

ISSUE 62 | FEBRUARY 2017



for PHOTOGRAPHERS
AND AFICIONADOS

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Welcome to issue 62!

A belated happy new year to all of our readers, contributors and advertisers, here's to a year that brings good things to those who wait patiently, and great things to those who strive that little bit harder to achieve them.

This is a big issue, our page count will attest to that, and as is our custom we're showcasing three photographers – each with their own particular shtick!

Matt Emmett is a graphic designer working in the toy industry in the United Kingdom. He's also a passionate photographer involved in the field of urban exploration. His mission? To research, visit and document abandoned industrial and historical sites and the remnants they contain, often the places of industries no longer deemed of value to our society, or the wider world. Matt places value on these abandonments, ensuring through his work that while now unloved, they will not go unremembered.

Ian Kenins is a street photographer based in Melbourne, Australia. We've selected a sampling of black and white images from his recent book, 'A Snapshot of Melbourne' which was published late in 2016. One of the many interesting things about this collection of images is the fact that they were captured over 26 years using various film and digital cameras. Yet to untrained eyes, their presentation belies that fact.

Howard Kingsnorth, a British commercial photographer, lives and works in London and as a true citizen of the world, shoots in many countries. In fact, as we place the finishing touches on this issue, he's right here in New Zealand. He's sharing a collection of cityscapes and structures, many captured from helicopters, and the story of his life as a journeyman in photography.

Lots of ideas, three stories to tell and a plethora of pictures to pore over – just the ticket to kick off 2017.

Enjoy this issue of *f11*, there's always more to come! ■

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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.



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 152** of this issue.

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.



*'Go to the cinema, see many artworks, read a lot of poetry
and then, in two hours, I will teach you to take pictures.'*

- Paco Vera



Matt EMMETT

Forgotten Heritage

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© Matt Emmett



Ian KENINS

Snapshots of Melbourne

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© Ian Kenins



Howard KINGSNORTH

Creative eye

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© Jane Chilvers



© Howard Kingsnorth

‘What I do is mostly rooted in the role of a photographer and the creation of photographic art, capturing striking imagery of the locations during their final weeks or months before demolition.’

- Matt Emmett



COVER IMAGE

© Matt Emmett

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RICHARD AVEDON – DARKNESS AND LIGHT

Widely regarded as one of the most influential photographers of the 20th century, Richard Avedon not only redefined modern photography, but also what (or who) a modern photographer was. He arguably created fashion photography and was the first photographer to gain success with both his commercial and personal work. This documentary is a fascinating look into the mind, and process, of one of the most iconic photographers of all time.

American Masters via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



DOROTHEA LANGE – AN AMERICAN ODYSSEY

Dorothea Lange was an American documentary photographer and photojournalist, best known for her Depression-era work for the Farm Security Administration. This comprehensive video is based on numerous primary and secondary sources including interviews with Lange, movies about her life, and several biographies.

Via YouTube

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



ALFRED STIEGLITZ

The span of Alfred Stieglitz's life, 1864 to 1946, saw some of the most rapid and radical transformations ever to occur in the landscape of American society and culture. A noble idealist, photography was his passion throughout his life.

American Masters via YouTube

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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.

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Temporarily becalmed

Unless they've persisted with a traditional clackety clack typewriter, anyone who writes with any degree of frequency will know the heartbeat of the machine, that insidious flashing cursor. On my Mac, it's a vertical line pulsing at a steady two beats a second, patiently issuing a challenge, one that after a few passing minutes rises slowly to a call bordering on insistence.

Just write something, what are you waiting for, what's the problem?

Sometimes words come easily, that first sentence quickly flowing to a thousand words and with that marker comes the need to define the proposition, hone and contain and refine the argument. A later revisit, a little massage and job done.

All editors constantly demand a flood of words from their columnists and contributors and I'm no different. A reliance on their ability to achieve word counts and meet deadlines are basic expectations. These are easy to ask for but we forget that sometimes words just won't play the game. They hide stubbornly, playing a frustrating game of hide and seek with those who pursue them. Many of the photographers we feature, as primarily visual communicators, struggle to describe and detail their journey when asked to do so in words rather than the pictures that are their stock in trade. I've often threatened, in jest, to make stuff up if they fail to provide adequate descriptions of their lives and times, likes and dislikes. Even then, some wrestle with the difficulty of finding the words that will help to

colour in, or flesh out, the details. For all of you who would love just a little dollop of payback, here it is, your editor is not immune to this malaise.

It's the first issue of the year and the recent absence of colleagues and conversation and fresh ideas combines with a period of relative inactivity to addle the brain. Ideas do not come easily in such circumstances, for this is a perfect calm becalming all boats and leaving them adrift on a glasslike sea. Not even the ripple of an idea breaking the most perfect of surfaces, only the reflection of our own craft in perfect symmetry with the water below.

These are times to be accepted rather than railed against, savoured as little morsels of tranquility preceding the inevitable tempest to follow.

Soon our inboxes will burst back into life, the telephones will start ringing and the resumption of chatter and banter and ideas and opportunities will replace this happy calm with a semblance of normality. The new year will be in motion, as it's done every time before, and all will be well with the world.

With that, normal service will be resumed and this page will once again be populated with either provocation or pontification, depending on whose company I've been in and our circumstances at the time.

So forgive, dear reader, this writer's block, this absence of consciousness, this interruption to the flow.

It's just a phase. Read on, look at the pictures... ■

TS

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© Simon Bernhardt

“The wall is for paintings; photographs belong in books.”

Henri Cartier-Bresson (*Le Monde*, April 2003)

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Finding my way back

This article almost did not find its way into being...

It seems to me that all of us, at one point or another in our lives, experience events which can change our lives or, at least, radically alter our perception of how we view our own journey. These events can lead to us making great changes on an inner level and/or our outer lives. After that things are never the same, for we are not the same.

We can cry out to the Universe: why have you done this to me, or we can take the approach of the mystic and realise that, in some way, we have manifested this ourselves and upon

ourselves for a reason, an opportunity to learn and to make changes we need to make.

In late October last year, on my return from a speaking engagement in Australia, I snapped my left Achilles tendon. Suddenly I went from being mobile - and one used to being constantly on the move and into everything, like the tīrairaka (native New Zealand fantail) after whom my original ancestor in Aotearoa was named – to being incapacitated.

For the first time in my life I had to experience living in a wheelchair and all the problems associated with that. Simple things we take for granted, such as showering, getting dressed and

going to the toilet, suddenly become mountains to climb. I was unable to drive my vehicle and had to rely on friends to help me do anything and get anywhere. My frustration was immense. The doctors informed me that it could take up to a year to fully recover, and unless I was careful and cared for myself, I could 'do it again'.

It took a little while to learn that frustration is the child of ego, and this was a God-given opportunity to examine every facet of my life and, indeed, of me, and to make some changes. I went through my life minutely, again and again, asking myself what I was here to do, and examining all the things I did. What were the things which really made a difference, and what

were the things I did because they stroked my ego and therefore impeded my progress as a spiritual being having a human journey?

It was enough to simply get through a day, while my body repaired itself. I would go down to my gallery in the morning and be dropped off there, thinking I would use the time to be productive. Most days I just sat there, staring into the harbour which flows past my door just a few glorious paces away and studying the movement of the currents. Sometimes I would fall asleep for a time. And, just occasionally, I would look across the room at the Fujifilm cameras and the Big Boy Nikon on my shelf and wonder who the hell they were. The companions on my ►



© Tony Bridge

many journeys had become strangers. Did I want to make photographs anyway?

Gradually my body healed.

Then, the day before Christmas, I 'did' the other leg, another suspected snapped Achilles tendon. Back to the hospital I went, to the same bed in the same room in the same ward. Again, they plastered my leg, while they waited for me to be seen by the base hospital orthopaedics department a fortnight later. This time I nearly lost it. My friends in the traditional Māori healer community nodded wisely and commented that I was back there because I wasn't listening.

I dug deeper into myself, and began to understand that this was even more of a gift, and an opportunity to make real changes. When, a fortnight later, they removed the plaster and told me that, in fact, my right Achilles was fine and that it was 'merely' a bad sprain, I was grateful, for I could see the necessary pattern which had manifested.

However, I still didn't want to know my cameras or that part of my life.

Along the way, a dear and special friend had come with his wife to visit me. He offered to take my now-unloved X-Pro 1 back to Taiwan with him and have it converted to shoot full-spectrum infra red, so I could make images of things my eyes couldn't see. It felt right to do that, so I agreed. The camera went away and then it returned. I had a tentative play with it and then put it to one side.

Then I remembered the words of the great photographer Sam Abell, in the introduction to his book 'Stay This Moment', describing how he gave up photography for a time. What brought him back was studying Japanese gardens and understanding that the art of photography lay in the arcane skill of framing.

I stared into the harbour and began to wonder what I was really seeing. Was it just water, or was it something more?

One morning a week ago, I went outside to enjoy the early morning. The kohu (fog) which occasionally blankets the harbour at this time of the day, was whispering silently past my door. Across the bay small flecks of it turned and twisted against the dawn light.

The mystery had returned. In fact, it had always been there. It was me who had turned away from it.

I felt that familiar tug on the eye of my heart and, for the first time in 3 months, reached for a camera. It was my IR Fujifilm X-Pro 1.

I wanted to understand. I wanted to see beyond seeing, to make a picture of a world my eyes couldn't see, so that I could compare the perceived and the real. I made and evolved an image. There, emerging from the circling fog, was a small boat. Perhaps I saw Charon's boat, carrying my ancestors across the river Styx towards me.

My ancestors, like my cameras, had just been waiting for me.

And I realised that, while I had turned away from my cameras, they hadn't turned away from me... ■

TB

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Matt EMMETT

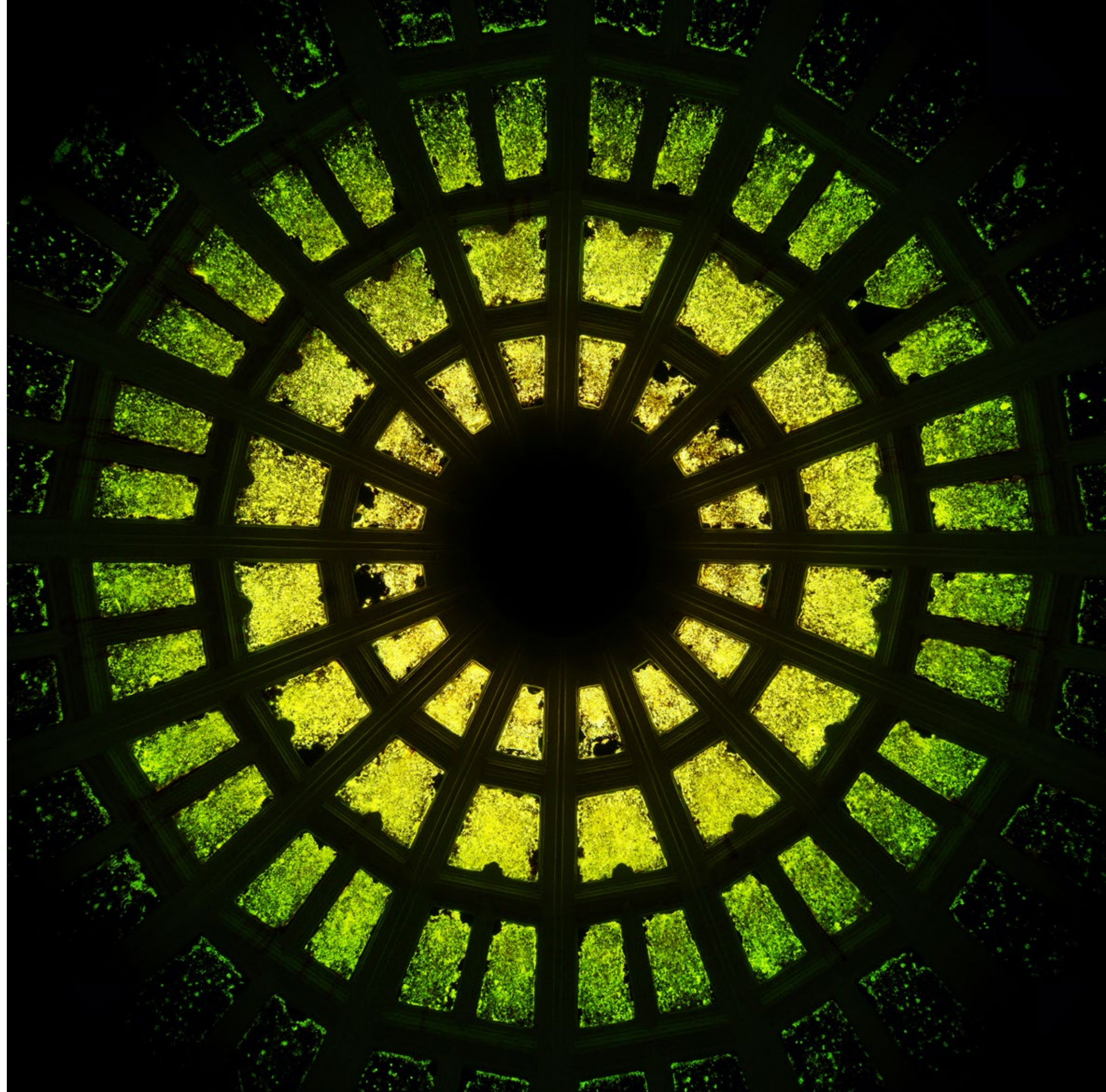
Forgotten Heritage

Matt Emmett is a graphic designer working in the toy industry. He's also a passionate photographer involved in the field of urban exploration. His mission? To research, visit and document abandoned industrial and historical sites and the remnants they contain, the places and means of production once utilised by industries no longer deemed of value to our society or the wider world.

As is the case with many photographers who concentrate on urban exploration, he's fascinated by the poetry of decay he finds amidst the crumbling evidence of the transient nature of these abandonments. Like the very best explorers in any field, he's also incredibly mindful of the importance of leaving only footprints as evidence of his presence, and removing nothing on his departure.

Matt's interest in photography has its roots in his late teens when the gift of an SLR camera proved to be the catalyst for an abiding interest. ►

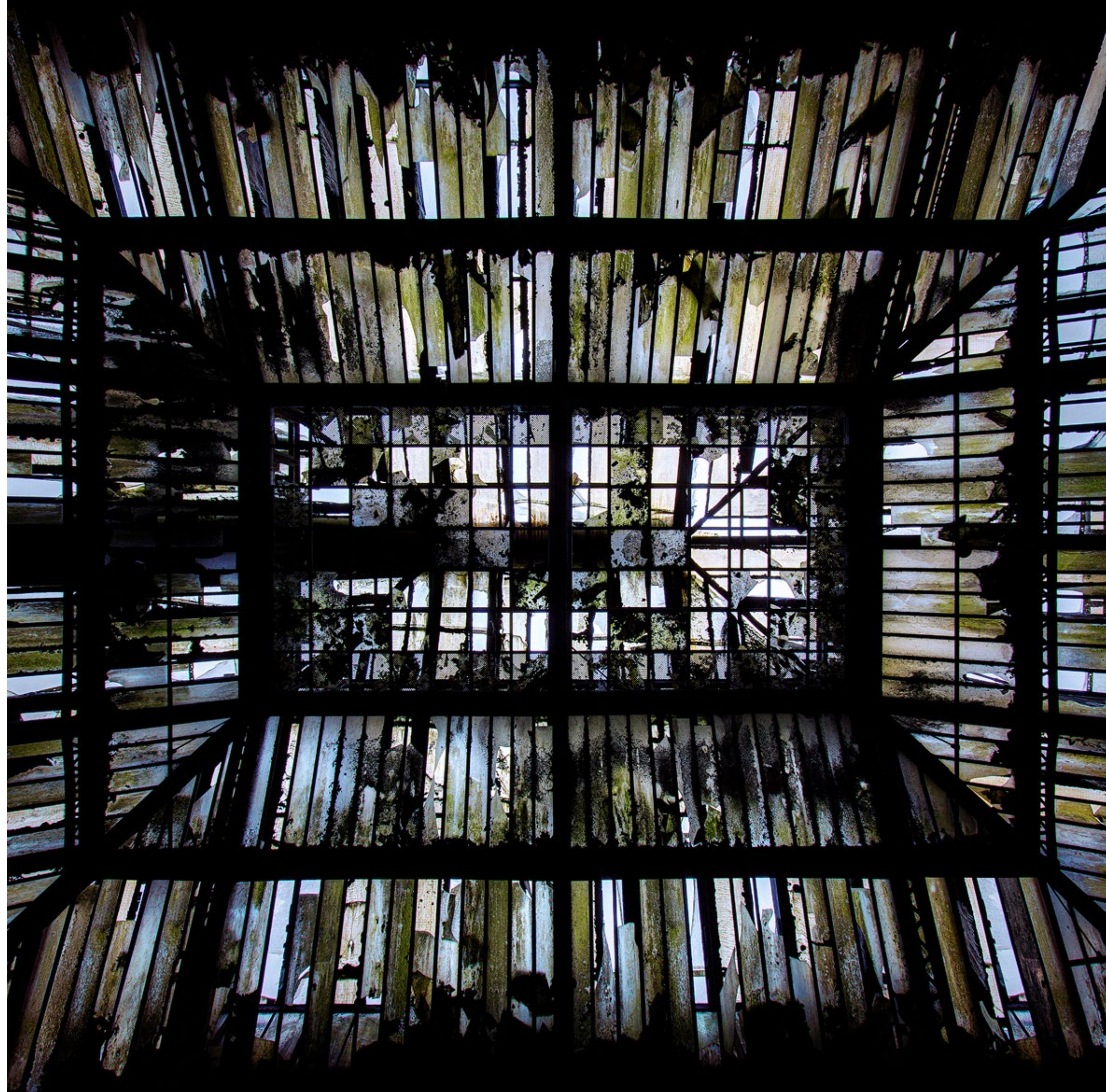
Murky Depths. Looking straight up within a domed and highly unusual Victorian folly. Pentax K3 with Pentax DA 12-24mm f4 lens. © Matt Emmett



‘My obsession with imagery began on my 19th birthday when my father bought me a Pentax ME Super, a 35mm single lens reflex camera. He took me out and showed me the basics in preparation for a year of travelling in South East Asia. Photographing the temples of Angkor, the rainforests of Sulawesi and the people of the region was hugely inspiring and the perfect place to learn. I came back with about 80 rolls of Fujichrome Velvia transparency film to process. The results were a mixed bag but there were some real gems in there, and I realised that maybe this was something I had a natural ability for. More photographic trips followed to places like India, Laos and Argentina and I began to achieve a better hit rate. At this time I had also started using a tripod which slowed me down and allowed me to think much more about what I was doing, and really consider what I could see in the view finder. Everyone's different but I like to work very slowly and ponder the composition, shooting architecture is perfect for me as it allows for that.

I got into shooting my current subject of abandoned architecture when a friend bought his first DSLR and wanted me to give him a lesson on camera basics. The first lesson took place in his garden and when I asked him if he found it useful, he said he thought he would learn more if the next lesson could be on-location. He came back to me a few weeks later and told me about a huge abandoned industrial complex he had found online, just 40 minutes drive away. I really didn't feel comfortable with it after he explained that we were not allowed to be there and pointed out that on-site security patrolled the complex looking for trespassers and metal thieves. But after looking online through the ►

Shattered Atrium. Looking straight up through the shattered glass roof at an abandoned administration building in France. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett



images taken by other photographers I felt I at least needed to try it once. I then found myself at 6am on a cold February morning in 2012 standing at the fence line of the National Gas Turbine Establishment, a huge ex MOD establishment that had been abandoned since 2000. Walking into the vast hangar sized structures and seeing the almost alien landscape of a jet engine testing environment changed me instantly. I knew that I had found a subject that I would become obsessed by, and 5 years later I'm still fascinated by it.

I love adventure and exploration, before I got into shooting abandoned places I was a caver and spent entire weekends crawling through rocky, muddy and wet passageways below the hills of South Wales. I did attempt to begin cave photography but quickly broke two DSLR's in succession. This was a big factor in the switch to abandoned places, in many ways the exploration aspect wasn't totally dissimilar to caving but the camera gear usually survived the trip.

Social media is a huge part of what I do and a factor in the success I have had so far. It provides such an incredible, 'free-of-charge' platform for getting your work out there and seen and, if done right, it can really open doors. Magazines, galleries and websites that may not normally consider you, are more likely to take a look when you have some social media weight behind you.

Early in 2015 I was approached by a French publisher with the offer of a book contract, it took until the latter part of 2016 before I had written the copy and gathered all of the images and it was released in October 2016. It is called 'Forgotten Heritage' by JonGlez Publications and I greatly enjoyed the process of compiling the content and researching and writing the copy. Dependent upon its success I would like to do more in the future.

In my spare time I walk in the wonderful English countryside, spend time with my two boys and partner, and try and get down to ►



*Deep Shelter. Within a WWII air-raid shelter located below Clapham North in London.
Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett*

'My obsession with imagery began on my 19th birthday when my father bought me a Pentax ME Super, a 35mm single lens reflex camera.'

South Wales for the odd day of caving. I also find the time to make these photographs and run my social media channels.'

Asked about influences or mentors, Matt is quick to recall those people who he feels have added to his motivation and perseverance.

'Magnum photographer Phillip Jones Griffiths, National Geographic photographer Eric Lafforgue National Geographic photographer Robbie Shone, Issue based photographer and my photography lecturer Paul Wenham-Clarke, Model photographer and art book author (Romany WG) Jeremy Gibbs and many other members of my photo community, too many to mention!'

Matt shoots with a Pentax K3ii, K1 and 645Z, a Canon 7D converted to infrared and a Sony A7Rii. He uses a Manfrotto 055 carbon tripod, and Scurion 1500 lights. Expanding on the topic of equipment, Matt had this to say:

'Towards the end of my time in the caving community I linked up with Scurion (a caving lamp manufacturer) and started representing the brand through its use to light some of my images. At the end of 2013 I also signed up with Pentax to be an ambassador for the K3 and had access to the amazing 645Z for my European trips. One of the big reasons I choose to use Pentax, aside from the awesome IQ, is the tremendous build quality of the cameras and lenses. The weather sealing is standard on most of the kit and really helps in the dirty and wet environments I shoot in. The following year I joined up with Manfrotto in a similar ambassador capacity.'

We asked Matt to talk about his work in detail and this, his artist's statement, is thoughtful and comprehensive.

'What I do is mostly rooted in the role of a photographer and the creation of photographic art, capturing striking imagery of the locations during their final weeks or months before demolition. It started off as a subject for me to

train my lens on and was not any more complex than that at first. I loved the way that an uninhabited and decaying structure gave me a unique view of a building's soul or personality, the lack of any other distractions, auditory or visual allowed me total focus on my surroundings. Creating atmospheric imagery is so much easier this way! There is also an aspect of preservation at play here in the capturing of these images but I think this was a byproduct of my work rather than a driving motivation.

Over time my work has developed a journalistic aspect thanks to the exposure that social media provides. With so many people following the posts, there comes a demand for information regarding what people are actually viewing. It's tricky to get the balance right but allowing people to know what the structure was used for, why it became abandoned, what it felt like to explore and what plans there are (if any) for its future really helps enrich the viewing experience. You can't give too much away or the fate of a sensitive location can be sealed with vandals, graffiti artists or thieves moving in to do their work. Certain locations really get under your skin due to the role they played and their importance in history or to a particular industry. These are the places you tend to keep reading about until your post trip research provides you with such a rounded view that you can accurately inform your audience each time you post.

My work has never consciously been political. It has ended up being used by other parties from a heritage or conservation point of view, which I am more than happy to be involved with, so I guess there's a kind of passive activism going on. I certainly care about the locations ►

*A Ray of Hope in a Hopeless Place. Sunlight cuts through the dusty air inside an abandoned asylum in Northern Italy. Sony A7Rii with FE 16-35mm f4 lens.
© Matt Emmett*



I shoot, some of them mean a great deal to me but with a family and a full time career to balance alongside the photography and travel, there's not a lot of time left to begin campaigning or to become involved in such causes.

There is a tremendous amount of waste in the world today, this is particularly true when it comes to the built environment. When viewed against a backdrop of issues such as homelessness, the destruction of important heritage and the huge profits developers can make from demolishing the old and replacing with the new it does seem almost criminal when local councils sell off buildings to the private sector to raise funds. If my work helps to raise awareness of a building at risk, or bring it to the attention of an organisation, or drive public support for conservation then that is a big bonus.

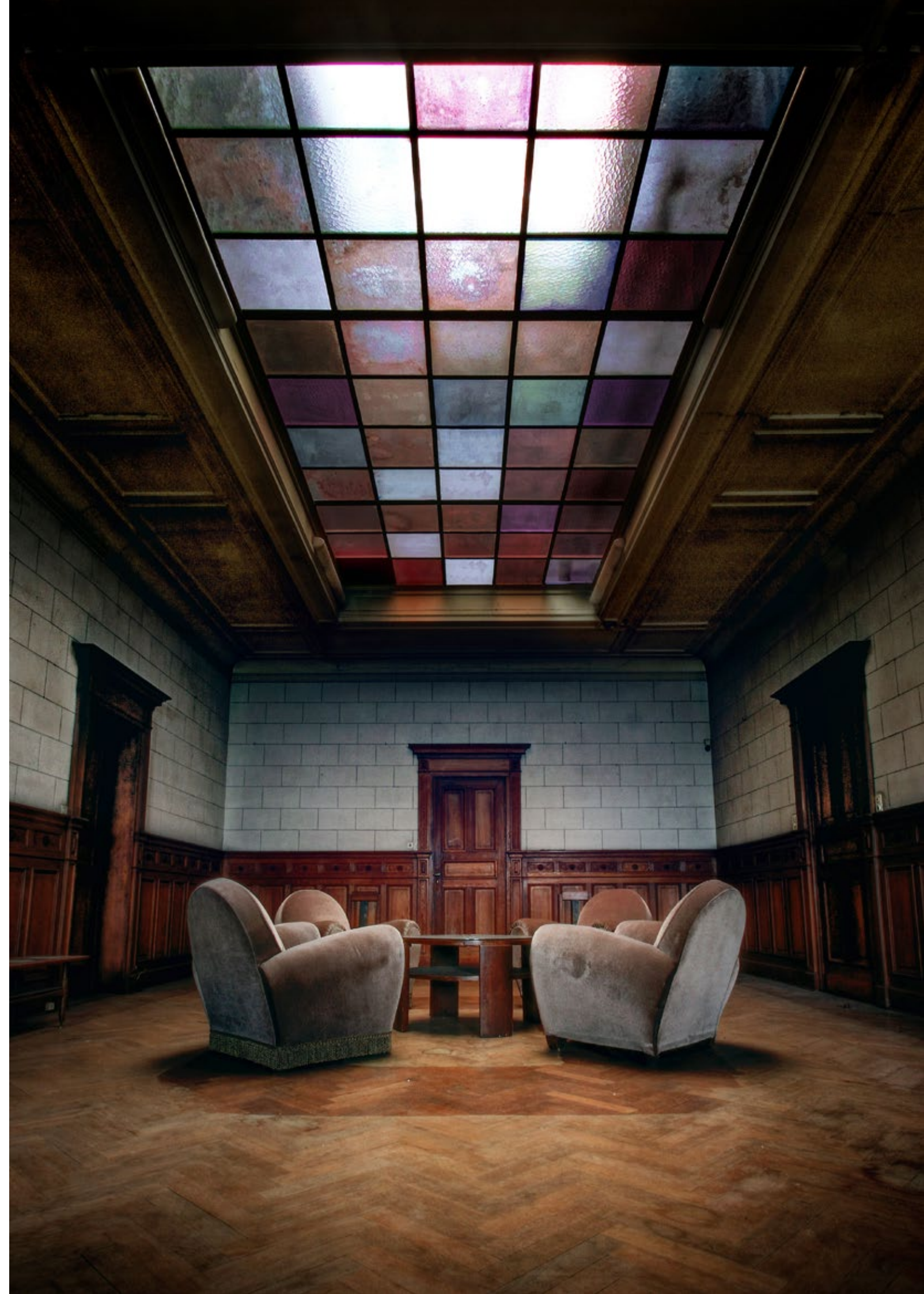
Some of the locations I have photographed have since been wiped from the landscape, some were particularly important sites with regards to historical importance. Places such as the National Gas Turbine Establishment, which was a Cold War research establishment that developed most of the UK's military fighter jet engines and naval gas turbine engines. It played a pivotal role in pushing forward the country's scientific and engineering know-how and for a while the UK was at the forefront globally in this field. The fact that this huge site was bulldozed with nothing preserved speaks volumes for current attitudes towards heritage and conservation. It also highlights one of the ways photographers can help by creating a large publicly accessible visual record of a site such as this.

Although raising awareness and preserving the locations visually are important uses for the photography, for me, showcasing the aesthetics of the effects of time and nature on a building that is no longer being maintained and conveying it as printed art has always been my main goal. It brings me huge personal satisfaction to know that others appreciate the effort and skill

involved in capturing these images and that my work is hung in homes and offices around the world.

From an aesthetics point of view, I find symmetry everywhere in the built environment and I've developed quite a taste for it, it just works but it's also a lazy way to create impact. I enjoy finding strong compositions in the chaos and visual noise of a broken, shattered mess of a failing structure. Another thing I love to convey through the work is the vast sense of scale that is often present in industrial locations like steel works or power stations. I grew up watching science fiction films from a young age and loved the sense of awe and wonder they could arouse in you, standing surrounded by massive industry can feel like you are standing within the bowels of some vast spacecraft and is very exciting. I generally prefer for people not to appear in the shots but a tiny figure set against a looming tower of rusting metal can make quite a good visual statement. Using my own portable lighting is another way my work has evolved. I have found the Scurion lights I use to be invaluable for illuminating the gloomy areas and totally dark subterranean spaces that are often encountered in abandoned buildings. By using the lights and layering techniques in post production, I can better convey a sense of place. I also really enjoy using light painting techniques where large scenes can be lit across several more manageable exposures and then composited back together afterwards, it feels a bit like the days of film again, you don't know what it's going to look like until you have done the work. ▶

Fellowship. Coffee table and chairs sit in a pool of light below a colourful skylight within an impressive house in Belgium. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett



Telling the story of a building or a location in pictures via social media has grown to become an integral part of the whole experience. I have found it's as much about the words you use with each post as it is about the images. People respond well if you can transport them into the scene with you, by describing what it was like to be there, including lots of details like environmental sounds or a description of my adrenaline levels.

I sell my work via several galleries and have started doing more commission work in the last year. I talk at photographic societies and trade events as part of my role as a product ambassador and take workshops. A new avenue of work has opened up to me within the field of heritage restoration and I am working on several Heritage Lottery funded projects.

These days I try to avoid using the term 'urbex', particularly when it comes to paid work. Despite the fact that I still engage in the activity, there are too many negative connotations attached to it now. The hobby was something very niche 4+ years ago, populated by respectful people with a genuine love for the locations, but now it has exploded into the mainstream and things have gone downhill. Landowners have had enough of the people they have caught smashing their way into a building or verbally abusing them when they ask them to leave. In short we are all tarred with the same brush these days, which is a shame, but at the same time who can blame the landowners for this perception?

I have been commissioned to photograph several long-term heritage restoration jobs and now tend to class myself as an architectural or heritage photographer, it certainly sounds better and doesn't make property owners nervous when I approach them for permission to shoot at their property.'

The question of the legitimacy of entering these sites is one that some of our readers have raised

on previous occasions when we have featured work from urbex photographers. So given his previous comments about less scrupulous urban explorers, Matt's response to the whole issue of access is clear:

'The hobby walks a fine line legally, being where you are technically not supposed to be puts you on the wrong side of civil trespass laws. But provided you don't cause any damage, or remove anything, then you stay on the right side of criminal law. If security personnel find you within a location then you do as you are asked and leave without argument. Most people I have met through the hobby are very aware of what can and can't be done legally in the course of shooting abandoned buildings and are respectful and careful as they explore each location. Metal thieves tend to be the most likely people to encounter, foraging particularly in industrial locations. Only once did we come across a group of young men carrying camera gear who were also hard at work unscrewing light and door fittings before dropping them into a bag, quite a depressing sight.'

To our way of thinking, nothing better describes the experience of urban exploration than Matt's opening words from his book:

'It was during a cold, early morning near the beginning of 2012 when we approached our first perimeter fence. The two of us crept slowly and quietly through the tangled undergrowth like ghosts drifting through the no-man's land of scrub that surrounded the huge industrial complex. Our camera bags snagged on low branches and trainers squelched against the boggy ground. Up ahead through the brambles and trees, the fence materialised out of the early morning mist. We stopped, hunkered down and waited, scanning for any sign of movement along the inside of the fence; there was none. After a short while we moved forward again, moments later stepping out from the bushes onto the small grassy strip that ran alongside the fence. This outer fence was 10 feet high ▶



*Cooling Tower. The humid interior of a Belgian cooling tower is a perfect place for new life to take hold.
Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett*

and topped with three rows of barbed wire that overhung its outer edge. It was also adorned with two alternating signs: 'Dangerous Site - Keep Out' and 'Trespassers Will Be Prosecuted'. Being a typical law abiding person, that moment by the fence was filled with a sense of dread and foreboding; thoughts of what may happen to us if caught by the regular security patrols we had heard about raced through my mind. Part of me wanted to walk away and not to bother with this law breaking for the sake of a few photographs, it wasn't worth the risk! But at the same time I was aware that for the majority of my life I had obeyed the rules, often blindly obeying without even sparing a thought for the reasons for their existence. A mix of peer pressure and a sudden desire to do something 'a bit crazy for once' pushed me on and after passing my kit bag to my friend, I hooked my fingers into the interlocking links of the fence and began to climb...'

The attraction to such an activity will either be obvious or unfathomable, depending on your individual perspective as a reader, but the respect this photographer shows for his subjects and the commitment to creating a collection of value is demonstrable. ■

TS

<http://www.forgottenheritage.co.uk/>

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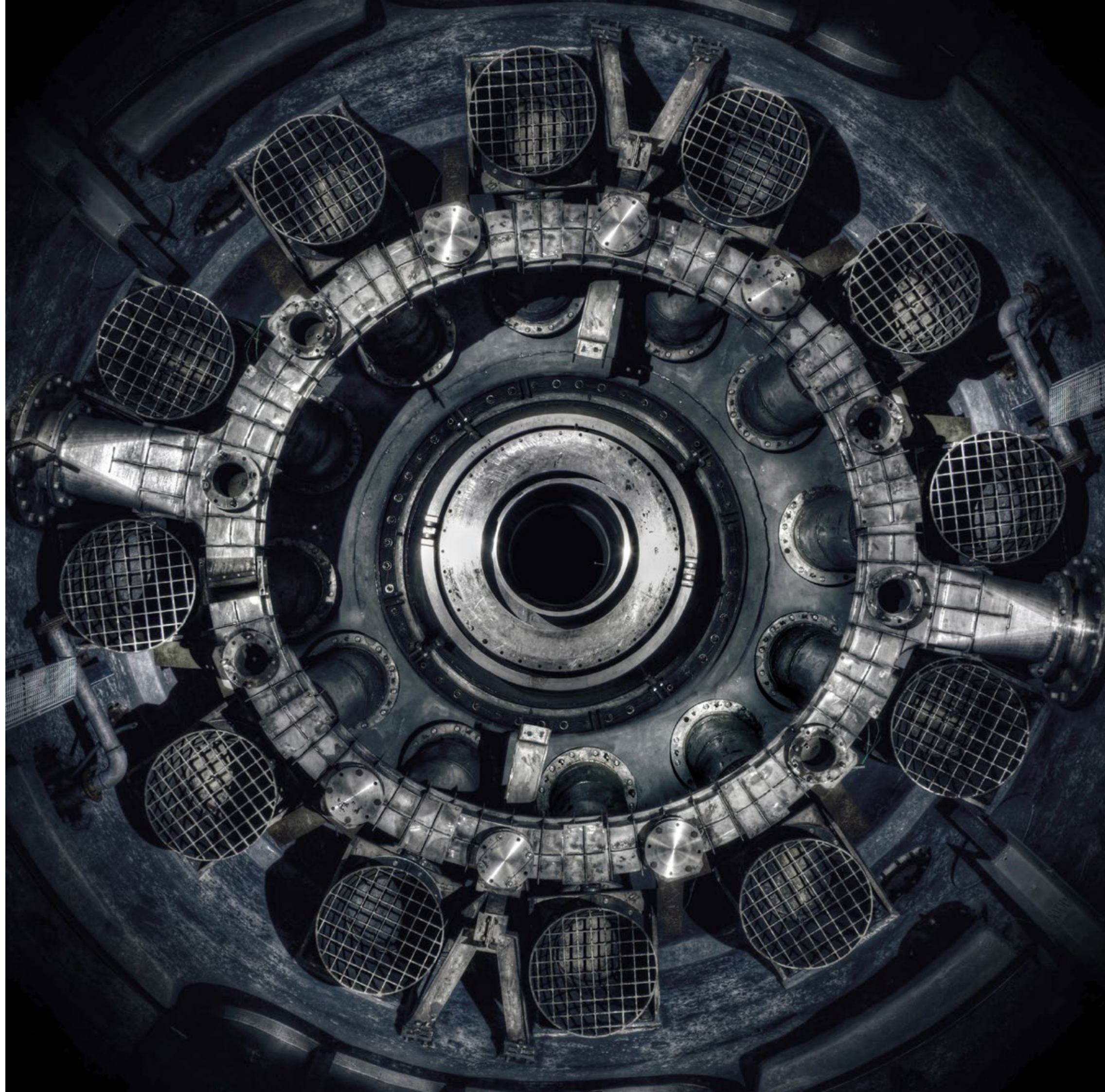
Balcony Symmetry. The view from the rear steps of an abandoned palatial villa complex in Italy. Sony A7Rii with FE 16-35mm f4 lens. © Matt Emmett

►► Following double page spread: Cell 1 Backlit.
Interior of Cell 1, the UK's earliest jet engine testing environment. Long since demolished. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett





Cell 3 Jet Nozzle. Close up on a jet nozzle and pressure bulkhead in the Cell 3 jet engine testing tunnel. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens.
© Matt Emmett



Box Quarry. A large chamber within a labyrinth of passageways deep below the Wiltshire countryside. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett

'I love adventure and exploration, before I got into shooting abandoned places I was a caver and spent entire weekends crawling through rocky, muddy and wet passageways below the hills of South Wales.'

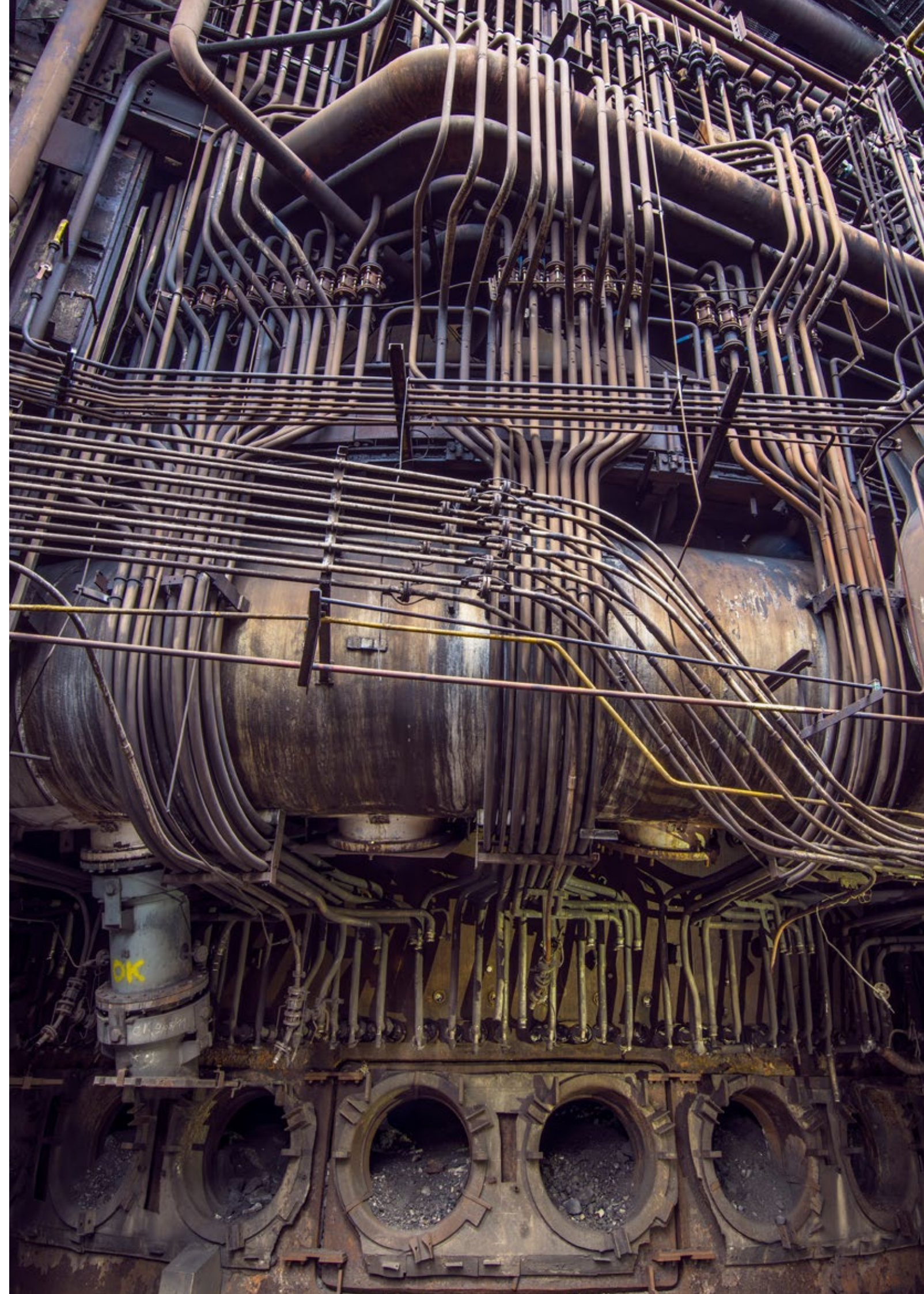


Communicate. The interior of an abandoned radome in a small Belgian village. Long since demolished. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens.
© Matt Emmett



Blast Furnace. Pipes snake in all directions around the core of a decommissioned Belgian blast furnace.
Pentax 645Z with D FA645 25mm f4 lens.
© Matt Emmett

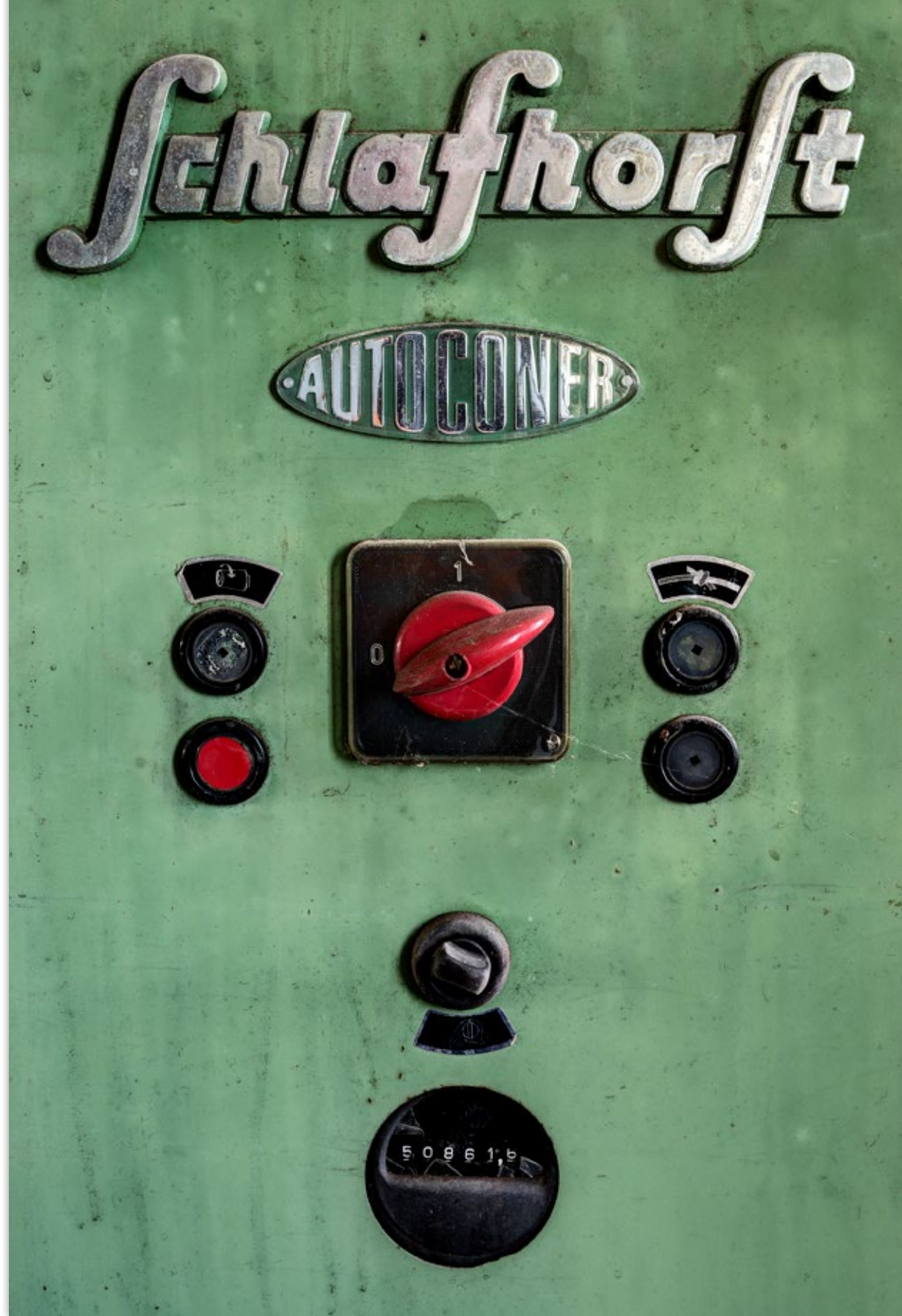
‘You can't give too much away or the fate of a sensitive location can be sealed with vandals, graffiti artists or thieves moving in to do their work.’



By Gods Grace. Exploring abandoned buildings is not without risk, this one had a few structural issues. Sony A7Rii with FE 16-35mm f4 lens. © Matt Emmett

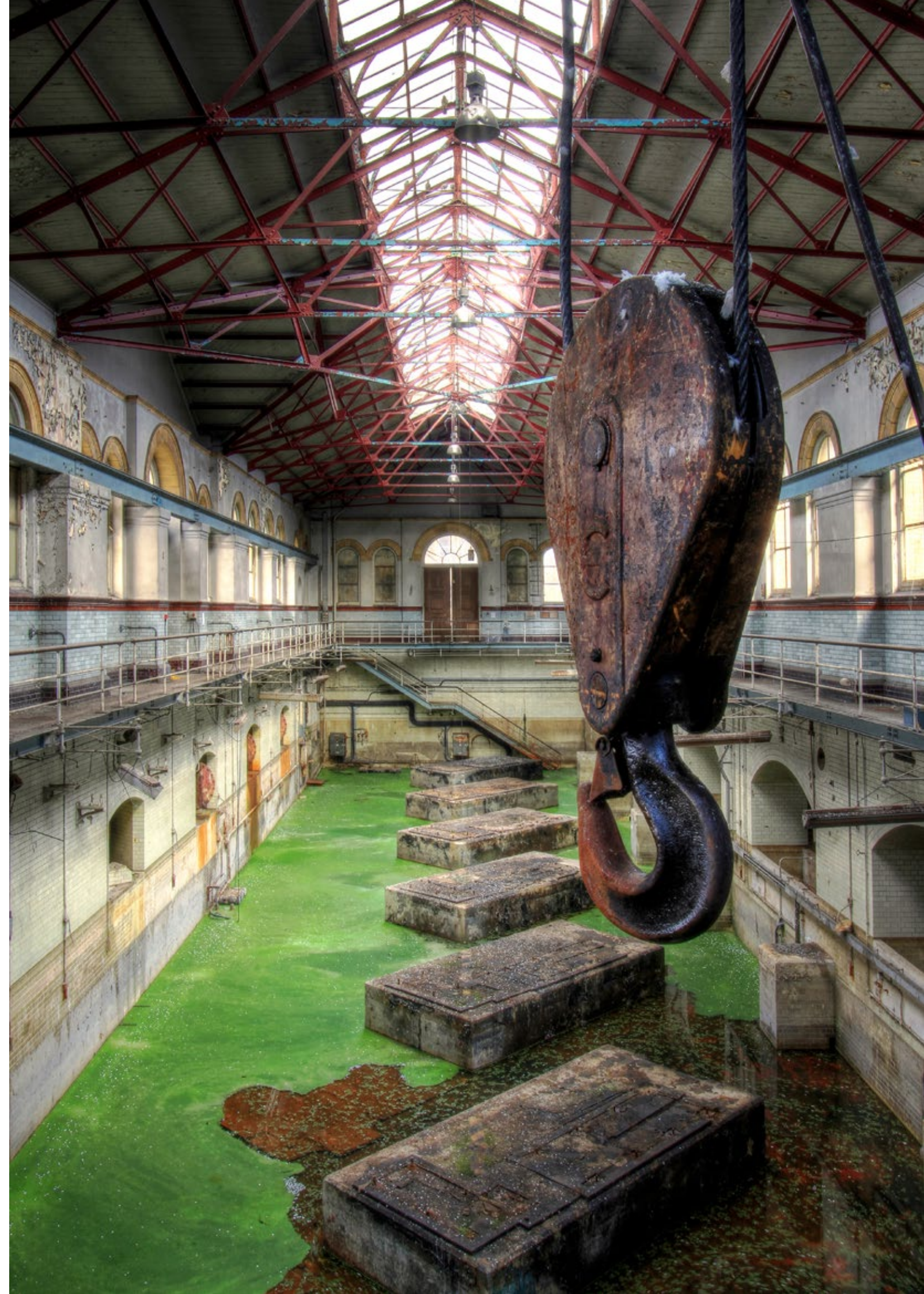
‘My work has never consciously been political. It has ended up being used by other parties from a heritage or conservation point of view, which I am more than happy to be involved with, so I guess there's a kind of passive activism going on.’

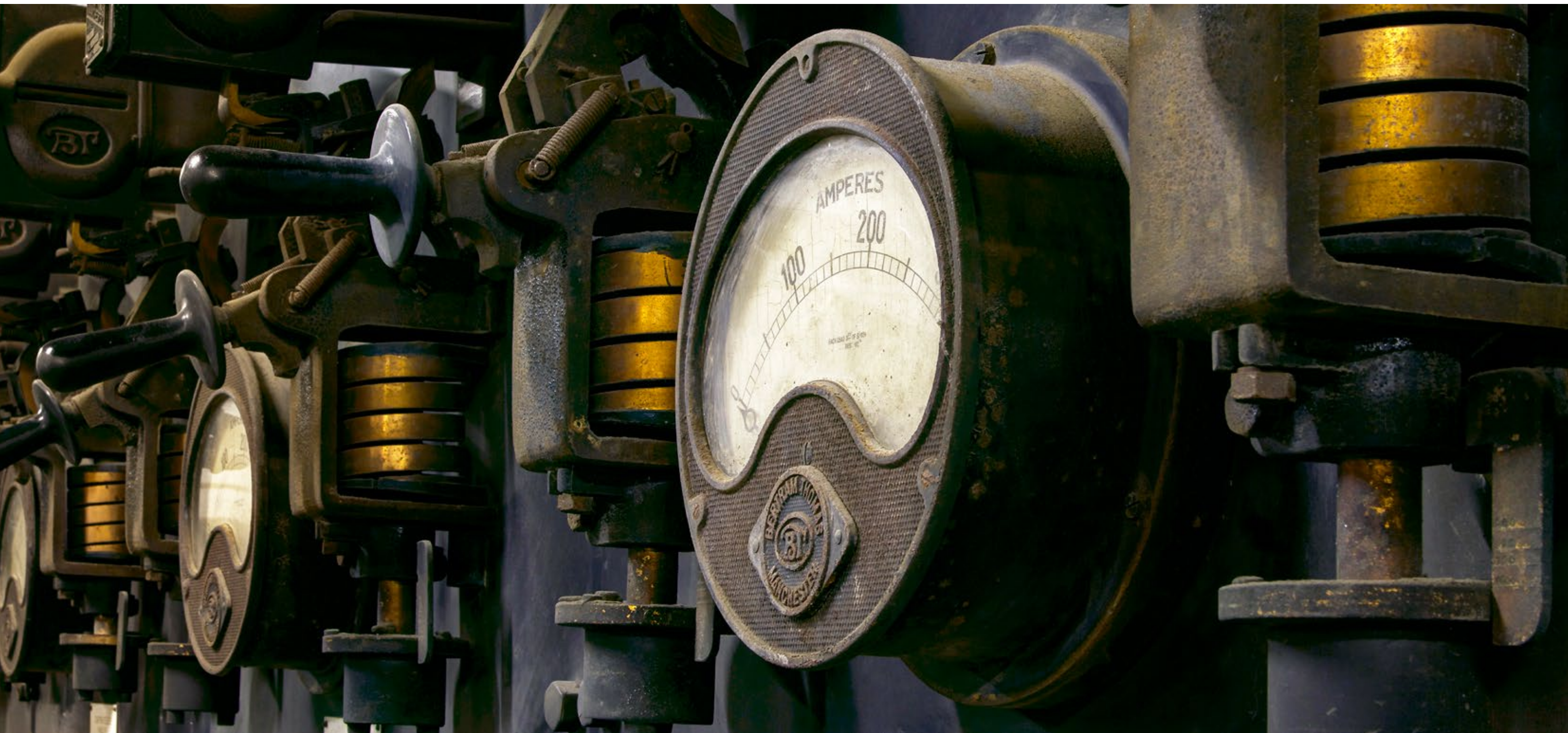




German Design. Quality design adorns this control panel for a winding machine. Shot in an abandoned textile mill. Pentax K3 with DA 20-40mm Limited f2.8-4 lens. © Matt Emmett

► Winch Hook. Rusty winch hook hangs above a flooded engine hall at Abbey Mills Pumping Station in East London. Canon EOS 7D with EF 24-70mm f2.8 lens. © Matt Emmett





*Power Station Gauges. Panoramic close-up stitch of amp meters in a disused power plant.
Canon EOS 7D with EF 24-70mm f2.8 lens. © Matt Emmett*

Storage Racks. Rusting storage racks located in a military owned subterranean quarry. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett





*Q121 Fan. The 30' diameter mahogany fan at the start of the Q121 wind tunnel loop, located in Farnborough.
Pentax K3 with DA 12-24mm f4 lens. © Matt Emmett*



*Spring Quarry. Large ventilation fan in an underground military owned storage area in Wiltshire.
Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett*

►► *Following double page spread: A 3 shot vertical panorama of the interior of an industrial tower.
Pentax 645Z with D FA645 25mm f4 lens. © Matt Emmett*



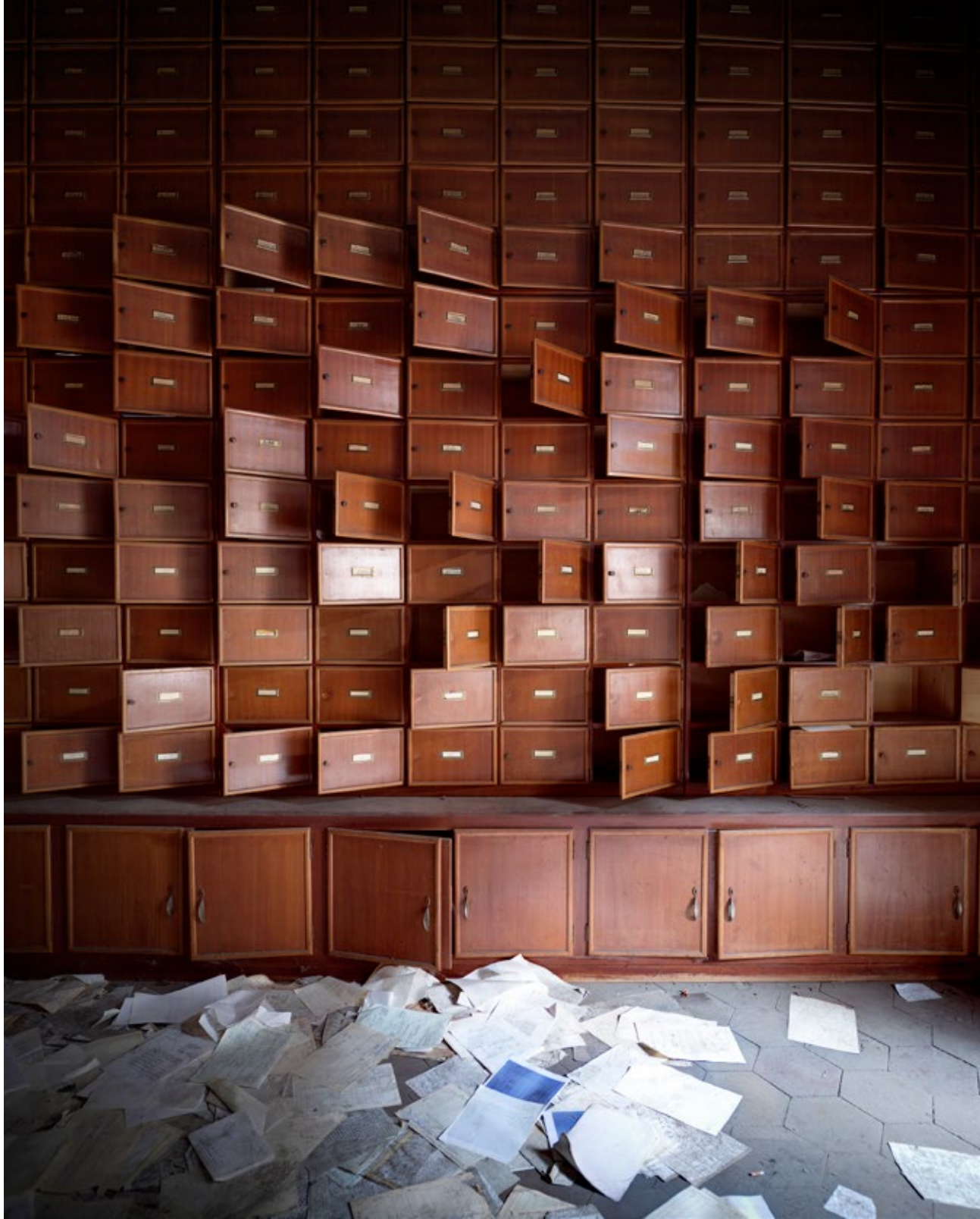


*Surgery Suite. Surgical suite discovered in the medical block at an abandoned asylum.
Pentax 645Z with D FA645 25mm f4 lens. © Matt Emmett*

► *Pump House on the Lake. Decorative pump house on a Victorian era ornamental lake.
Canon EOS 7D with EF 24-70mm f2.8 lens. © Matt Emmett*







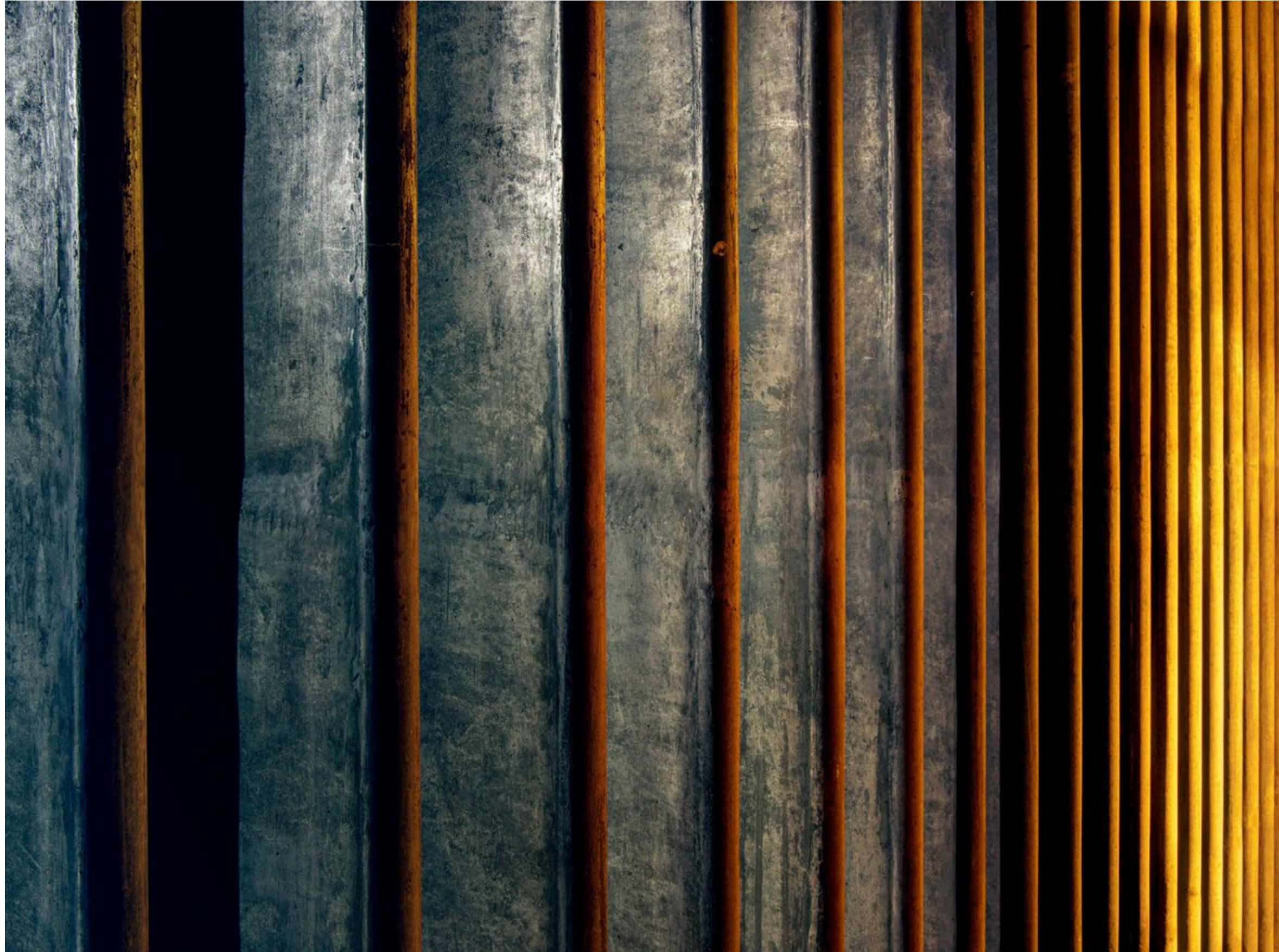
Patient Records. Storage units in an administration block at an abandoned Italian asylum. The treatments and diagnoses of former patients lie scattered across the floor. Pentax 645Z with D FA645 25mm f4 lens. © Matt Emmett

◀◀ Previous double page spread: Music Room. A broken piano sits in the corner of a music room in a heavily decayed house in the UK. Canon EOS 7D with EF 24-70mm f2.8 lens. © Matt Emmett

▶ Golden Road. A vintage Unimog truck sits on a bed of autumn leaves in a wooden section of a vehicle graveyard in Belgium. Pentax K3 with DA 12-24mm f4 lens. © Matt Emmett



Q121 Air Fins. Air turning fins designed to carry fast moving air around 90 degree turns within a huge wind tunnel. Pentax K3 with DA 20-40mm Limited f2.8-4 lens. © Matt Emmett





Subterranean Reservoir. The perfect symmetry in a subterranean Victorian reservoir, located below a public space in London. Pentax 645Z with D FA645 25mm f4 lens. © Matt Emmett

Wilders Folly. Light painted shot of a ruined folly. I lit the structure using my Scurion lights. Canon EOS 7D with EF-S 10-22mm f3.5-4.5 lens. © Matt Emmett

‘Telling the story of a building or a location in pictures via social media has grown to become an integral part of the whole experience. I have found it's as much about the words you use with each post as it is about the images.’





A corner of the cloisters around an open garden pavilion in a long abandoned psychiatric hospital in Italy. 3 shot stitched panorama. Pentax 645Z with D FA645 25mm f4 lens. © Matt Emmett

Ian KENINS

Snapshots of Melbourne

Ian Kenins is a Melbourne based photographer and journalist who has produced dozens of feature assignments for some of Australia's leading newspapers and magazines. In fact, he's had over 80 feature photo essays – mostly self initiated – published in magazines such as Australian Geographic, Gourmet Traveller, Inside Sport, Good Weekend, The Bulletin, Qantas' The Australian Way and The Age newspaper. His work has mostly focused on people engaged in their passions, particularly those keeping traditional skills alive. Ian has two previously published books, 'Open for Business: Melbourne's living history' and 'Beyond the Big Sticks: country football around Australia'. Each book captured the colour and history of ordinary people living and working in uniquely Australian pastimes.

His favourite challenge is street photography, particularly in his home town of Melbourne where he loves roaming the streets, beach fronts and laneways looking for the unexpected, ►



Williamstown, 1990. Canon T90 with 20-35mm f2.8 lens on Kodak T-Max 100 film. © Ian Kenins

and hoping to freeze moments in time that showcase ordinary people enjoying life in unusual and humorous ways. Now, 151 of those images, compiled after 26 years of walking, riding and driving through this city, have been published in a new book titled, *A Snapshot of Melbourne*, released in September 2016.

‘I look for moments of playfulness, or tenderness, or just the plain unusual.’

We’re featuring a small tasting platter of these images, the ones we felt would give you an impression of the wider collection.

Ian has long been fascinated by how everyday people inhabit public places.

‘I think Melburnians love living in a city with so much on offer, and they enjoy themselves with little sense of self-awareness.’

To emphasise the obstacles that conspire against street photography - distracting backgrounds, subjects facing the wrong way, or subjects moving on, to name a few – the book’s 151 photographs were taken over 26 years, an average of approximately six successful photographs per year.

The low strike rate is also due to Ian being particular in the extreme when it comes to determining an image’s worth.

‘It’s not just the timing that matters with street photography. Light, composition, and an image’s surrounds are all important so that the action, character, or any meaning are not lost.’

We asked him to background the journey through photography that has led to this point in his career.

‘I was 18 when I bought my first camera – a Canon FTb that came with a 50mm lens. My next purchase was a Tamron 300mm f5.6 lens because I wanted to be a sports photographer. Soon after, my sister bought me an aluminium case and so I thought I had all the necessary equipment to pretend at being a professional.

In the late 1970s and early 1980s there were no ID lanyards or strict policing of the media at sports events, so I got away with sitting amongst the real professionals at the football and cricket.

I knew both sports well, and knew what to look for, so I got better at it. By 1984 I had enough photos to approach the marketing manager at Collingwood Football Club who whispered to me that his secretary’s brother took the unimpressive photos for the club magazine. So instead of paying to watch my heroes every week I was being paid \$50 a Saturday to go capture them in action.

During this time I qualified as a primary school teacher and taught for five years, working the winter weekends for Collingwood, and later at a national football magazine *Footy Week*, winning Best News photograph at the 1987 AFL Media Awards.

In 1989 the three Melbourne newspapers started Sunday editions and the theory at the time was that if you could shoot sport you could shoot anything. I left teaching for freelance work at the *Sunday Age* where a bunch of artsy photojournalism purists loved thumbing through books by Henri Cartier-Bresson and drooling over someone’s new Leica.

Those guys were way too cool for me, but I did admire their passion, as well as the pure form that is street photography. And so, to fill the quiet mid-week days, I began roaming the streets of Melbourne with a camera and a simple 35mm or 50mm lens attached. ▶

St Kilda Beach, 1999. Nikon FM2 with 35-80mm f4-5.6 lens on Kodak T-Max 100 film. © Ian Kenins



I did learn a lot from those artsy guys, and other experienced and talented photographers on the daily Age, and being given news assignments for a Sunday paper where the preference was for feature photography rather than hard news images helped hone my eye for the generic photo that stands on its own. Over my six years there I developed a reputation for bringing in photos taken on my days off.

It was a five-month journey across the USA in 1992 that made me realise that life on the street was far more interesting than the action happening on a sports arena and upon my return I began shooting photo essays, some for the paper but mostly for magazines. From writing extended captions for the photos I brought in to the paper, I slowly developed into something of a journalist and by the early 2000s was writing as much as I was photographing.

I guess the desire to tell stories of seemingly ordinary people stems from my background. My parents were relatively poor village farmers from Latvia who became part of Australia's post WWII immigration boom. I grew up in Melbourne's then working class western suburbs, surrounded by families of similar such backgrounds, and have never felt entirely comfortable in the company of affluent people. But I've always felt that the struggles of seemingly ordinary people are often just as interesting – if not more – than those of the rich and famous. And as a photographer, and later a journalist, trying to find space in the editorial marketplace, becoming a storyteller of ordinary people became my thing.'

Ian provides some real insight into the way he works, and the experience of producing the images for this book with a few recollections on specific images in our feature.

'I've always explored Melbourne - driving, riding and walking the streets - on my days off. Only 18 of the book's 151 photos were taken for a specific assignment – the rest are one-off snapshots.

Most often I travel around with no particular plan. Obviously the busier the area the more likely there'll be people doing something, but the surprise moments are more enjoyable, such as Northcote (page 93) which I stumbled across while on a Sunday evening bike ride. This is one of my favourite images in the book. The Italian women in their casual dress are so representative of the suburb's migrant working class, while their little dogs sitting patiently as the owners have an evening chat evokes memories of an Australian neighbourliness many claim is disappearing.

My favourite Australian artist is the late, great Howard Arkley who was one of the few to draw attention to the suburbs. I also think the suburbs have been largely ignored by Australian artists, and this is another reason I like capturing street life. I was told many years ago that much of my work will be more important decades and centuries into the future as it captures a time and way of life that is fast disappearing.

My absolute favourite image in the book is another surprise. Walking home from Elwood beach one winter evening I saw a young boy and his dog leaping across a narrow channel when his mother told him "Come on – let's go home." I held up my camera and made a whispering gesture to her and to my eternal gratitude she said to her son, "Alright – just a few more." I love the generic quality of the image Elwood Canal, Elwood (page 74-75) - of the fearless joy of childhood, a boy thrilled with his newfound athleticism, and the bond between child and pet. Furthermore, there are no distracting elements in the background or foreground. It's a photo that could have been taken 100 years ago, and could be taken in 100,000 years time. For the rest of my way home that evening I knew I had something special if things worked out my way. It was getting quite dark and I snapped just 4 frames at 1/60th second at f1.8 on T-Max 400 film, and this frame is the only one that worked.

One photo that is from an assignment is Parliament House, Melbourne (page 100-101). And yet it's not a photo that I submitted. I was working for Agence France Presse that day in November 1993 covering one of the many demonstrations that followed Jeff Kennett's election. The demo had all the usual speeches, shouting, marching and placard waving you get at a rally, and they were the photos AFP was after. I hung around for quite a while after the demo was over to see what remained, expecting a pile of dumped placards. But even better was, standing on the steps of Victoria's parliament house, a lone elderly protester wearing a sandwich board that asked the question, "Is this place and its employees cost effective?" The placard's language and the grandeur of the ornate building combine to create a powerfully generic image that challenges whoever is in power. And adding to the humour of the image is a street sweeper in the background: not the type of employee the protester would have been thinking of when he penned the placard.

Sometimes an image stares you in the face. After photographing a friend doing a handstand on the beach one day, I saw a young girl on her body board being pulled along by her grandfather right in front of me as we were walking back to the sand – Brighton Beach (page 78-79). I quickly shot one frame and it worked a treat.

Another day while hanging out my washing I heard music and peered over my back fence to see two guys, stubbies at their feet, strumming guitars in a garage that opened out onto a cobblestoned North Fitzroy laneway - a wonderful example of 1990s urban bohemia – North Fitzroy (page 92).

I don't believe street photography has to be done by stealth. And given most street photographers' preferences for short focal length lenses, anonymity is almost impossible, especially when you're 183cms tall standing just a few metres away pointing a camera at someone. Over time, when approaching a

scene I thought worth photographing, I've learned to smile and use the line, "Just go on doing what you're doing and pretend I'm not here – I'll explain later." Explaining that I was a street photographer often worked, along with handing them a card in case they wanted a copy of the photo, but very few people have ever followed up on the offer.'

On matters technical, Ian demonstrates strong practicality and pragmatism in his equipment choices:

'While I appreciate quality equipment, I'm not obsessive about cameras and lenses and other accessories. This perhaps has something to do with the fact that a) I'm not professionally trained and b) I've never been wealthy enough to buy the latest in photographic technology. But the main reason is that the only thing I really care about when looking at a photograph is, is it a good photograph?

In my 26 years as a contributor to magazines and newspapers, not once has an editor or pictorial editor or designer asked me what camera was used to take the images I've sent them. And that includes more than a few photographs printed full page in glossy magazines that were taken with the Nikon FM2, Nikon FE and a cheap 35-80mm f4-5.6 lens, or more recently on my very inexpensive Nikon P7100 – my current street camera.

And in my many, many years of looking at photographs in books and magazines and newspapers and on gallery walls have I wondered about the equipment the photographers used? Yes I accept that photographs taken with professional lenses are sharper and have better shadow/highlight detail and less distortion, chromatic aberration and the like, but when an image is really wonderful, does anyone care about a few technical imperfections?

As an amateur and in my early years as a professional I used Canon cameras. My FTb ►

was replaced with an AE1, which was replaced by two T90s when I turned professional. Zoom lenses weren't particularly good back then so my kit included, at various times, a 20mm, 24mm, 28mm, 35mm, 50mm, 85mm, 135mm, 200mm, 300mm f4 then 300mm f2.8 and finally a 400mm f2.8 which did a lot of damage to my neck and shoulders as I never used a monopod because I found them restrictive. Out of those lenses, the ultra sharp 135mm f2 is the most beautiful lens I've ever used.

I changed over to Nikon when I went to America in 1992, buying an F4s and an F801, and 20mm, 35mm, 85mm and 180mm lenses. Later I replaced the wide angles with a 20-35mm f2.8 zoom (my most used lens) and a 400mm f3.5 for sport. I was becoming quite careless with my equipment and was told by a number of the Age staff that Nikon was more robust, which they've turned out to be. I also like the more solid look and feel of Nikon cameras and lenses.

Nikon FM2 and FE cameras - almost always fitted with a Nikon 35-80mm f4-5.6 lens - were used to take 79 of the 151 images in the book, and it would have been more had the lens not borne the brunt of my fall during a bushwalk.

Part of my preference for this inexpensive approach to street photography is influenced by Cartier-Bresson's use of a camera that looked as plain as possible.

A smaller camera with a cheap lens is much lighter to carry around, and as it usually was left under the seat of my car, I was less worried about it being stolen than my F4s.

The 35-80mm zoom had an excellent range. Anything wider and I'd have had to move too close to the subject and so possibly disturb what was taking place, while 80mm sometimes helped the film plane get in a bit closer when I physically couldn't.

I don't believe in using long lenses because I think there's something voyeuristic about them when it comes to street photography. Also, ►



Albert Park, 1998. Nikon FM2 with 35-80mm f4-5.6 lens on Kodak T-Max 100 film. © Ian Kenins

'It's not just the timing that matters with street photography. Light, composition, and an image's surrounds are all important so that the action, character, or any meaning are not lost.'

long lens photos with their very blurred backgrounds and foregrounds have an element of the unreal about them, and one of the important aspects of good street photography is that the images are taken in a way that a passer-by would have viewed the scene, and people relate more intimately when their own world view is represented.

I began street photography in 1989 with access to a darkroom so shot black and white and continued shooting B&W film until around 2003 when I moved house and so dismantled the darkroom I had. After that I used colour film and scanned the images with a Nikon Coolscan V ED until 2011 when I started taking the battery grip off my Nikon D300 and using that with my 20-35mm f2.8 lens attached (the 1.5x crop factor magnification effectively making it a 30-52mm). Professionally I've been shooting with the D300 for many years now.'

Given the long gestation period involved, 26 years, it's interesting to analyse the means of production used for this collection of images. 61 of the photos in the book were taken on B&W film, 57 were taken on colour negative film and 4 were taken on colour slide film. Only 28 were taken with digital cameras.

As for the motivation required, Ian is just as open and candid as the images which represent him here.

'The reason I look for moments of humour, tenderness and the offbeat has much to do with my divorce and a job loss – two shocks that came within a month of each other in 1996. For almost two years after that I was miserably depressed and struggled to face people. I felt that taking photos was about the only thing that I was good at, and it got me out of the house, while the camera was something I could hide my sadness behind in public.

Seeing people enjoy life slowly cheered me up and motivated me to embrace street photography with a lot more enthusiasm.'

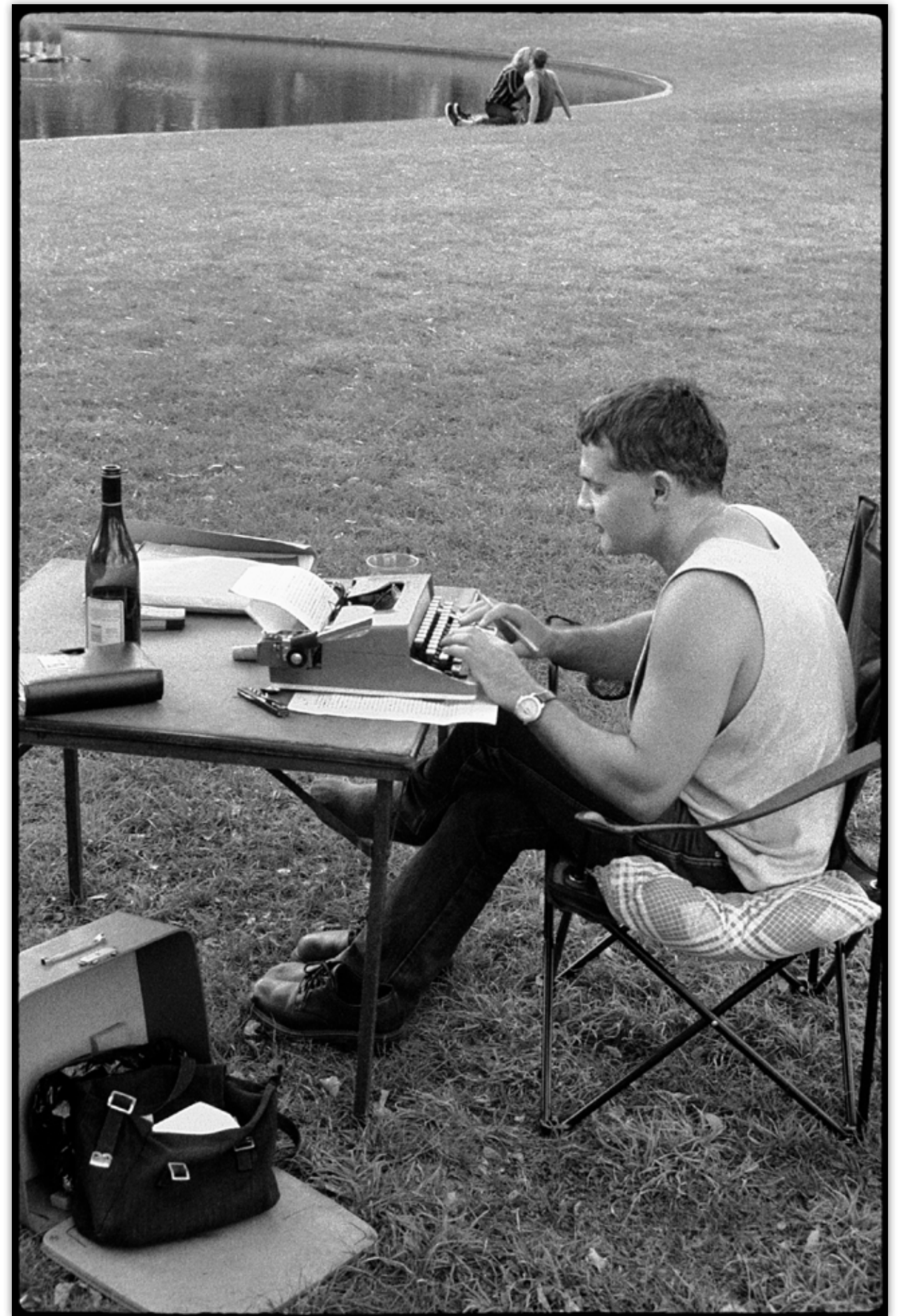
We're keeping an eye open for his next project, no doubt already in the works or perhaps on the drawing board. ■

TS

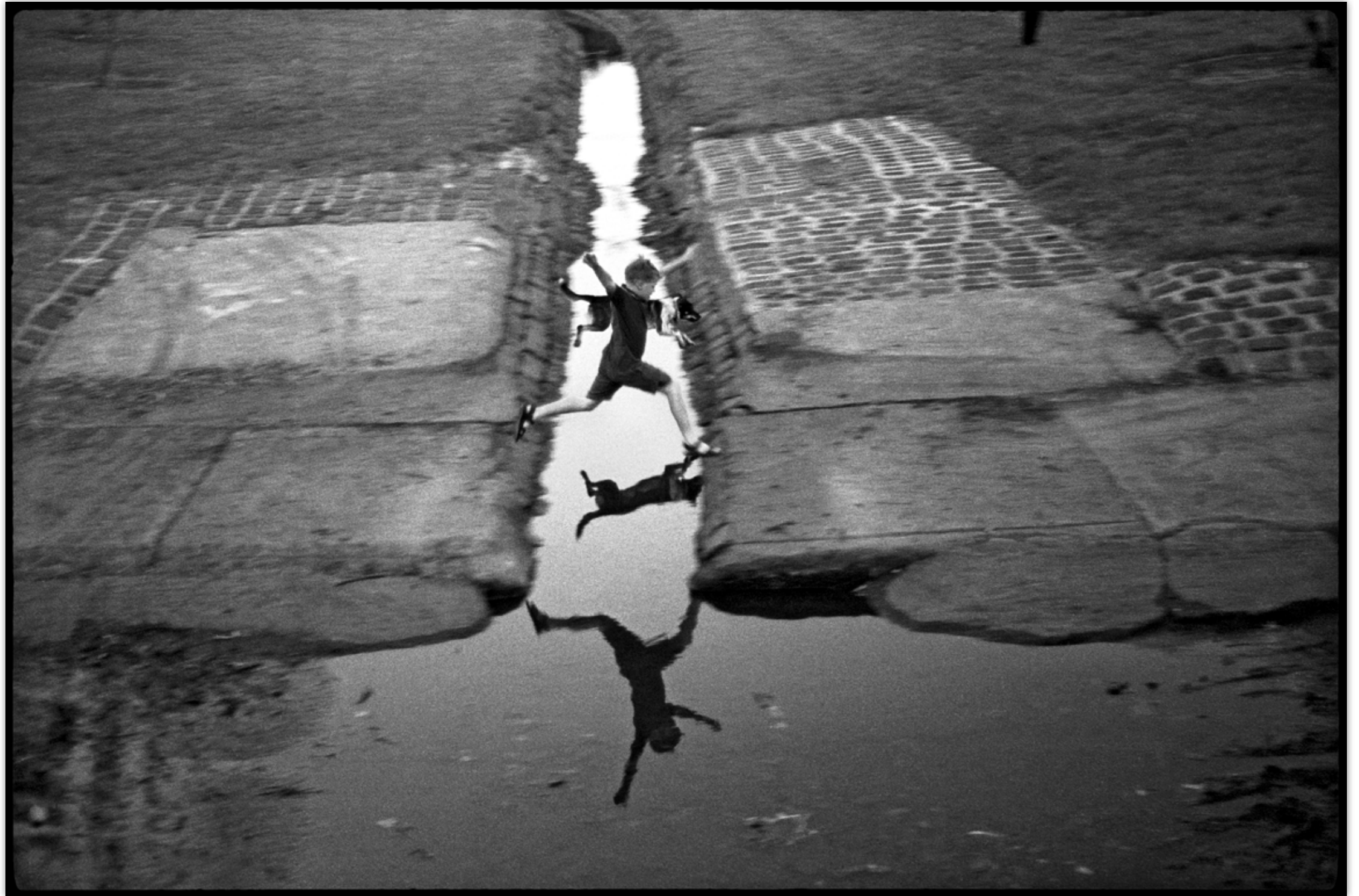
www.iankenins.com

www.theworldwidepublishingempire.com

Princes Park, Carlton, 2002. Nikon FE with 35-80mm f4-5.6 lens on Kodak T-Max 400 film. © Ian Kenins



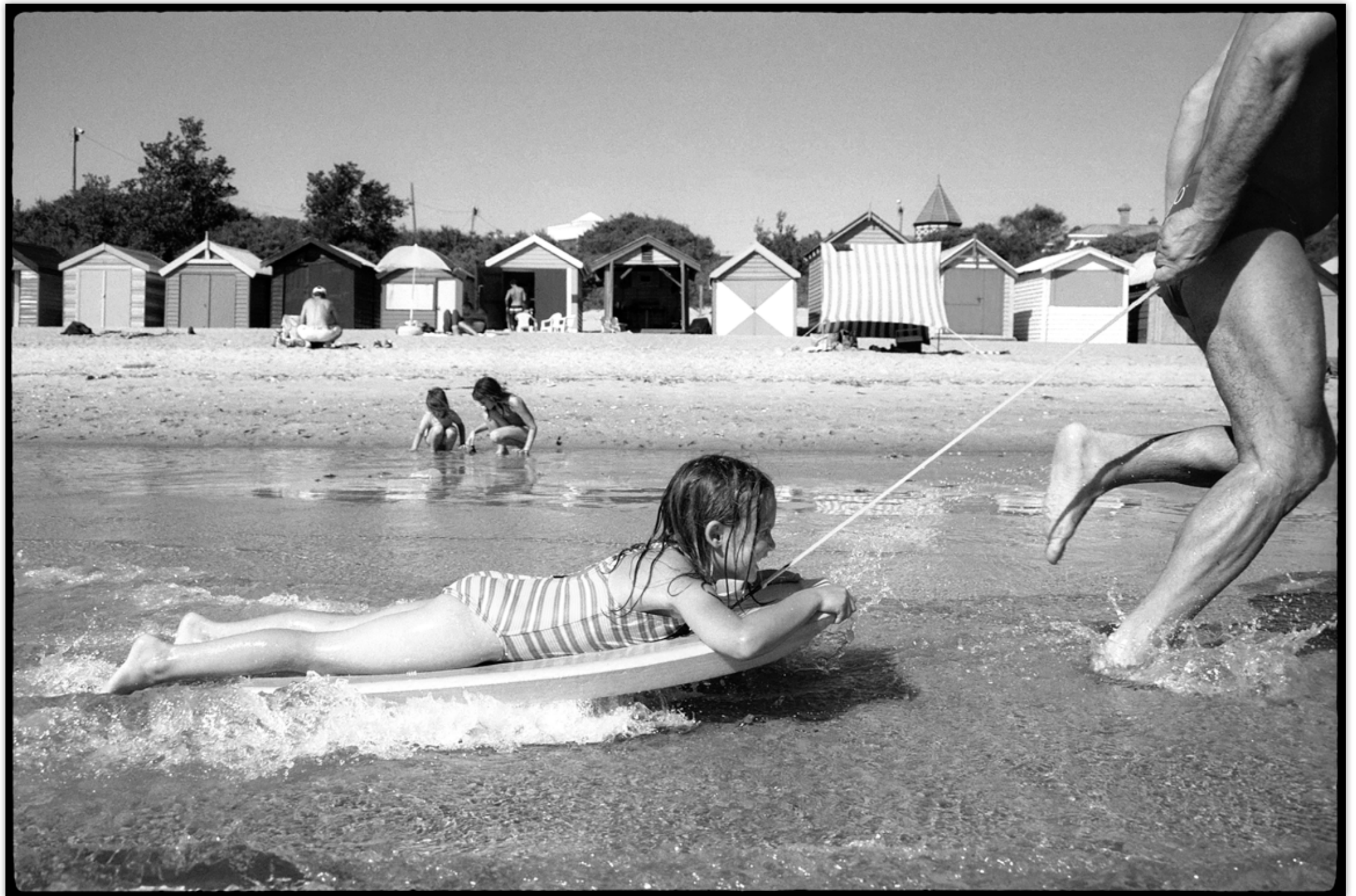
Elwood Canal, Elwood, 1998. Nikon F801 with 50mm
f1.8 lens on Kodak T-Max 400 film. 1/60th @ f1.8
© Ian Kenins



*'I've always explored Melbourne - driving, riding and walking the streets
- on my days off. Only 18 of the book's 151 photos were taken for a
specific assignment – the rest are one-off snapshots.'*

Block Arcade, Melbourne, 2010. Nikon FE with 35-80mm f4-5.6 lens on Kodak Kodacolor 400 film.
© Ian Kenins





Melbourne Cricket Ground, Jolimont, 1996. Nikon F4 with 20-35mm f2.8 lens on Fujifilm Fujicolor 400 film.
© Ian Kenins





Prahran, 1998. Nikon FM2 with 35-80mm f4-5.6 lens on Kodak T-Max 400 film. © Ian Kenins



North Melbourne, 2001. Nikon FE with 35-80mm f4-5.6 lens on Kodak T-Max 400 film. © Ian Kenins

'I don't believe street photography has to be done by stealth. And given most street photographers' preferences for small focal length lenses, anonymity is almost impossible, especially when you're 183cms tall standing just a few metres away pointing a camera at someone.'





Brunswick Street, Fitzroy, 1999. Nikon FM2 with 35-80mm f4-5.6 lens on Kodak T-Max 400 film.
© Ian Kenins



St Kilda, 1999. Nikon FM2 with 35-80mm f4-5.6 lens
on Kodak T-Max 400 film. © Ian Kenins





North Fitzroy, 2000. Nikon FE with 20-35mm f2.8 lens on Kodak T-Max 400 film. © Ian Kenins



North Fitzroy, 2000. Nikon FE with 20-35mm f2.8 lens on Kodak T-Max 400 film. © Ian Kenins

'In my 26 years as a contributor to magazines and newspapers, not once has an editor or pictorial editor or designer asked me what camera was used to take the images I've sent them.'

Brighton Beach carpark, 1999. Nikon FM2 with 35-80mm f4-5.6 lens on Kodak T-Max 100 film.
© Ian Kenins



Port Melbourne Beach, 1998. Nikon FM2 with 20-35mm f2.8 lens on Kodak T-Max 100 film. © Ian Kenins





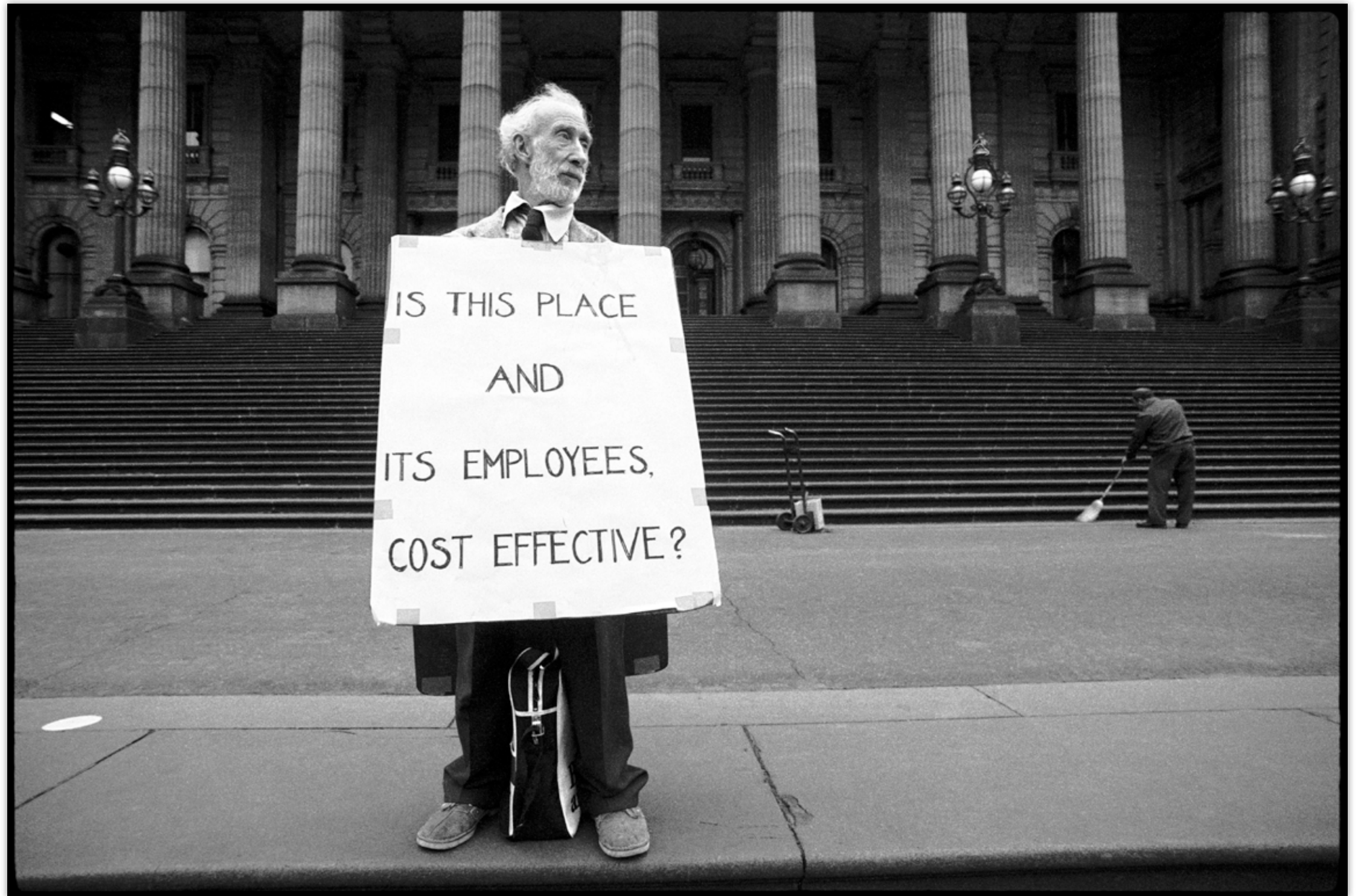
Collingwood, 2010. Nikon FE with 35-80mm f4-5.6 lens on Fujifilm Fujicolor 400 film. © Ian Kenins



Carlton Gardens, 2000. Nikon FE with 35-80mm f4-5.6 lens on Kodak Kodacolor 400 film. © Ian Kenins

'I don't believe in using long lenses because I think there's something voyeuristic about them when it comes to street photography.'

Parliament House, Melbourne, 1993. Nikon F4 with
20mm f2.8mm lens on Kodak T-Max 400 film.
© Ian Kenins



O'Donnell Gardens, St Kilda, 1995. Some kind of cheap Olympus with a small fixed zoom taken on Fujifilm Fujicolour 400 film. © Ian Kenins



Howard KINGSNORTH

Creative eye

Howard Kingsnorth is a commercial photographer based in London, England. He was born in Kent, a rural area in the South East of England, and although 50 miles separated him from London, the early indications were clear that he would be drawn there in time.

‘Mine was a working class upbringing in post war England and no one really travelled much, especially to ‘the smoke’ as we endearingly referred to London. I’d make trips there in my mid teens, considered quite daring at the time, and I discovered shops in places like Soho that stocked foreign photo magazines and the UK fashion mags like Vogue and Vanity Fair. I wasn’t buying these, just thumbing through them, but I was already thinking about advertising as a career.’ ▶



River Thames, London in the rain. Personal work. Nikon D810 with 16-35mm f4 VR lens. © Howard Kingsnorth

*‘I am a commercial photographer, pictures for sale.
I have never made any pretensions about this.’*

At the age of 15, Howard saw the film 'Blow Up' at the local cinema. It would prove to be a seminal moment, his latent interests and the demonstration of a potential way forward for these suddenly in collision.

'I thought, maybe I don't have to be a farmhand or join the armed forces, these were the two options being touted by the careers adviser at school! The Sunday Times was featuring fashion spreads by giants like Bailey and Duffy, both working class kids like me who'd done well to get into these positions so there was living proof that a career in photography was possible! Sam Haskins was also an influence.'

American photographers would also prove influential with Howard, people like William Eggleston, Ansel Adams and Diane Arbus coming to his attention at the time.

'I had a camera, a Kodak Brownie 127, but not the access to funds to cover the film and processing. I did as much as I could, but knew that I would really need to get on a course, and mix with like minded people in order to really make it happen.

So I did a foundation course at a local art college - we are talking late sixties here, and I chose to go to Manchester School of Art, as it was known then. It's a polytechnic now. It was the best course in the country at the time, far surpassing the London schools, which also offered me a place, but I declined. It was pretty technical, and quite demanding. We had a weekly critique of our work, up on the wall, for all to offer opinions and judgment. There were serious lectures in optical physics and chemistry. We were all hippies really, caught up in the art school revolution of the time, and buoyed by the hope of making it in photography. We felt like the first generation to be able to possibly make it happen. Nobody I knew in my home community had ever been to art school, it had some kudos it seemed. Other classmates in my intake year

were Martin Parr, Brian Griffin and Daniel Meadows - some heavyweight competition - although none of us knew that then.

After graduating, I moved to London, begged floor space to sleep on from friends until I could find somewhere of my own, and started looking for work to sustain me, all the while looking for an entry into the field of photography. I worked on a night shift for some time, 12 hour shifts in a factory that made undersea telephone cables. That was hard, but it was good money, and allowed me to spend some daytime hours looking for a job in photography. Months went by, and almost at the point of desperation, I found a job working for a catalogue studio as a junior.'

Howard goes on to describe a very different time, and ways of working that will seem nostalgically familiar to some of our readers and positively archaic to those from a digitally native generation.

'They had an apprenticeship system there, usually taking on school leavers at age 15. I was the first graduate they ever hired and I had to take a massive drop in income to take up the opportunity. They produced work for mail order catalogues and covered all subjects from ladies underwear to lawn mowers. Everything was shot in their studio located in Charing Cross Rd, central London (a fantastic location) on large format cameras. All the images were 'visualised' by an in-house artist, and drawn to scale on an A3 size page, and there may have been several concepts on each page, for example a 'shower and bath set' would include a main shot of a woman standing in a bath, and then there ▶

Westminster Underground Station. Client: Hopkins Partnership. Nikon D810 with 14-24mm f2.8 lens using a mini monopod. © Howard Kingsnorth



would be several smaller shots of colour options, and details like a chrome shower head, soap dish etc. These all had to be shot to scale. We used a Grant projector to downsize the images, and then draw the outline of that image onto a sheet of tracing paper, and then place that over the ground glass screen of the camera to get the size right on the sheet of 64 ASA Kodak transparency film. We would shoot the main shot on 10x8 film and the cut-aways on a half plate or 5x4 camera. The maximum allocation was 4 sheets of film. There was a lab in the basement, an in house styling department, and a props department. This was all well before Polaroid so all exposures were carefully measured and it was wise to flood the subject with reflected soft light to enable success, although the results were predictably bland. Each lens had its own colour characteristics, and had to have its own filter pack applied in order to achieve colour consistency throughout the seven studios that were operating there. The company bought the film stock for an entire season and we had to test each new batch to match the filters to the lenses. The final 'page' was then composed by the AD upstairs, in a process where images were literally stuck together, edge to edge, and all the transparencies to make up each page then went off to the printers.'

After 6 months, he was given his 'own' studio there as one of the photographers. He worked hard, polished up his folio and left after 2 years. He then teamed up with a food photographer and took on a lease on a warehouse studio in Shoreditch, East London, an area where he is still based today. Then, and now, there were no illusions of grandeur. ►

*Carpark, Hawaii shot handheld from hotel balcony.
Nikon D800E with 16-35mm f4 VR lens.
© Howard Kingsnorth*



‘I am a commercial photographer, pictures for sale. I have never made any pretensions about this. Living in London is expensive, and it always has been, yet I have brought up my family here and sustained a good lifestyle overall. However, being a freelance is precarious, and I, like many of my peers, have faced some dire economic times over the years.

I have not had an exhibition or entertained the ‘fine art’ market as yet but with my later work seeming more suitable, I am starting to consider this option. Having said that, I have seen a lot of photographers’ online galleries and I still remain generally unconvinced of their commercial viability.’

HK on stock photography

‘I was a latecomer to the stock library industry. I didn’t really approve of it initially, it seemed like we were selling our souls, and shooting ourselves in the back with ad agencies increasingly using pre-shot material. However, I had a lot of material that was out of licence, or personal work that was sitting doing nothing, so it seemed silly not to try and monetise that. Why fight the inevitable march of progress? After all, making money with a camera is what I do!

I shoot a lot of imagery for that market now, collaborating with Getty Images. If I am not busy on commissioned work, I turn to this side of my business. I have several projects and ideas lined up, some my own, and some developed in conjunction with my AD at Getty. This side of my business generates up to a third of my income and is fairly consistent. It certainly helps to even out the peaks and troughs of being a freelancer. Another big bonus is that I get new clients through Getty Images. They see my work online and then come to me directly. I have shot a lot of ‘lifestyle’ content for them over the years, but recently have only been shooting land/city material. This also gives me new material for my website and folio which I add to on a weekly basis.’

HK on camera equipment

‘As you can see I like to use wide-angle lenses and this has formed the basis of my style for many years. My last film camera was a Nikon FM2, and my favourite lens was an 18mm Nikkor. When the 14mm Nikkor became available I used that with a Nikon D2x. I have 2 bodies usually, and upgrade the oldest as soon as a newer one comes on the market. I then bought the 14-24mm f2.8 Nikkor, which is a better lens than the fixed 14, and a tad more usable in a tight spot like the helicopters I often utilise. I also have a Zeiss 15mm f2.8 which is even better, especially when pointing the camera at the sun, which I do a lot. Chromatic aberrations are less obvious and easier to retouch. I also use the superb 16-35mm VR Nikkor (which is a great go anywhere short zoom which I can handhold down to an 8th if I’m careful) and the 70-200mm f2.8 VR Nikkor. Although I have been a Nikon user throughout, based on habit and familiarity, I’m not a dedicated brand man. I recently bought a Canon EOS 5DsR, simply because I could not miss out on their 11-24mm lens. It’s awesome, I can’t believe just how wide it is without any real distortion. The Canon is a superb machine, and I am getting better resolution from it if I’m careful. I’m still learning how to get the best out of it. I also have a Sony RX100 m5 as a compact, for me it’s the Holy Grail of compacts at the moment. I take it everywhere. I can easily get quality saleable imagery from it.’

HK on computers and his website

‘I use an iMac, with a high spec graphics card, together with an Eizo calibrated monitor side by side, and a Wacom tablet for input. Storage wise, I use a Synology NAS RAID 12TB capacity (half full) with daily back ups to an older raid box, with offsite copies when I remember to do it. My laptop is a Macbook Pro which gets updated when it gets tired, at around the 4 year point usually. My chosen software is Adobe Creative Cloud CC, Capture One for tethered shooting, and Media Pro for cataloging. My first

big website was a disaster. It took 6 months or so to complete and cost me 5k (GBP) and it still didn’t have a content management system. I then had to pay extra for any changes. In the end the coder and the designer fell out and I was left with a static site that had no way for me to upgrade without learning those skills. Thankfully now we have some great templates to work from and I use Squarespace. I was able to mimic my original site’s best features, and then go on to create a fresh look. It’s easy now so I manage my own site.’

HK on post processing and retouching

‘I did a course on Photoshop when it first appeared, and then hired a photography graduate as an assistant to help brush up my skills, it was a good trade off. I still do most of my own post. Sometimes agencies will want to take it in house, and then ask me for my ‘recipe’. I will help them, but I usually charge them for the privilege of being a consultant.

My heritage is in the darkroom. Riffing with the ideas and concepts of **Laszlo Maholy Nagy** and **Man Ray** in my student days. Stuff like photograms and distorted easel angles, pinhole cameras, multiple exposures, just fun with light and chemicals. The darkroom skills - dodging, burning, multiple exposures, unsharp masking - were my background, just as these processes have formed the basis for emerging retouching software. I used transparency retouchers, actual artists with brushes, to retouch work in the early 90’s. These were the artists that applied their skills to, and influenced software developers. The first image manipulation ‘system’ I encountered was the Kodak ‘Premier’. My original 10x8 transparency was drum scanned, then for the first time I could see my image on a screen and play with it. Well, not personally, but an operator could play with it. This was a torturous process; I remember one filter ‘Big Blur’ that was applied to my image of a car to indicate movement. It took over an hour to preview, and then double that time to apply,

before the output time necessary to make a 10x8” transparency again. Such was the business model in London at the time. The post production company would try and discourage too much input from the photographer after the initial briefing, and would prefer to take them to the pub for a long lunch, and then present the final output on a by-that-time blurry lightbox. Photoshop on a Mac was a revelation. I had my first copy on a desktop Mac in 1991. A darkroom on my desktop. Heaven, no more chemicals!

Some of my clients insist on using their in-house retouchers, or outsourcing the work to specialists. This is a great time for me to learn new skills, as mine are fairly basic. Essentially, I still use the fundamentals in Photoshop, and do not build up massive files with multiple layers. It’s a straight route of lens choice, camera position, perspective control and image enhancement - open up shadows, hold back highlights. I don't do HDR as a rule, but I do use the full gamut of the digital file. HDR requires a tripod and I try to avoid that. I do sometimes shoot a bracket though, and cherry pick some sky elements, especially if the sun burns out too much.’

HK on shooting video

‘I shoot quite a lot of video now, usually a few simple set ups on the back of a stills shoot. I don't feature it on my site at the moment but I’m looking at a way to present it. I also shoot video for Getty Images. I have a partner in that venture, he is a cameraman, and I generally produce and direct. Although I can operate, I prefer it this way, it’s definitely a 2 man job, or 3 at least if you need sound. In the early 90s I was headhunted by a production company as a director, it was the fashion at the time to have a ‘photographer’ on their roster. That was proper ‘old school’ production, it was quite unionised then and very formulaic. I didn't really enjoy it. Lots of schmoozing was also called for...’ ▶

HK on shooting from helicopters

'This is freedom - no studio, no lights, no hangers on – just a 'seat of the pants' experience! We are controlled by the weather, the local flying laws and permissions, the pilot and the outline brief, that's it. We usually use a twin-engined craft as we have more power, more room and we can fly lower. Normally it's just me, my assistant, the art director and the pilot. I carry 2 Nikon bodies, one with the 14-24mm ultra wide zoom and the other with a slightly longer zoom like the 16-35mm VR. I will carry longer lenses should the brief require that. Usually I hook up my Nikon D810 to a Cam Ranger to create a mini hotspot and the AD can check the images as we shoot them on his iPad. All of the kit is buttoned down tight. I have a Black Rapid sling style camera strap affixed to the tripod screw thread of both cameras and 'wear' them both so I can easily swap as we are shooting. Lens shades, cables, cam ranger etc are all taped down to prevent any accidental loss. We will have a pre flight plan with the pilot and discuss where we can and cannot fly. This varies enormously. Over London we have at least 3 different areas of control, and permission has to be obtained for entry and exit between them. In a twin engined craft we can fly at 450' over the river, that rises to 850' or 1000' over the city depending on the day. In Europe, generally the minimum height over a city varies between 1000 and 1500' but go to the USA and you are in for some fun. The pilots there are a little more movie friendly, they have a certain swagger about them, and they will fly a lot lower, and a lot closer, than their European peers. Exposure is a factor as it's cold with the door open, so a down jacket, fingerless mitts and a woolen hat are usually needed. Shutter speed is an issue, and this is where paranoia can take over. Some helicopters shake more than others, usually depending on the situation, such as when hovering or holding a position into the wind, sometimes rattling just like an old bus would. Some of these machines are over 30 years ▶



Grand Central Terminal, New York, USA. Personal work. Nikon D800 with 16-35mm f4 lens. © Howard Kingsnorth

'...being a freelance is precarious, and I, like many of my peers, have faced some dire economic times over the years.'

old, albeit with new components, and those craft really rattle. I know that with a short lens (non VR) I should be able to get a sharp image (if we are moving slowly) at around a 1/50th sec. BUT conditions are changing all the time, we may be going faster, or closer or just shaking, I can't afford to risk it. Also I like to shoot at sunrise or sunset, so the light is rapidly changing. I usually set one camera on 'Auto ISO' shutter priority, setting the speed at whatever I am comfortable with on the day. With the Nikon on auto ISO, as sunset approaches it is a matter of minutes to go from f8 at 100 ISO to f 2.8 at 5000 ISO, beyond that its just getting too lumpy.

The time of day is crucial for my style of late/early sun imagery. We will plan ahead for the best weather day in our timeframe. For example, in London we usually fly from a small airfield in Essex, about 15 miles out of town. The helicopter takes 10 minutes to warm up and take off, 10 minutes to get 'on target' over central London, ten minutes of shooting and 10 minutes to return. Timing that is the key, just standing around in the dark, or late afternoon sun, waiting to make that call. It's exciting.'

HK on current and future projects, and life in general

'I have some ongoing aerial projects, one for an airline and one for an investment company. We are waiting for budget clearance, a process that sometimes takes months. I am always shooting material for my picture library collection with Getty Images, this normally means travelling, something I aim to do much more of. I aim to elicit blue chip clients with longer term projects, to travel more, to build a library portfolio for a future stable income and to enjoy my life to the full.

I work from home. I have an apartment in Dalston in East London with a great view over the city. I like motorcycles, I've had one since I was around 14. I have done a few tours with a

bunch of photographer mates around Europe, and the occasional track day. I also snowboard, I get away for at least 14-20 days a season. My son lives in Austria, so I spend time there on the mountain with him. I like mountain biking but you have to be fit for that, super fit. I recently bought an electric mountain bike. It's great for mountain trails obviously but the main reason I have it is for shooting around London. I have some property clients here and I'm always looking for new shots and angles, the bike is the best way around, especially as you are relatively invisible, so you can use pavements, pedestrian walkways or tow paths and cover a lot of ground in a day.'

HK on the present state, and future, of photography

'Photography has never been in a better place than it is right now. As the primary medium for 'instant' communication, it is now accessible to all. The alchemy that we used to enjoy: with the mysteries of film and exposure, the darkened rooms and chemicals, have all but been transcended by a small device that fits in your pocket and can send images anywhere in an instant. The digital revolution has enabled photographers and clients to push visual boundaries and enhance concepts, simply due to the power of instant review.

I love new tech. I'm always looking at it, buying it and playing with it.

Advances in digital manipulation and capture are bound to make a difference to what we see today. More access for less able photographers and unskilled operators has been the trend lately, and that will only continue. A general dumbing down and consensus 'look' is what I see, especially in the fashion and celebrity world. But like any trend, there is a point when it will feel worn out and unable to go any further. ►



Hong Kong. Nikon D800 with 16-35mm f4 VR lens. © Howard Kingsnorth

That's when someone will take it by the horns and shake some new life into it. I'm confident that there is enough creativity in the world for this to take place. I'm optimistic.

And of course, it's not about the kit, it's all in the mind.

There will always be a need for fresh innovative imagery, an opportunity for someone to develop a whole new take on a subject, the need for a confident creative eye, bucking the trend.' ■

TS

<http://www.howardkingsnorth.com>

The Maunsell Sea Forts on the Thames Estuary. Nikon D2x with 14mm f2.8 lens. © Howard Kingsnorth



'As you can see I like to use wide-angle lenses and this has formed the basis of my style for many years.'



Canary Wharf Tower, London. Nikon D800 with 70-200mm f2.8 VR lens. © Howard Kingsnorth



Memorial, Arras, France. Client: Phillipe Prost Architects. Nikon D810 with 14-24mm f2.8 lens. © Howard Kingsnorth



◀◀ Previous double page spread: From a London City rooftop, this is a 2 part composite. Nikon D3x with 14mm f2.8 lens. © Howard Kingsnorth

'I recently bought an electric mountain bike. It's great for mountain trails obviously but the main reason I have it is for shooting around London.'



Canary Wharf, London. Shot through glass floor, handheld. Nikon D810 with 70-200mm f2.8 VR lens.
© Howard Kingsnorth



City of London, on a great hazy low light winter's day. Nikon D800 with 16-35mm f4 VR lens. © Howard Kingsnorth



National Gallery, Trafalgar Square, London. Nikon D800 with 17-35mm f2.8 lens. © Howard Kingsnorth



*Sydney Harbour, Australia. A 4 part panorama stitched from vertical format images. Panorama made in PTGui.
Nikon D800 with 16-35mm f4 VR lens. © Howard Kingsnorth*

Diamond Head, Hawaii. Client: United Airlines. Shot from a helicopter with Nikon D800E and 14-24mm f2.8 lens. © Howard Kingsnorth



‘Photography has never been in a better place than it is right now. As the primary medium for ‘instant’ communication, it is now accessible to all.’



New York City, USA. Client: United Airlines. Nikon D800 with 14-24mm f2.8 lens. © Howard Kingsnorth



London. Client: Ballymore Developments. Nikon D810 with 70-200mm f2.8 VR and 2x converter. © Howard Kingsnorth



◀◀ Previous double page spread: Pont du Nord, River Seine, France. Personal work. Nikon D2x with 14mm f2.8 lens. © Howard Kingsnorth

‘I love new tech. I’m always looking at it, buying it and playing with it.’



The Statue of Liberty, NYC, USA. Client: United Airlines. Shot handheld from helicopter in low light. Nikon D800 with 14-24mm f2.8 lens. © Howard Kingsnorth



◀◀ Previous double page spread: London cityscape from rooftop. Nikon D3x with 14mm f2.8 lens.
© Howard Kingsnorth

Tokyo, Japan. Shot through window on a rainy night, black wrap and gaffer tape attached to glass to prevent reflections. Client: United Airlines. Nikon D800E with 14-24mm f2.8 lens. © Howard Kingsnorth



▶▶ Following double page spread: The Shard laser in the night sky, shot from the South Bank of the River Thames, London. Nikon D800 with 14mm f2.8 lens.
© Howard Kingsnorth







The 'Too Many Photos' Problem

I was recently talking with a friend who bemoaned the fact that his internal 3 TB drive had filled, mainly with photos. I'm sure everyone has this problem in one way or another to varying degrees. There are numerous hardware solutions to the problem, so that problem is easily solved, but what about the question of what to do with tens of thousands of images sitting dormant on those drives?

The title of this article has been borrowed from a talk given by Paul Atkins at the 2016 Adelaide APSCON where Paul addressed the problem of curating one's best images for long term preservation in a print album. The value of that, which Paul advocates as being an annual process, is obvious for personal and family reasons. But what about the urge to make your best and most emotive images available more widely to an audience where they will be given due consideration for more time than it takes to swipe?

The Australian Photographic Society provides that place. As a member, you will find multiple opportunities for sharing your photographs with an enthusiastic audience that views quality photography as an avocation.

Members can participate in web based and postal portfolios where small groups of members share images once a month and discuss them, indicating what they like and how they think the image could be improved.

The Society also provides a hosting service for member's galleries as well as links to member's

own websites. The website also has a Critique Room. This is an informal gallery where members can post images with the expectation of receiving constructive comments. Viewers can also score the images with a star system.

Members with a competitive spirit can enter images in a variety of exhibitions where they will be assessed by a panel of judges. All results are included in an exhibition catalogue and accepted images are displayed in various ways whether on the website or at APSCON, our annual convention. Currently the Australian Digital Photography Awards (ADPA) is calling for entries. In addition there are many national and international exhibitions that can be entered.

Six Special Interest Groups cater to members specific needs and most conduct their own competitions. For example, the Audio-Visual Group will run a national and an international exhibition in March.

If you are interested in the immediacy of social media the Society has three Facebook Groups as well as Google and Twitter accounts.

There is more, but from this you can see that membership of the Australian Photographic Society offers multiple opportunities for you to bring the images you have hiding on your hard drives into the light of day, share them, get comments, exhibit them and ultimately apply for photographic honours.

Robert Dettman AFIAP
APS Management Committee Councillor
Digital Division Chair

Join leading marine photographer Darren Jew in Auckland

Canon Master Photographer, Australian Darren Jew says it was his father's travels to the Antarctica that first inspired him to explore a career in nature photography.

He now pursues a passion for capturing and sharing the wonder of the natural world and says he is looking forward to sharing his photographic journey and experiences with delegates at the 65th PSNZ National Convention being held in Auckland from 6 – 9 April 2017.

Darren has won many prestigious awards including the Canon/AIPP Australian Science, Environment and Nature Photographer of the Year award for 2007, 2009, 2010, 2012 and 2013.

He is considered to be one of the world's leading marine photographers. Darren has forged an impressive career having shot for the likes of Tourism Australia, World Wildlife Fund and the CSIRO. His knowledge of the ocean and its creatures coupled with his adventurous spirit making the marine environment a brilliant subject to document.

As a keynote presenter Darren will share his adventures with convention delegates and also lead a field trip to Tiritiri Matangi, a wildlife sanctuary for New Zealand's native and coastal birds situated in the Hauraki Gulf and a paradise for nature photography.

On the field trip participants will have the opportunity to fine tune their nature photography skill and techniques working alongside Darren, especially as he spent eight



years as the photographer with the Queensland National Parks and Wildlife Service.

Registration is now open for 'Photography on the Edge', and Darren joins five other talented photographers to complete the keynote speakers.

'Early bird registration closes on 1 March, and the earlier you register the more chance you will have to get into your preferred workshop or field trip,' says Chairman of the convention organizing committee Colin Kropach.

'Numbers will be limited on the field trips so it definitely pays to register early to avoid disappointment, especially for the Tiritiri Matangi one,' says Colin.

The convention is open to any photographer with a passion to learn and grow their technique. Keynote presentations and workshops will be held on the Thursday, Friday and Sunday, with a variety of field trips taking place on Saturday.

The CR Kennedy Honours Banquet takes place on Saturday evening, April 8, which is always an evening to celebrate the success of annual PSNZ photographic awards and for delegates to kick their heels up.

For full details about the convention, including registration form, go to: <http://www.photographyontheedge.org> or the PSNZ website at <https://photography.org.nz/events/national-convention/>

Moira Blincoe LPSNZ
PSNZ Vice President & Councillor
for Communications



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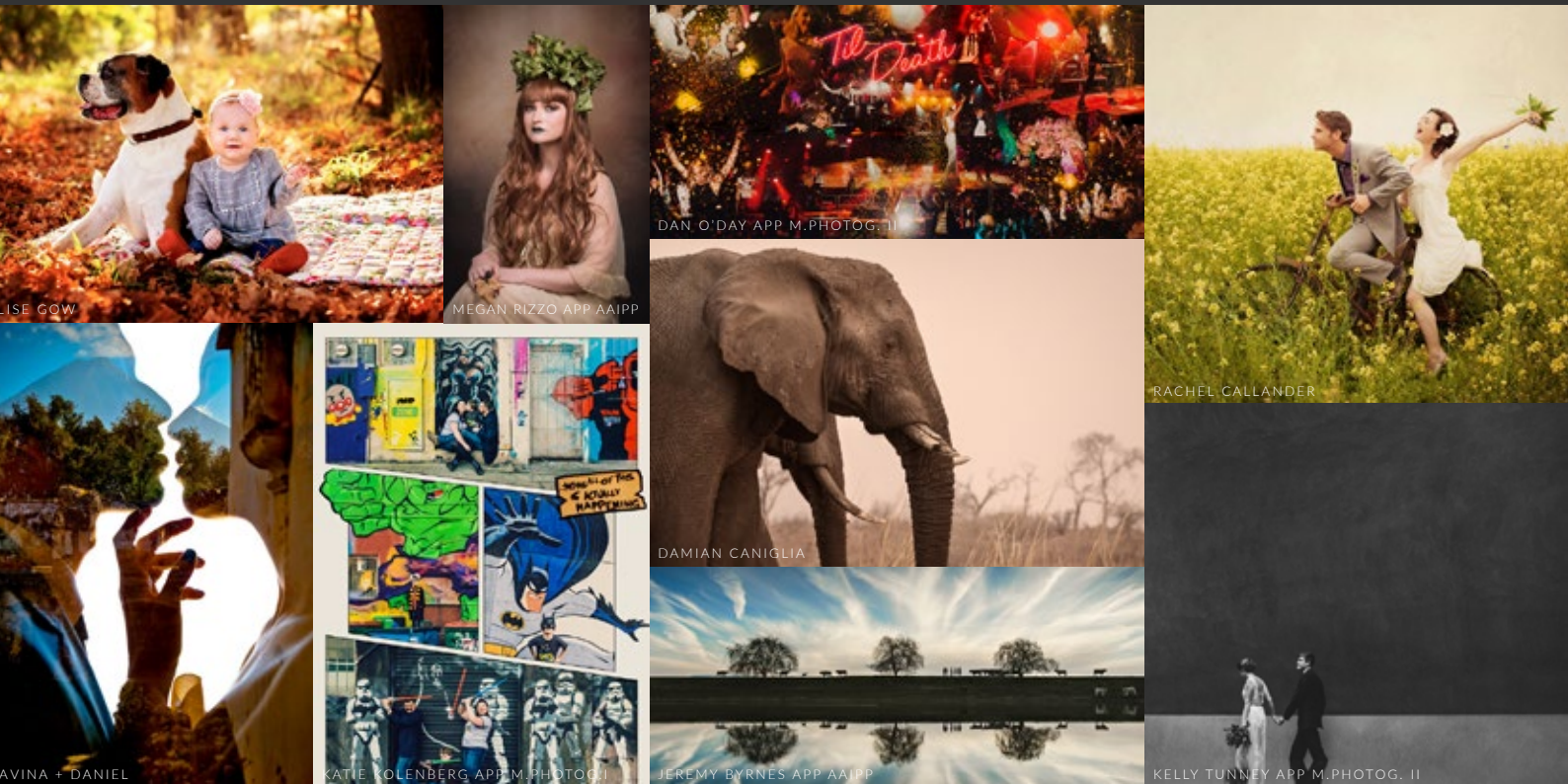
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ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

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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**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

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

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

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

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

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

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

HOW TO USE THE LINKS

A single click of the mouse will activate the link you're interested in. Here's how they behave depending on how you're reading the magazine:

ONLINE readers will note that these links open in a new tab, or window, in your web browser, so you won't lose your place in f11, as this stays open in it's own tab or window.

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Enjoy.

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AIPA

FOR PHOTOGRAPHERS

www.aipa.org.nz

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

Ian Robertson
www.ianrobertson.co.nz

DREAM BIG



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Keeping your head in the game

The keen reader may notice a striking resemblance between this article and one I wrote back in 2012. That'll be because this is, for better or worse, an update five years down the track.

Before I'm accused, tried and sentenced for lazy journalism, let me point out the I feel very strongly that this is relevant, more relevant even than it was five years ago, because things haven't gotten any easier out there and I believe it's important to start a new year with one's head in the right place, and even a modicum of optimism if possible!

One of the topics I'm charged with writing about is essential equipment, equipment that one can't, or shouldn't, do without. So once again I'm going to bang on about your head. The thing on top of your shoulders that sees, smells, talks, thinks, and from time to time gets you in all kinds of trouble. Is this not the most important piece of equipment you own?

The worrying trend I noticed five years ago - worried photographers - has not gone away or noticeably diminished. Some however are no longer worried because they've left the business altogether. I've been in on a couple of these decisions and they weren't taken lightly. It's a big ask to walk away from a career that you love and have devoted most of your working life to, but a decision that had to be made for the mental health and financial security of those involved and their families. Courageous decisions.

Anyone who hasn't noticed that the industry has changed over the last few years is probably

heavily medicated, languishing in an institution or both.

The proliferation of quality digital capture devices, the schools churning out hundreds of new 'photographers' every year, clients more interested in cost than quality, shrinking corporate, advertising and editorial budgets - often while the same companies are making record profits, don't get me started on this - combine to make many of us wonder if the business is still a viable and honorable occupation.

I'm not going to wax on about how to stand out in a world where everybody is a photographer simply because five years further down the track I'm still working that one out. I'll probably be doing this until I retire. I can give you a clue though, and that comes from how often I've been called in to re-shoot a job that some very confident soul has not quite been able to pull off - but talked themselves into, and had a crack at anyway.

The one thing that separates the doers from the dreamers in this business is the ability to solve problems under pressure and instill confidence in their clients while keeping all the technical and artistic aspects together. Anyone, given enough time can make a folio of pretty pictures when they are playing art director and client, but many find the real world is a lot harsher than they expected. What I'm getting at is that your experience, as contained in your head, is your most valuable asset.

For reasons far too numerous to go into here, the landscape has changed, is changing and will



continue to change. Some of us will prove able to roll with the punches and keep up, some won't - or simply won't want to. The fact is, there's still a degree of quality work out there, it's just not as lucrative, plentiful or easy to identify as it once was.

My personal strategy for the quiet patches - once I've tickled up my past, present and future client lists - is to get out of the office as often as possible, catch up regularly with like minded people, even go out and shoot for the sheer hell of it, for myself.

Anyone remember the old saying: 'The devil finds work for idle hands' ?

In my experience the devil finds far worse work for idle minds...

My strategy? I always keep busy and remind myself that my experience and expertise will be called upon sooner or later. And when it does happen, I'll be ready for it, give it my all and make the client glad they chose me. Make them look good enough and it's more than likely I'll get the call next time.

Hang in there guys and girls, after all what else can we do? ■

Buzz
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Queenstown Centre for Creative Photography



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Our 2017 event schedule:

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March 16 - 21	Central Otago
April 14 - 17 & 21- 24	Autumn Colours 2
May 25 - 30	Paradise
June 22 - 27	Catlins
July 13 - 18	Mt Cook 1
Aug 17 - 22	Mt Cook 2
Aug31 - Sept 5	Haast
Sept 14 - 19	Fiordland
October 25 - Nov 9	Myanmar
November 15 - 25	Japan Autumn Colours



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

Are you looking for assistance in any of the following?

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

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

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photographs. Creatively the process worked for Weston but there is little documentation to say whether the relationship was as productive or rewarding for Wilson.

Garry Winogrand, despite being married twice, was not so much a womaniser as a driven photographer. His photographic legacy on death was 2,500 rolls of undeveloped film, 6,500 rolls of developed but not proofed exposures, and about 3,000 rolls only realised as far as contact sheets being made. His feeling was that photography was all about creating (exposing) the image and the post-production was of little interest to him. Winogrand taught briefly at the Institute of Design, Illinois Institute of Technology in the early 1970s, but this period in academia was driven more by financial necessity than a desire to mentor students. His clear aim was to continue to create photographs.

It is this mission that drives many artists, in every art form and therefore including photography, and delineates the character mores of these people. For some of them it is a dogged determination to succeed, but it is at all times tinged with more than a touch of selfishness.

Dare we call that apparent selfishness the mark of a great artist?

Or is that too long a bow to draw? ■

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Determination or selfishness?

At a time of the year when considered wisdom would be to produce an opinion piece about planning, goal setting and collation of ideas, it was a chance encounter at a great photographic exhibition that generated alternate thought processes.

The Vancouver Art Gallery presented Walker Evans - *Depth of Field*. Co-organised by the Josef Albers Museum Quaddrat in Germany and the High Museum of Art in Atlanta; in collaboration with the Vancouver Art Gallery, the exhibition featured more than 200 black and white and colour prints. The photographs had been curated from many worldwide sources and was a comprehensive survey of Evans' output. Exhilarating to view on every level, including the contemporary digital prints hanging happily side by side with vintage gelatin photographs.

But it was whilst digging deeper into Evans' background that his determination was clearly on show. His troubled relationship with Roy Stryker, head of the Information Division of the Farm Security Administration, was a case of two determined men butting heads. In a sense, the FSA gave Evans the opportunity to create some of his best images and Evans gave the FSA some of their best images. His ex-wife Isabelle Storey describes him as shallow, selfish and heartless. Evans described Edward Steichen's major work 'The Family of Man' as overrated sentimental rubbish. Yet one of the gentle lyrical photographs from the Vancouver exhibition was titled Robert Frank's Stove, which would indicate that Evans and Frank were close friends late in Evans life.

Pablo Picasso's seven female muses were but the tip of the iceberg of a self-indulgent lifestyle that he required to maintain his artistic output. Picasso is famous for telling one of his mistresses, Françoise Gilot in 1943, that '...for me there are only two kinds of women, goddesses and doormats'.

This politically incorrect behaviour is not uncommon in the art world.

The photographer Tina Modotti managed to, eventually, reverse the male sexist treatment of female partners. But it was only after a six year relationship with Edward Weston that Modotti was able to pursue a similar life style. Although she made no attempt to describe her male partners as her muses.

Edward Weston managed to come close to the Picasso style with his string of models and muses whilst married to Flora May Chandler. His four sons with Flora, included Brett, who would go on to become both his father's assistant and eventually the protector of the Edward Weston legacy. Brett went on to marry and divorce four times.

Other than Modotti, Edward Weston's most famous mistress/muse/model was Charis Wilson, eventually marrying her in 1939 and then divorcing in 1946. The relationship produced some of Weston's most recognised

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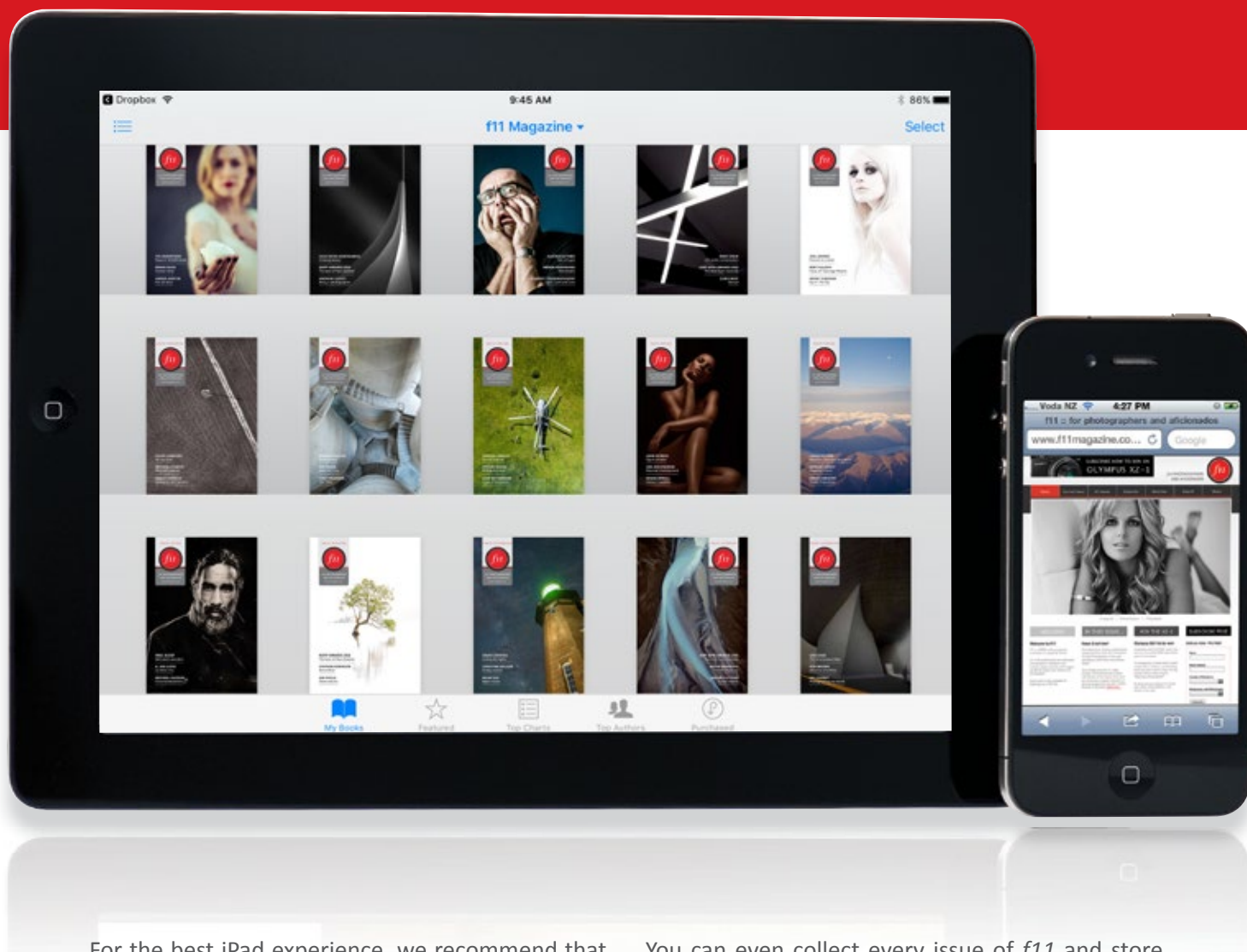
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