what led to that decision and how you hope this will impact on your business?**

JF: My new premises (which we have just opened - thanks to a lot of help from our families) is more of a work space and gallery. It combines editing, printing, framing and display space plus room for the all important storage of the finished product. We were doing all of this in a workshop attached to Deane's garage but the tipping point came when Deane couldn't get the boat or "Myrtle" our much loved old car out of the garage. I have had a reasonable amount of success selling my work and I think one of the critical success factors in this happening has been our ability to frame our own work. Not only does this provide some economic benefits but I can carefully choose framing and mounting that works for my photography. I am lucky to be able to play with print size, mounting and framing to find a good mix. Once I have found the perfect recipe, it is all carefully documented so that we can easily produce the same print again. Many of my really popular images such as my road sign series are open edition and priced accordingly. Having the ability to produce a volume product - but one that is still demonstrably hand-made in Central Otago - is good. As I find my feet with all of this, I am now also producing limited edition framed prints too. We have only just finished renovating and moving into the old shop and it just oozes character with beautiful timber floors and art deco accents. A fresh coat of light bright paint has bought the place to life and made it a beautiful open airy space to work in. Deane has worked very hard to make me fittings and furniture out of some cool timber he found that was a large crate for a centre pivot irrigator in its previous life. The vibe is very much a working gallery where I print and frame everything but for a person walking in off the street I wanted to make sure it was an approachable but professional space that reflected my fairly relaxed approach to life and living in Central Otago. My hope is that the shop will provide me with a lovely space to continue my work ▶



Lauder Faces, Central Otago, 2015. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher

*'The way I see it, is that my landscape photography should measure up to Iris Awards standard each and every time I print a new work, or reprint an old one.'*



and although sales from the public walking through the door would be an added bonus, I still have other strong sales channels. I will now have the capacity to meet the demand for my work which has been more than I could cope with up until now.

**f11: How much work do you generally do in post-processing your images?**

JF: For my landscape photograph - heaps. I use post processing to help me tell my stories the way I see them when I take the shot - which can be really different from how it actually was. A great example of this was my NZIPP Gold Distinction award winning shot of Ben Ohau (see my website) as the graphic nature of this distinctive mountain was how I saw it on the day. The way I see it, is that my landscape photography should measure up to Iris Awards standard each and every time I print a new work, or reprint an old one.

**f11: Mac or PC - and why?**

JF: I am on a Mac. It just works better and I have far less problems than I did with PCs. It's just personal preference really.

**f11: How do you see beyond the superficial first impression of the landscape to create an image that is uniquely yours?**

JF: I challenge myself to see beyond the first impression. I love the idea of seeing multiple impressions within the same image, or finding a completely different way of viewing an iconic scene. For example "Maniototo Themed Mountains" and "Valleys and Gullies" – see page 128-129. This could be achieved by presenting it in a different crop, in mono or in a long blurred exposure. I must admit that I do try to resist the urge to look at heaps of other amazing photographs of iconic Maniototo scenes - and there have been a few. It is important to try to be me, I look for images that sit well with me, hopefully creating pieces of my work that I keep wanting to look at. At the moment, I am trying

to construct images that have stories to tell through my photography and editing for example my images "Proof of Gratitude" – see page 114-115. I really enjoy producing this work. I love taking on challenges - seeing how far I can push things.

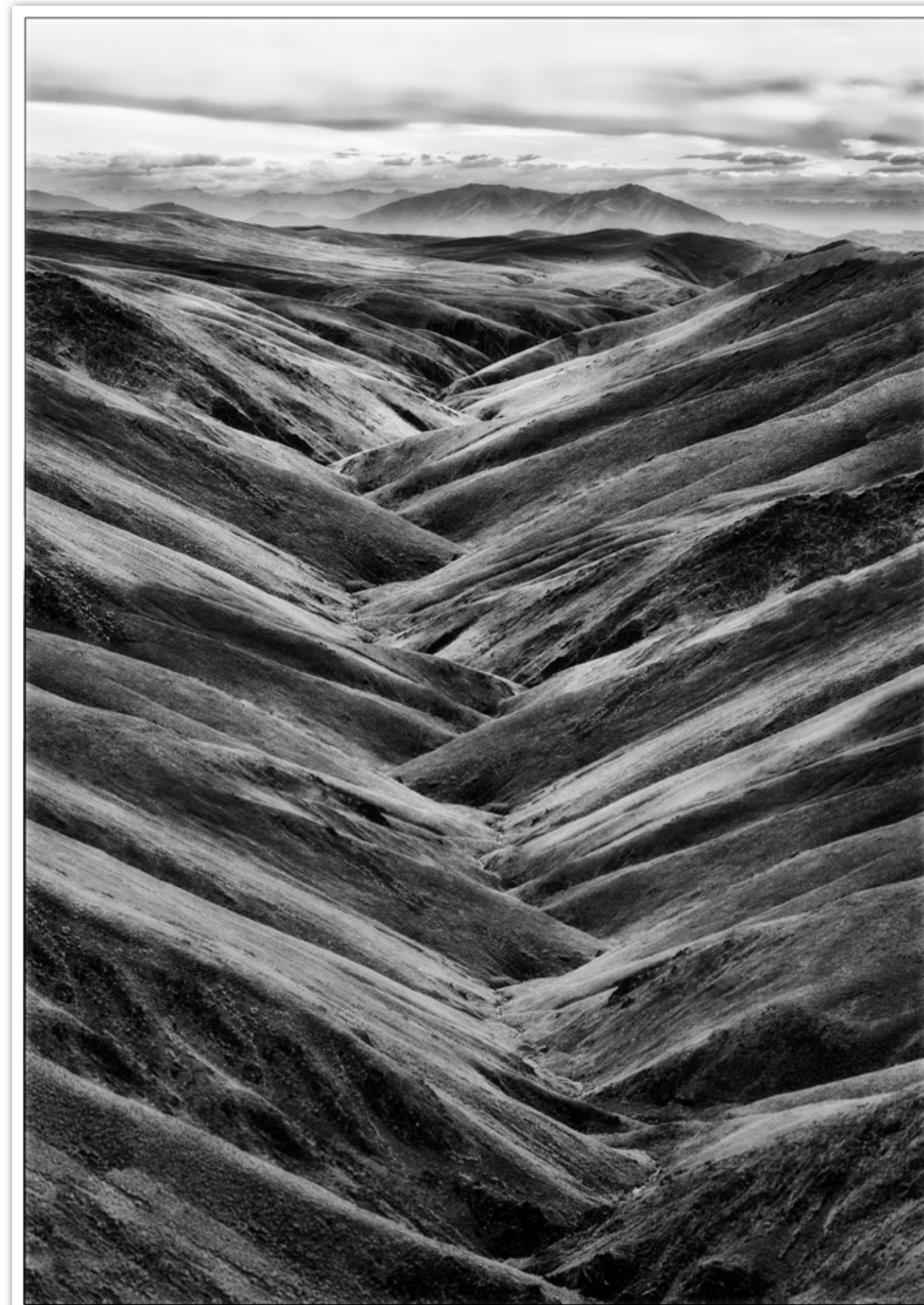
**f11: What are the best and most difficult aspects of photography as a profession in 2016?**

JF: I suppose that for people starting out, it is perhaps difficult to find your niche. After 10 years photographing professionally I finally feel that I don't need to compete or get bent out of shape when some other photographer has some sort of success that I didn't. I not only feel like I have found my place but I've also built up the confidence to just be myself.

**f11: I know that the region you live and work in is very special to you. Can you explain that relationship?**

JF: Central Otago and the Maniototo just inspire me. I love the dramatic beauty and isolation. This can be quite confronting and even unsettling for some. Central Otago is definitely a place where it is fine to be as antisocial as you like and you're free to enjoy your own company. There is nothing like sitting on the side of mountain just having a really good look around and using all of your senses. Central Otago can be a pretty harsh and uncompromising place and a bit of a man's world but I enjoy the solitude, isolation and beauty. We have amazing skies here. You see visitors get out of their cars in Ranfurly and just stand there looking at the sky. No two skies are alike and they have so many different moods. I also like to look for the texture and mood in the mountains. Often my partner Deane will say "the mountains look ▶

*Lauder Faces, Central Otago, 2015. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





angry tonight”, meaning that the weather is on the turn. Being a rural area, the weather is a big deal here. Everyone watches the weather forecast religiously and we definitely get some amazing extremes. Understanding the weather helps me with my photography and helps with predicting potentially photo friendly light. When I was young and growing up in Dunedin, I holidayed in Cromwell more or less from birth. My extended family has lived in Cromwell for generations so that is where we had a holiday home. I loved coming up to Central, it was completely different from Dunedin - hot, cold, dry as hell and it always smelt wonderful.

**f11: I know you love found objects, so much so that we gave this feature that title. Can you explain this affection for these as subjects?**

JF: The found object is a recurring theme in my work. These can be things you find when you are driving, or unexpected finds in old huts or isolated gullies. One of my earliest insights into photography was the way that it opened my eyes and honed my powers of observation. I particularly enjoy finding things that may have been forgotten, discarded or abandoned and giving them a different context or a new life. For example my “Antlers x 3” image (see page 99) where I was thinking about the heritage of hunting, where good hunters have respect for the animal and understand how it feeds their families. This theme has extended into my more illustrative work, I don't just want to document things but add to their stories. I'm driven by my desire to view things a little differently.

**f11: Finally, you're a strong advocate for pitting your skills against fellow professionals in national and international awards programs. Can you tell us more about this?**

JF: Yes, that's why I am a regular entrant into the New Zealand Institute of Professional Photography Iris Awards and more recently the APPAs in Australia. These are amazing and inspiring events for me to be involved in. When preparing for these awards I have a working

“cool wall” for all things related to creative photography projects and awards. I print rough copies of my work and live with them for a bit. The images that are not doing it for me go to one end of the wall and the good stuff moves to the other end. I use Post It notes for ideas, editing and corrections. People like me need to keep it simple and very visual! Recently I have had a bit of success at these awards but it hasn't always been that way. I have entered these awards and only received one or two awards in my early years. At times I nearly gave up, but it has been a learning process. I carefully looked at what was winning, not to imitate, but to better understand our craft and what made for good storytelling. The Iris awards give me an opportunity to look at what I have done in the past year. A chance to be introspective and analyse my work, to help me make good decisions about creating better images and better stories. The Iris Awards have pushed me to create my best work and take creative risks that I might not have otherwise taken. That's important as I don't want to be a poor starving artist!

**f11: Thanks Janyne, look forward to seeing what else you can find in your dreams, and on your travels! ■**

TS

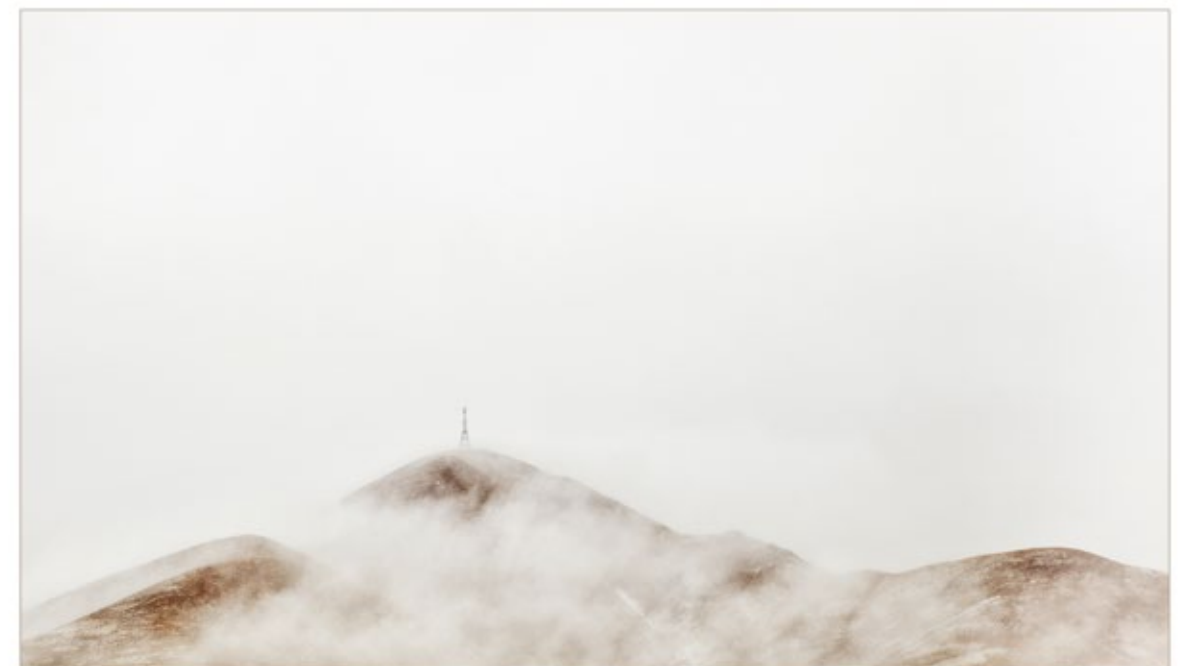
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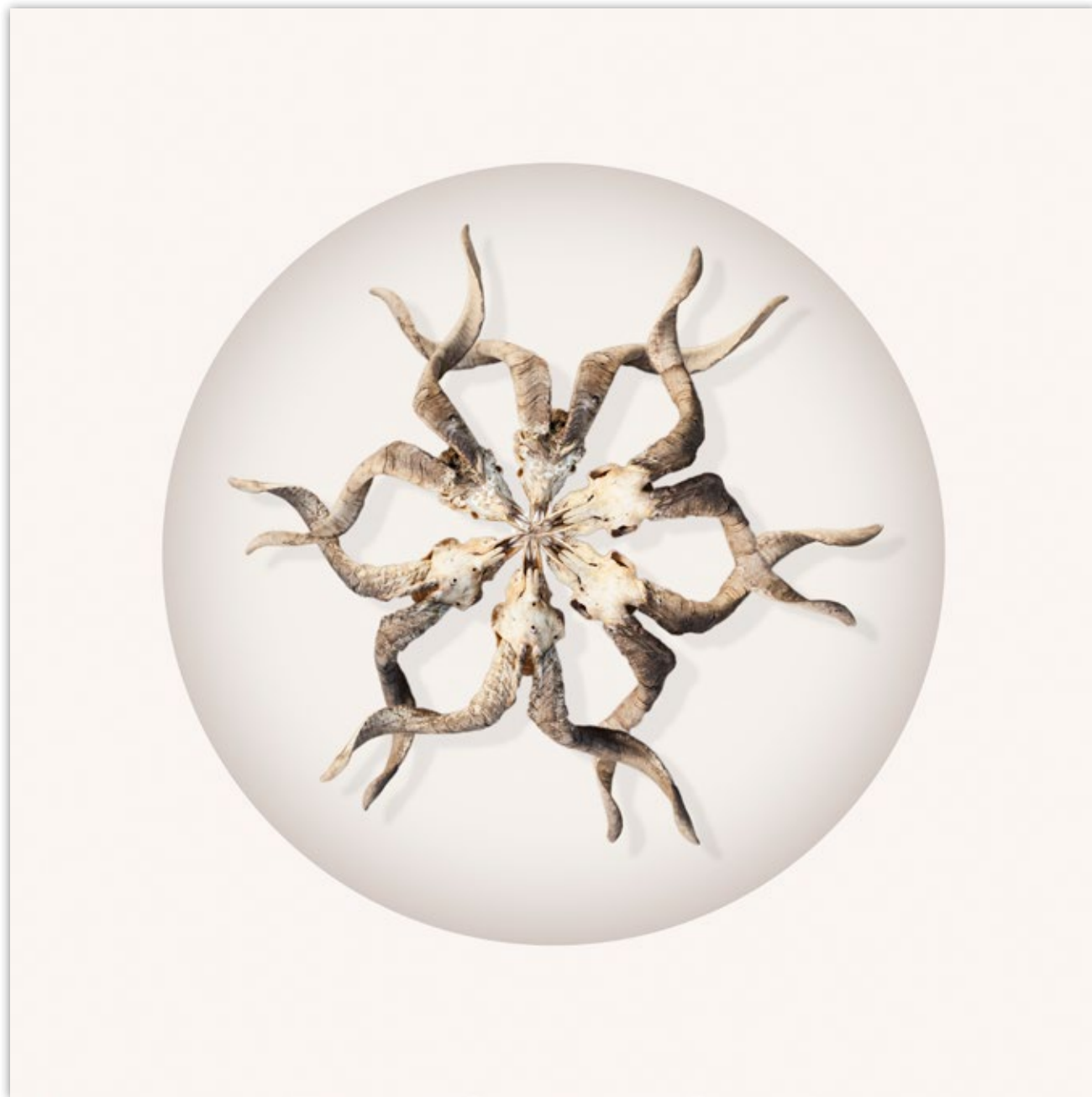
► *Little Mt Ida in the fog, Central Otago, 2013.*  
*Canon EOS 5D MkII with 24-105mm f4 L IS lens.*  
© Janyne Fletcher



*Hawkdun Phone Box, Central Otago, 2015. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*







*Circle of Goat Horns, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*

*‘My childhood experiences of photography were fairly pivotal. I was always looking to do things differently. Mum’s Kodak instamatic was the weapon of choice.’*



*Circle of Pig Jaw Bones, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





*Maniototo Windmills. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*

◀ *Snow at Wedderburn, Central Otago, 2015. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





*Trees at Wedderburn, Central Otago, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*

*‘Central Otago and the Maniototo just inspire me. I love the dramatic beauty and isolation. This can be quite confronting and even unsettling for some.’*

*Maniototo Sunrise, Central Otago, 2013. Canon EOS 5D MkII with 70-200mm f2.8 L IS lens. © Janyne Fletcher*











*Blue Kakanuis, Kakanui Mountains, Central Otago, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens.  
© Janyne Fletcher*

◀◀ *Previous double page spread: Proof of Gratitude  
(Mount Kyeburn), Central Otago, 2015. Canon EOS 5D  
MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*

▶ *Cavalcade, Clyde Hill, Central Otago, 2006. Canon  
EOS 5D with 24-105mm f4 L IS lens. © Janyne Fletcher*











◀◀ Previous double page spread: Kakanui Coast, Green Hill, Central Otago, 2012.  
Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher

Devils Elbow, Central Otago, 2016. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher

*‘Central Otago can be a pretty harsh and uncompromising place and a bit of a man’s world but I enjoy the solitude, isolation and beauty. We have amazing skies here. You see visitors get out of their cars in Ranfurly and just stand there looking at the sky. No two skies are alike and they have so many different moods.’*





*Old Rabbit Factory, Waipiata, Central Otago, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





*Kakanui Mountain Sunset, Central Otago, 2013. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





*Fine Dining At Manorburn Dam, Central Otago, 2013.  
Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*

*‘The found object is a recurring theme in my work. These can be things you find when you are driving, or unexpected finds in old huts or isolated gullies. One of my earliest insights into photography was the way that it opened my eyes and honed my powers of observation. I particularly enjoy finding things that may have been forgotten, discarded or abandoned and giving them a different context or a new life.’*



*Red Header, Omakau, Central Otago, 2013. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*

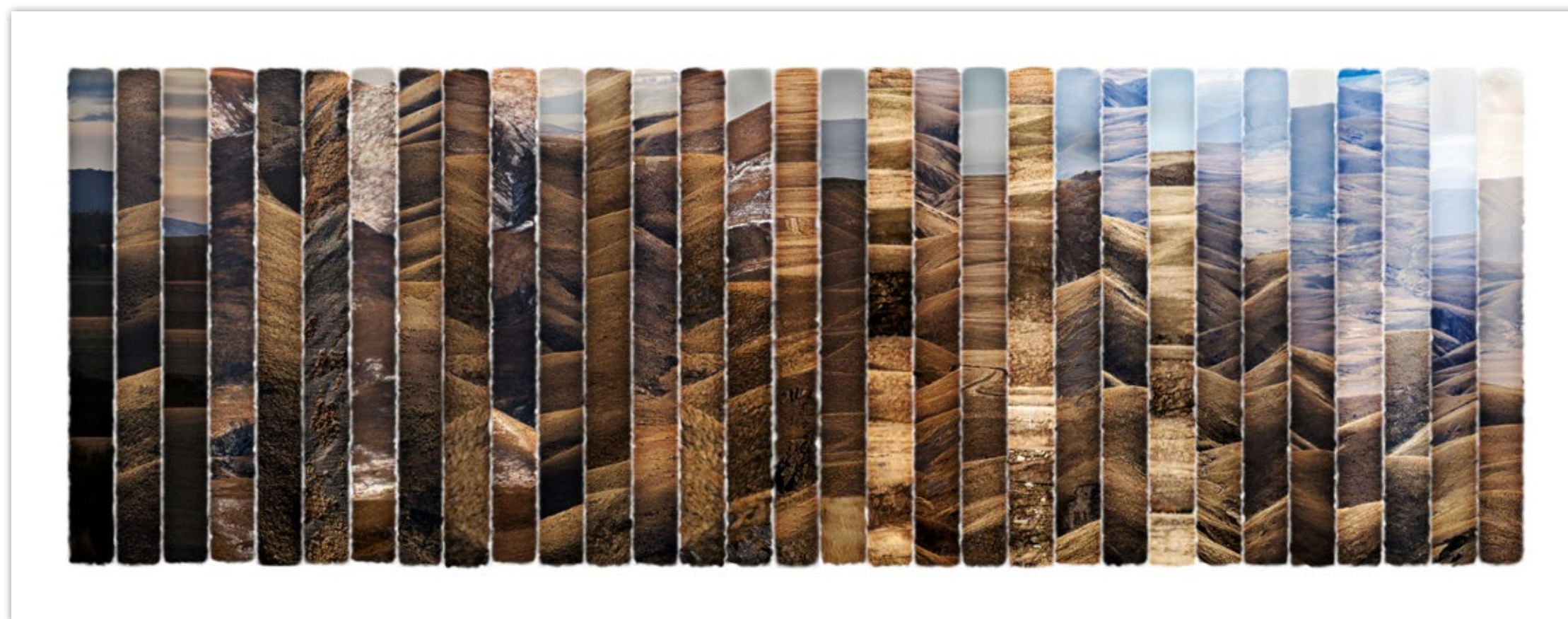
*Remember Your Loved Ones, Old Dunstan Trail, Central Otago, 2012.  
Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





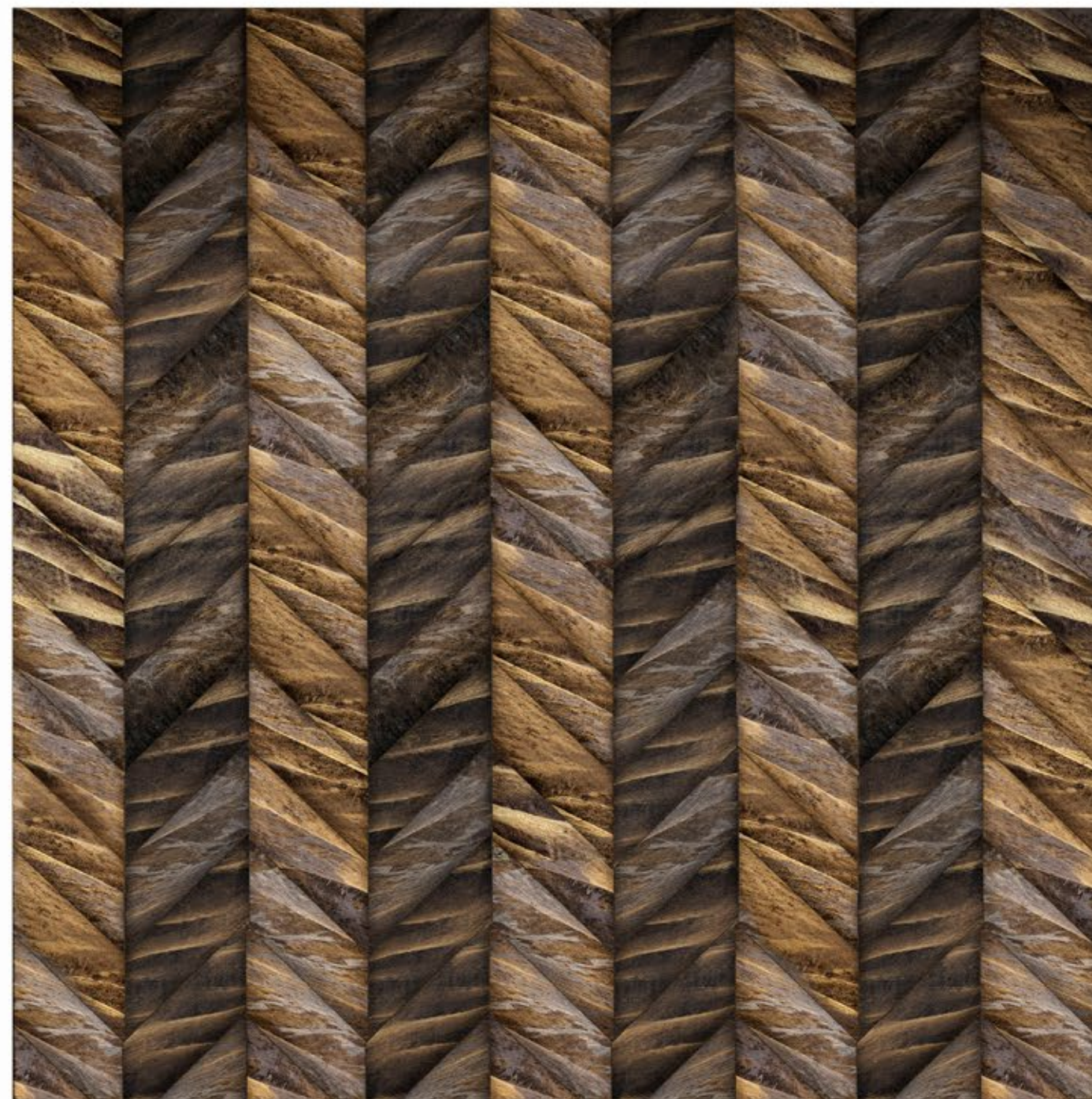
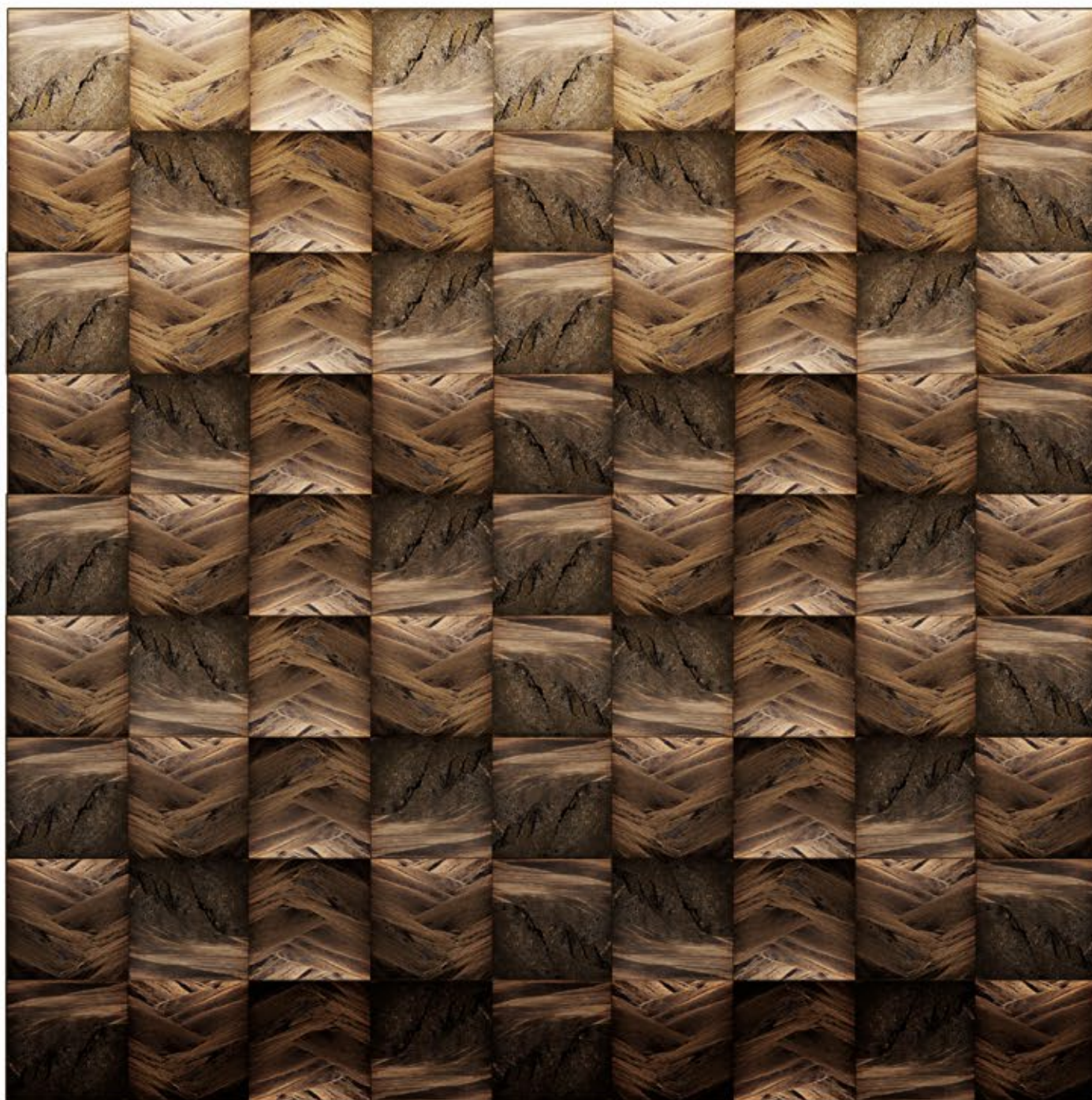


*Maniototo Themed Mountains, Central Otago, 2014. Canon EOS 5D MkII with 24-105mm f4 L IS lens.  
© Janyne Fletcher*



► *Valleys and Gullies, Maniototo, Central Otago.  
Canon EOS 5D MkII with 24-105mm f4 L IS lens.  
© Janyne Fletcher*





*Parquet Landscape. Canon EOS 5D MkII with 24-105mm f4 L IS lens. © Janyne Fletcher*





*Whitebait stand, Turnbolls River, South Westland, 2010.  
Canon EOS 5D MkII with 70-200mm f2.8 L IS lens. © Janyne Fletcher*

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### The pursuit of quality

Recently I read an article by Ming Thein in which he laments that a lot of 'famous' images of the past probably wouldn't get a second look today if they were to surface for the first time on today's social media platforms.

Part of the problem is the sheer volume of images. One authority says that in 2014 1.8 billion digital images were uploaded every day with the result that just about everything posted is quickly lost in the noise. Lots of very capable photographers who make outstanding images rarely get credit. On the other hand, some photographers whose skills of self promotion are greater than their photographic skills gather followers. The followers are receptive to thinking that the mediocrity presented is an appropriate standard to be achieved.

So what is the photographer who cares about image quality to do? As with most things, the internet provides an answer. There is a selection of photography websites that display quality work where people can upload their images. There are also specialised closed groups on social media. One can get a buzz from tracking the growing number of views, likes, followers or 'Wows!' but after a time it either becomes too much hard work to maintain or the realisation sets in that the process is superficial and provides no lasting value. Perhaps the internet solution isn't a good one after all.

The Australian Photographic Society offers a proven solution to this problem through the

photographic Honours system which recognises the skill, effort and achievement of members who enter their photographs in national or international photographic salons where a team of judges select the best images for show in a public exhibition. Selected images are said to have been 'Accepted'. The judges choose photographs from among the accepted images to receive an 'Award'. Awards may be medals, trophies, diplomas, merits or honourable mentions.

Every approved exhibition produces a catalogue. The best of these are 'coffee table' books with excellent colour reproduction printed on high quality paper. To have one's images included in a catalogue enables one to have bragging rights when visitors leaf through the book which has been casually left out on display.

More significant is the public recognition granted with the awarding of an APS Honour at the annual APSCON convention. There are five levels of achievement starting with Licentiate - LAPS; Associate - AAPS; Fellow - FAPS; Master - MAPS and Grand Master - GMAPS.

The public nature of these awards granted after a rigorous system of assessment is much more gratifying than any number of 'Wows' on a website populated by anonymous people.

**Robert Dettman AFIAP**  
**APS Management Committee Councillor**  
**Digital Division Chair**



### New photography book unveiled – New Zealand Camera

New Zealand Camera, the annual flagship publication of the Photographic Society of New Zealand has just been released and makes stunning viewing.

The prestigious coffee table styled book is produced using a selection of images chosen from submissions by members of the society. This year it includes about 155 outstanding photographs covering a range of themes, including a special section dedicated to Black and White images.

The book is currently being distributed to members but it is also for sale at \$NZ40.00 plus postage and packaging, via the PSNZ website at [www.photography.org.nz](http://www.photography.org.nz).





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# IT'S TIME TO BECOME AN AIPP **ACMP**

## WHAT IS AN ACMP?

An ACMP is an Accredited Commercial and Media Photographer who has already achieved APP (Accredited Professional Photographer) status and wants to use the ACMP logo and recognition as a point of difference in the commercial realm.

## WHY SHOULD I BECOME AN ACMP?

As commercial photographers we are faced with a constantly changing business environment. Increasingly, photographers are working directly with clients who have little experience in buying photography.

Being an ACMP allows you to clearly identify yourself as an Accredited Professional Photographer who specialises in commercial work. This ensures that photography buyers can be confident that they are working with a professional who is qualified to meet the needs of their business. By working together, we can ensure the professional standards of commercial photography remain high and are clearly identifiable by the market.

## HOW ARE COMMERCIAL PHOTOGRAPHERS REPRESENTED WITHIN AIPP?

The AIPP represents professional photographers from all genres and specialties. It is also the only industry organisation that can accredit professional photographers.

The ACMP chapter council has been formed with a clear mandate to deliver events, resources and activities that specifically meet the needs of ACMP chapter members. This council is made up of commercial photographers who volunteer their time.

## WHAT SORT OF MEMBER ADVANTAGES ARE AVAILABLE?

### SOME OF THE ADVANTAGES OF BEING AN ACMP INCLUDE:

- Online listing on the National "Search For A Pro"
- Access to online resources and contracts
- Access to 100 hours of video tutorials
- Access to the National Assistant register
- Access to the Better Business Bible
- Discounted rates to workshops and seminars
- Entry into APPA and State awards
- Trade Discounts and Sponsor offers
- Social events and an opportunity to contribute and improve your photography industry.

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Each issue of *f11* Magazine contains dozens of hotlinks, all expanding on our content and offering an enhanced readership experience.

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

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

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

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

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

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Enjoy.

*"I've been a member of the AIPA since my early days as an assistant, and although I haven't always been an active participant, I knew that I belonged to an organisation of like-minded individuals that held the same passion for photography that I do."*

*Whether you're looking for a strong sense of community, exclusive business resources and promotional opportunities, or just the reassurance of knowing that you have the support of your peers if you're ever in a bind – joining the AIPA is a no-brainer if you want to make a living as a commercial photographer in New Zealand."*

Tony Drayton  
[www.tonydrayton.com](http://www.tonydrayton.com)

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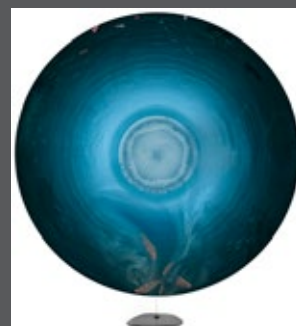
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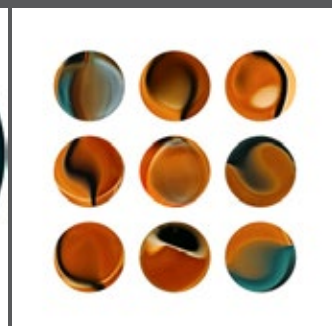
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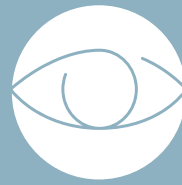


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# The 21st Century Photographer

Are you a 21st century photographer? Do you know what that means? Is it even a thing?

I'm not convinced I do either but I'll have a crack at figuring this out based on my experience trying to stay vaguely relevant in the age of the zeros and the ones... The 21st Century Photographer (21CP from here on in) may or not be a thing, so let's call that person a mythical being while we see if we can agree on a definition?

Being a 20th century photographer (20CP) was a rather more straightforward proposition. Of course, it still had its fair share of evolutionary challenges. The 20th century saw photography come all the way from wet glass plates and unstable pyrotechnic lighting sources to fairly competent early digital capture. Anyone in the profession for long enough had to navigate through some fairly serious shifts in precisely how things were done. I guess for myself the biggest deal was the shift from the analogue wet darkroom to the digital desktop one.

You know, I still miss film. The old darkroom and the satisfaction of creating an image from a bunch of plastic, paper and chemicals was somehow more special as an experience. The darkroom was a sacred, peaceful place where no one dared bother you if the 'working' light was on. What I wouldn't I give for some of that quality quiet time now? And then there was the smell of the place. Terrible, possibly life

shortening odours but to me they meant photography, real photography, hands on and completely in charge of the process from start to finish.

Fast-forward to today and it's really not a great deal different. I'm still in control of the process (clients needs and whims aside) from start to finish, but there is not the same mystique to sitting in front of a perfectly calibrated high definition monitor with a smart phone at my side and the email popping up on the screen to distract me every few minutes. Digital processes also lack that delightful smell, but I digress...

The pace at which things have been evolving recently would make most people's head spin but for those of us still plugging away at making a proper living from photography the goalposts are moving as fast as an F1 car and there is no sign of respite. We've watched as professional photography has moved from a highly skilled and specialised service to something far more commodity-like. The advances in technology we're taking full advantage of are the same ones that have made it easier for any Tom, Dick or Harriet to capture an acceptable image without the need for a photographic specialist. I say acceptable because in my opinion somewhere in the avalanche of images we are exposed to on a daily basis standards have slipped, and pretty severely in some areas.



I've seen photography commoditised to a point where a friend recently quit the wedding business because the main question most of the brides were asking was, 'How many images are we going to get?' To hell with your artistry, we just want hundreds of them!

So how am I adapting to being a 21CP? Well for a start I look after my long established high quality clients very, very well as they know my worth and are willing to pay to have things done properly, and without exception these people are a lot of fun to work with. For the rest of the time I listen to every potential new client's requests with a wide open mind and if a project looks like it's interesting and profitable I'll jump in feet first.

I seem to have more direct contact with businesses these days and less to do with agencies, and while things can be simpler without the middle man it can involve more than a degree of hand-holding. My role now

includes educating the client as to how things are done and often acting as a producer to put the required wider crew together. This is not a bad scenario, as long as all of the pre-production hand holding time is adequately charged for but I have to be flexible and keep the big picture in mind. As I keep reminding myself, it's a different landscape out there now.

To that end I've dramatically expanded the services I offer. Depending on the day I can be wearing any number of hats - producer, talent scout, still photographer, videographer, drone operator, prop buyer, set builder, sound recordist, editor - and even writing the odd article for the fine publication you are reading right now.

So am I a 21CP? I've convinced myself that I'm doing a pretty good impression of it... ■

## Buzz

gary@f11magazine.com



# Queenstown Centre for Creative Photography



## New Zealand Photographic Workshop Specialists – 2016 /2017

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.

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### Our 2016/2017 event schedule:

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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## 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.

SKYPE | EMAIL | SNAIL MAIL | FACE-TO-FACE

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### ►► Continued from page 146...

Another concern relates to the frequently occurring relatively simple visual replication of what has been done before. This is an anathema to progress. Not to progress is, frankly, to go backwards!

New 'personal versions' of iconic and very easily attributable images which achieved success in previous, but still very recent awards, are cropping up in almost every category. But is demonstrating simple duplication, right down to lens choice, perspective and cropping, a road to achieving either instant recognition or long term reputation? You be the judge.

The good health and future prospects of productive and challenging awards and competitions to some degree relies on open boundaries allowing participants to create new styles of work and vary the presentation of this work to include new methods.

There are competitions that are entirely shackled, rule bound with old concepts and techniques - let them be. The awards that encourage and promote better, newer, more innovative skills are the ones with a place in the future of photography.

So let's reach for the rulebook less often, let's keep debating vigorously but remember to celebrate and encourage those pushing at the outer limits of our own boundaries.

Above all, let's never compromise on professional standards for the sake of inclusiveness.

Where would that end? ■

**Ian Poole**

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*This image by Linda Beks was awarded a Silver in the Fashion category of the 2016 AIPP APPA Awards.  
© Linda Beks*

## Glittering prizes

The southern hemispheric professional photography awards season has finished and we will shortly see the start of a similar set of competitions in the northern one.

One of the outcomes from these award results was the proliferation of images rated at the higher end of the scorecard that contained, or were dependent on, both graphic design and large amounts of post-production. Noticing these trends caused some disquiet to newcomers to the awards as well as to the more experienced traditional exponents of the photographic craft.

The distance travelled between the point we have now reached and Louis Daguerre's 1837 invention in creating a Daguerreotype or the creation of the dry plate by Richard Leach Maddox in 1871 was undoubtedly a cause of debate amongst practitioners. While doing away with the very dangerous life threatening use of mercury with a Daguerreotype process was the primary driver, the resulting then newfound ability to create more than one copy from each exposure opened up vast possibilities. In a sense, those birds are still nesting.

Similarly, the transition from film to digital opened up possibilities not previously seen nor imagined. The blurring of previously clear demarcation lines between image creators (photographers) and image manipulators (for the sake of the argument lets call them graphic designers) has now become very obvious.

The awards criticism comes from two quite diverse sectors.

Amongst the critics are traditionalists who came from an era based on those clearly defined demarcation lines. 'A photograph is a photograph

is a photograph'. This is an argument along the lines of 'a landscape photograph contains only natural environment elements, is created with a large format camera and should be in monochrome'. That argument disallows the use of colour, the recording of the urban or man-made environment and ascribes a mystery to a particular type of camera. A flawed argument on every level.

Another camp, mainly newcomers to the photographic industry who are quite successfully making money from a commercial product sold to clients, are seeking applause from peers for producing a saleable professional product. Some are upset when that their product was not deemed sufficiently creative for an award.

One of the definitions of the word award is 'a prize or other mark of recognition given in honour of an achievement.' Simply achieving a level of production beyond that which is normal, everyday or even professional is not sufficient for recognition in these awards.

Over time, any increase in the value and status of our professional recognition awards systems must surely rely on flexibility of outlook and much more than the reluctant acceptance of change. The intoxicating blurring of boundaries, extending and challenging everyday norms and creating new concepts and techniques within photography are surely powerful future proofing. Handing out loads of prizes for delivering saleable commercial product simply won't do, today or tomorrow.

◀ Continued on page 145 ...





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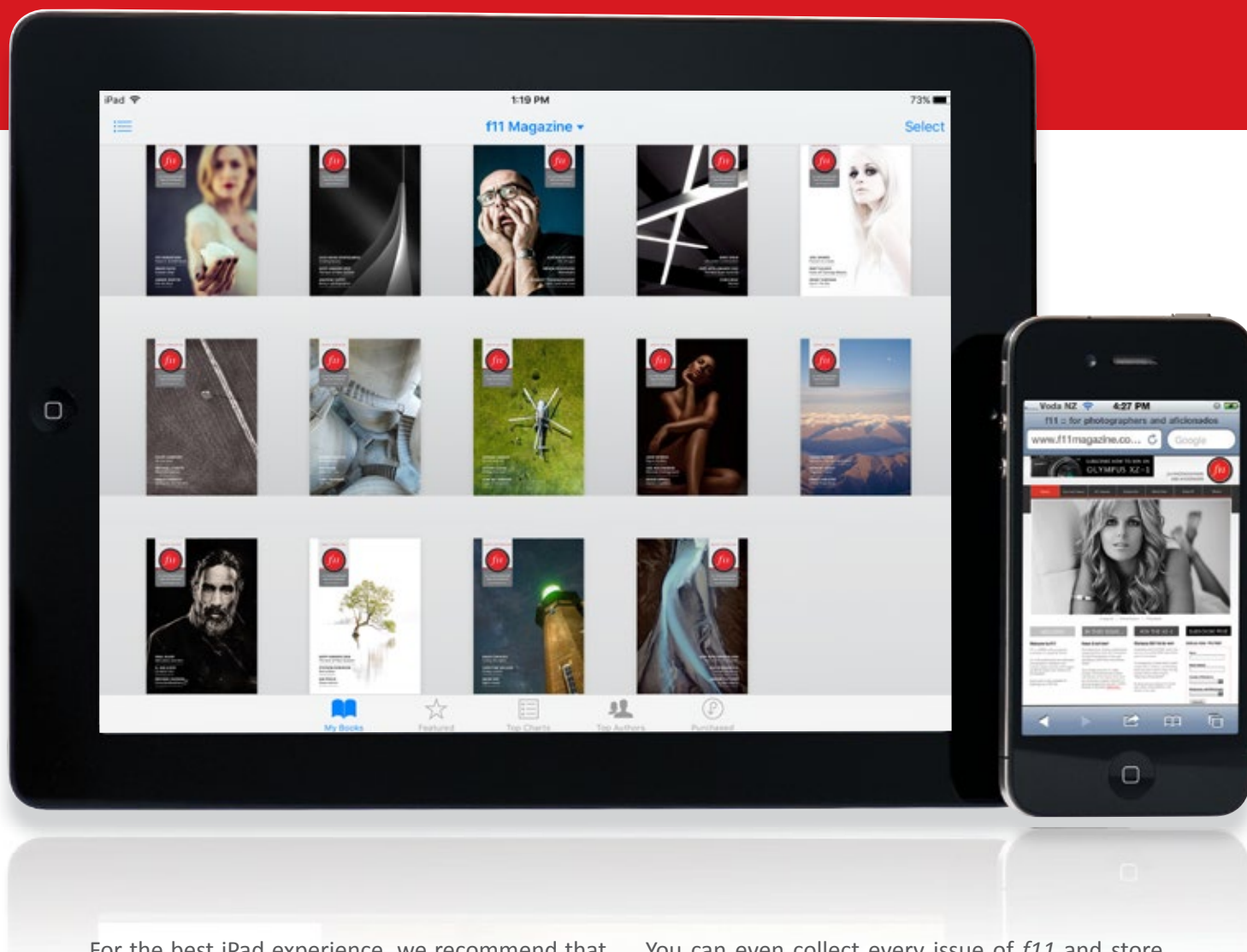
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