

ISSUE 29 | FEBRUARY 2014



*for* PHOTOGRAPHERS  
AND AFICIONADOS

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**JACKIE RANKEN**  
Kitchen stories

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**MIKE LANGFORD**  
The road home

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**PETER BARNES**  
Form and structure

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## Welcome to *f11* Magazine

Welcome to our first issue for 2014. We hope you had a great break, one worthy of all of your hard work in the last year, and that you've returned refreshed and invigorated – just as we have.

This issue features husband and wife photographers Mike Langford and Jackie Ranken. Mike hails from New Zealand and Jackie from Australia, and together they established, own and operate the Queenstown Centre for Creative Photography, ideally located amidst the lakes and mountains of New Zealand's stunning South Island. Mike and Jackie are accomplished photographers with an enviable collection of awards between them, won in Australia and New Zealand. Both are Masters of Photography and Canon Masters. Their expertise is shared here in the form of their images, as it is with the participants of their workshops and photo tours at the QCCP.

We focus on their skillful use of monochrome as a medium and gain an insight into the personal journeys that have led them to a life together in Queenstown.

Adding some essential colour to this issue, Peter Barnes joins us from Adelaide, Australia. Peter is a photographer specialising in industrial, engineering and architectural work and we're concentrating on the latter with this feature. Peter's love and understanding of architecture, considered approach and careful technique are all very much in evidence in the selection of images we've chosen to display here.

If you've considered upgrading any of your computers with a Solid State Drive you might be interested in our product review of the SanDisk Extreme II SSD on page 12.

This describes the upgrade path for my MacBook Pro, including the new SSD, all painlessly undertaken over the last couple of months.

We hope you enjoy this issue... ■

**Tim**

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**Issue 29 | February 2014**

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### THE NEW F 800 GS ADVENTURE UNSTOPPABLE ENDURO.



# The *f11* team

**GARY BILDON** aka The Shooter was schooled in the dark arts of photolithography, before talking his way into a well-known Auckland studio in the heady 80's. Most of the 90's were spent in a plausibly deniable series of roles in the photo industry. After his disappointment at Y2K not signaling the end of the world, as we know it, he returned to shooting people, products and fast moving objects for filthy lucre. Helmeted and suited, he now spends weekends in his small German racecar, the latest in a succession of fast toys. For shits and giggles he plays both drums and bass in bands you've never heard of, in places you've never been to.



**TONY BRIDGE** is a fine artist, photographer, writer and photo educator... depending on which day you catch him. Yoda like, he hides away in the hills in Hanmer Springs, where, like any good modern day guru, he thinks way too much, constantly reinvents himself and pontificates on one of his blogs. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, 'Learn from him, you will'.



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



**IAN POOLE** has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for eight 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 *f11*'s latest Australian ambassador and a most welcome addition to the team.



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



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



## 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 119](#) of this issue.



## Product REVIEW

SanDisk Solid State Drive

12



© SanDisk



## Jackie RANKEN

Kitchen stories

16



© Jackie Ranken



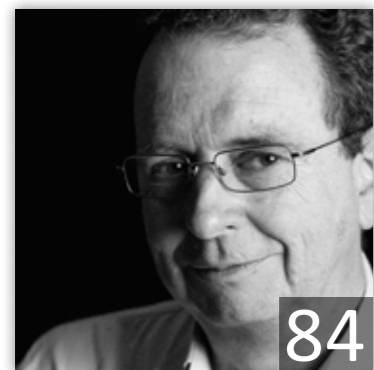
## Mike LANGFORD

The road home

52



© Mike Langford



## Peter BARNES

Form and structure

84



© Peter Barnes



COVER IMAGE © Jackie Ranken  
www.jackieranken.co.nz

## Contents

Welcome	1
Meet the team	2
Contents	4
In plain sight	6
Editorial	8
Tony Bridge	10
Darran Leal	114
PSNZ	118
Malcolm Somerville	120
ACMP	122
AIPP	124
AIPA	126
NZIPP	128
Gary Baidon	130
Subscriber Prize Draw	133
The Deep End	134

## PHOTOGRAPHER JUSTINE UNGARO ON PHASE ONE

Watch wedding and portrait photographer, Justine Ungaro, on a family portrait shoot in her L.A. studio and hear her thoughts on the work that she does and the camera she uses.

Source: YouTube

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



## NEW YORK PARK

See New York City transformed into a fair ground by this video trickery from the team at Black Sheep Films.

Source: Black Sheep Films via Vimeo

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)



## UMBRELLAS 101

Jay P Morgan discusses how to use umbrellas on set. Everything you always wanted to know about the humble broly in many of its variants, but were afraid to ask...

Source: The Slanted Lens via YouTube

[CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO](#)

***'Is commercial photography still a viable proposition?'***  
**– Gary Baidon, Page 130**



Focal length: 600mm Exposure: F/9 1/100 sec ISO800 © Ian Plant



## One step beyond SP 150-600mm F/5-6.3 Di VC USD



Capture clear, sharp images all the way to 600mm. With advanced optical technology, Ultrasonic Silent Drive autofocus and Vibration Compensation, our stylish new zoom can take you closer to the extraordinary.

Model A011  
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\*The Sony mount does not include VC, since Sony digital SLR bodies include built-in image stabilization functionality.  
\*The Sony lens is designated as "SP 150-600mm F/5-6.3 Di USD".



## Provenance

### Noun

**A place of origin, especially that of a work of art or archaeological specimen e.g. the provenance of the image has never been determined...**

While the word provenance has traditionally related to artwork and antiquities, the definition has widened in recent times coming into use for other items. Food is a good example. One of my clients runs an import and distribution business concentrating on specialty foods, sourcing and then importing wonderful ranges of ingredients and cuisine, primarily sourced from small boutique growers and producers across Europe. Her descriptive powers are persuasive, eloquently transforming something as seemingly mundane as olive oil from a commodity to a precious and scarce luxury item as she describes the grower, his family, the region and the techniques employed to bring this particular 500ml bottle of sunshine across the world to our table and on to our crostini. The difference is provenance.

My wife and I recently purchased a small painting by a local artist which caught our eye while on holiday. As the gallery owner wrapped our purchase she carefully explained where the artist lived, something of her background and the particular techniques employed in the work itself, adding for us significant personalisation and meaning that will remain with us through ownership. More information about the artist and the techniques were included on the backing board of the image. We'd already made the decision to buy, so this detail of the painting's provenance was icing on our cake.

Provenance can be a convincing, even defining, differentiator in a market full of clones, me-too, and generic versions of almost everything. It's a shot of chocolate or strawberry in what can at times seem like an increasingly vanilla world.

Perhaps taking time to establish and explain some of the provenance around your own work might be in order. Buyers, consumers, and specifiers want to know more about the people who produce the things that they purchase, either to first establish value or to reinforce it long after the purchase decision has been made.

Provenance is the story behind your image. So it's really about you and what you bring to your work. It's about the techniques you employ, the experience you bring with you, or the process that you undertake in your work. Maybe it's about where you come from, where you've been or where you're going. Often it's about what you think, say, do, or – wait for it, feel.

It's seldom anything to do with what camera you use, how many lights you have or even who your clients might be. Those are intangible irrelevances over the long term.

Provenance is tangible, persuasive and memorable. It becomes more valuable over time. It can't be reverse engineered into your work, instead needing to be one of the key ingredients added to your recipe.

Find ways to attach some of this to your images so they speak for you when you're not there in person to speak for them. ■

### TS

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# 190

Manfrotto's most popular tripod sets a new industry benchmark: it's even more compact, it's faster to set up and it gives you more shooting possibilities.

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Imagine More

# Photographing the landscape

## The power of persistence



Both images: Wakatipu © Tony Bridge

A long time ago, more years than I care to acknowledge publicly, I attended a photography workshop led by the wonderful English landscape photographer, Fay Godwin. Apart from her critiques, which were unmerciful, unremitting and very bruising to the fragile photographer ego, she shared a piece of advice which has stayed with me ever since, and informed my landscape photography practice.

Photographing a particular landscape is rather like entering into a relationship. When you first stare at each other across that crowded room and your hormones kick into play, you only ever really see the surface, no matter what your emotions might be trying to tell you. You may be influenced by what your partner is wearing, the sound of their voice, the tip of their chin, or there may be other physical attributes which draw your attention. It takes time, however, for a relationship to build, for you to truly get to know each other and to discover all the wonderful things not immediately obvious, which dwell below the surface. You have to form a relationship to really develop something which

is worthwhile and long-lasting. One night stands never cut it.

Fay reiterated, I do not know how many times, during the workshop that you have to form a relationship with the landscape which has attracted your attention. You have to enter into a conversation and ask a lot of questions to begin to know it. You need to spend time with it, to date it until understanding comes. The casual tourist passing by can never know a landscape in all its moods, and can never see it in all the different outfits in its wardrobe.

Not long ago I was travelling, photographing the landscape in the Southern Lakes area of New Zealand for a corporate client. Some of my work involved working in the area around Glenorchy, and it was important to make an image which referenced Glenorchy in its general geographic surroundings. This meant a long shot, definitely telephoto, in either first or last light. Now I have driven that road a number of times, in varying weather, and in my head was a sense of where the shot needed to be made.



We travelled in the late afternoon, under the mantle of a dying cold front, with the skies beginning to open up, allowing light to come through. Along the road, perhaps halfway between Glenorchy and Queenstown is a small layby, conveniently provided for travellers to safely stop and make photographs. We decided to stop there in light that was anything but perfect. It was hard to predict if the heavy cloud cover would clear sufficiently to allow for suitable photographs.

As always seems to happen when I am making photographs from the road, the lemming effect occurred. We had only been there a couple of minutes, with enough time to set up our tripods and point them in the general direction, when tourists began pulling up all around us. Over the next hour between the two of us, we had a lot of conversations with people from different parts of the planet, took their photos for them, and even jump-started a young tourist's campervan.

Then the light began to work for us. The cloud pulled back, hanging protectively over one of

the peaks. All the time I had been servicing the needs of the tourists who flitted in and out of the layby like bees, I had been keeping one eye on the landscape. When I saw this, I could imagine myself as one of the earliest photographers in the area, laboriously setting up my equipment and coating my glass plates to make an image. The first image reflects that. Of course this was not going to please my client.

We returned two mornings later, after the storm had blown itself out, and the air had settled itself into an uncharacteristic stillness. The sun was peering around the edges of the valley to the north, picking out the eastern faces of the island and the mountains, and snow was coating the slopes of Mount Earnslaw.

My persistence had paid off. ■

**TB**

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# SanDisk

## Extreme II

240GB Solid State Drive



### Upgrades! Lots of upgrades...

I live in an Apple ecosystem – 2 iPhones, 2 Macs, and an iPad. My daily needs to communicate, create, collect, catalogue, show and track content are all served by this family of devices and a cloud based solution ensures that all of these are up to date all of the time. I can grab any portable device on my way out the door knowing that whatever data I need is in place and available when I get where I'm going.

My portable computing needs – where a full keyboard is required – have been well served by an Intel Core 2 Duo 13" MacBook Pro of 2009 vintage which I've had since new. Although it carries the full complement of Adobe CS software necessary for either photography or publishing, this is more of a security blanket of comfortable redundancy as this is usually done on my iMac. So for the most part it's been used for email and word processing allowing me to operate my business from wherever I am.

I'm not hard on equipment, in fact I'm a fussy bugger, so my MBP looks just like a new one, no

cosmetic lumps, scratches or bumps, not one dead pixel, everything still intact and in place. It hasn't exactly had a hard life, living in a soft neoprene pouch and, like my equally pristine camera gear, always travelling well protected.

However, and as most people will attest, computers somehow seem to slow down as they age, and as we become aware of any of their shortcomings when comparing these to the shiny and new. So what to do with a perfectly good MacBook, when you're nowhere near ready to replace it simply for the sake of replacement?

Upgrades! Lots of upgrades...

A couple of months ago it was RAM, doubling from 4GB to 8GB. Simple and inexpensive as RAM is finally a commodity and no longer requires a bank loan to procure – unless you have a really old machine in which case upgrading looks like a false economy compared with machine replacement. This sped things up nicely, particularly in the places you'd expect, like processing related tasks. Conclusion? Lots of RAM is good, more RAM is always better.

With our last issue put to bed, everything backed up three ways and a decent holiday looming it was time to go for the best upgrade of them all. Our friends at SanDisk had recently suggested that if we had yet to experience the effects of solid state storage, then they were eager to assist. It would have been churlish to refuse such an offer, particularly as it fitted in so perfectly with the ongoing MBP upgrade project.

Enter two players, a shiny new SanDisk Extreme II 240GB Solid State Drive (SSD) and my co-conspirator and *f11* contributor, Gary Baildon, armed with the knowledge and toolkit for the job at hand. A week later, he would upgrade his own late model MBP 17" with a similar drive from SanDisk, and with similar results to what follows here.

SSD is the power behind many of the new computing devices, as it offers tremendous speed, silence in operation and low power consumption. Once expensive, volume manufacture has led to increasingly affordable price tags with the result being that these

devices now offer great upgrade potential for older computers. The noisy, delicate spinning platters of conventional hard disk drives (HDDs) will eventually be a thing of the past. SSD has no moving parts and is therefore impervious to shocks and vibration in use or on the move, operates with low power consumption and generates no heat of any significance. SSD life expectancy is considerably greater than a hard disk so longevity is a major attribute with quality brands like SanDisk suggesting lifecycles of around 2 million hours of use (MTBF) for their Extreme II SSDs. Calculate your typical daily usage and prepare to be stunned. Rest assured that you will tire of your device long before you need feel any concerns about how much longer your SSD might last.

If you've never heard of MTBF or MTTF, try Google. Hard disk drive manufacturers have always used the former term, Mean Time Before Failure (MTBF) originally as an in house term, to define the life expectancy of their drives. It's arithmetic, usually based on actual failure and return rates on drive ranges and models, and ▶



used as a performance measure when defining the advantages or disadvantages of products or product ranges. Less commonly referred to, but equally compelling, is MTTF, Mean Time To Failure. MTTF is the length of time a device or other product is expected to last in operation, one of many ways to evaluate the reliability of pieces of hardware or other technology.

Before your eyes glaze over, and mine certainly have, let's just say that you'd be hard pressed to find a hard drive manufacturer suggesting the sort of longevity being touted by SSD manufacturers like SanDisk.

You can reinstall everything to the new SSD once in place, or do what I chose to do and clone the entire contents of your old HDD across to the new drive before installation. I used SuperDuper software but there are other options such as Carbon Copy Cloner, together with the appropriate cabling to make this possible.

The process of replacing the HDD with an SSD is relatively easy, particularly if you have any PC build experience with desktop PCs, as modern computers are so modular, logically set out and beautifully engineered. A trawl through Google will quickly unearth plenty of 'how to' videos stepping systematically through the process. For me, the exercise required the complete removal of the MBP's bottom cover which is held in place by 10 screws. I can hear PC people like our own Tony Bridge tut-tutting and crowing that many of their machines, particularly laptops, have individual one or two screw panels allowing almost instant access to the HDD enclosure. Vive la difference...

However, two caveats, before you reach for your tiny computer specific toolset:

This is best left to the experts if you have little affinity with electronics, as there is risk of major damage if the change is clumsily executed; and if your computer is still under manufacturer's warranty you will void this in the event of any

issues during the warranty period. If in doubt, ask an expert and pay a little for a lot of peace of mind.

The effect of the transformation is significant, becoming apparent in several ways.

The MBP boots faster from cold, taking less than 60 seconds rather than over 90 with an HDD, and restarts faster. All applications load faster, Photoshop loads 30% faster than it previously did. Extreme II SSDs read and write data at 500 MB per second, or better, and that's where performance improvement lies, even large files like big TIFFs open surprisingly swiftly. Mercifully, the MBP has improved battery life and much reduced case heat, a real benefit for me as I often use this on my lap, previously requiring a lap desk not employed since the upgrade. Finally, it shuts down dramatically faster, around 10 seconds rather than over 30-40 seconds with the HDD. I now reach for the MBP in some situations where I would have grabbed the iPad for its instantaneous on/off prowess.

Naturally, your mileage will vary as no two machines are configured exactly the same. My MBP has a lot of software installed, more fonts installed than most users would, and quite a few 'load on boot' cloud based apps – so this may be a limiting factor in my performance improvements. It's likely that mine are less dramatic than yours might be. All I can say is that if there's a downside, I have yet to find or experience it! So thanks to SanDisk for proving a point in the most compelling way possible, a positive user experience.

While the MBP was open to the elements, upgrade 3 was performed. I elected to replace the seldom used optical drive with a new 500GB HDD. Having two storage devices allows me to divide the workload on the machine. I dedicated the SSD to storing the operating system, programs and applications – taking best advantage of its speed – and utilised the HDD for storage of all other data, folders and files.

Many computer suppliers sell a range of caddies in the same form factor as the Apple optical drive which precisely house a 2.5" drive (SSD or HDD), place the cable connections in exactly the right position, and blank the DVD insertion slot on the side of the computer. This is inexpensive, fits perfectly and makes for a snug and tidy installation worthy of the original equipment manufacturer!

Having said that I very seldom use an optical drive, I nonetheless procured a slimline USB offering from LG that replicates all of the Apple Superdrive's functionality and is small and light enough not to notice in the Lowepro Stealth II backpack that transports *f11's* Magazine's complete mobile office solution.

The combination of all of these elements should take my MBP forward with significant improvements in functionality to well beyond the point at which it's inevitable replacement becomes simply too attractive to resist. ■

TS

<http://www.sandisk.com/products/ssd/>  
<http://www.sandisk.com/products/ssd/sata/extreme-ii/?capacity=240GB>



The S-Adapter H allows all Hasselblad H lenses to be used on a Leica S2 with all their familiar functions.

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You can find out more here, at [www.s.leica-camera.com](http://www.s.leica-camera.com)

# Jackie RANKEN

## Kitchen Stories

Photographer and educator Jackie Ranken has had over thirty years experience within the arts. Her interest in the arts began with photography at the tender age of 16 then shifted to ceramics and painting through which she gained an Associate Diploma in Fine Arts.

Returning to photography throughout the next fifteen years she worked within the industry as a darkroom technician, freelance photographer, wedding photographer, commercial photographer and photojournalist, all the while learning her craft and developing the concepts and processes that have brought her and her work to prominence today, and sees her in demand as a speaker and motivator.

In 1996 she began work as a teacher of fine art photography at Illawarra TAFE in Goulburn, New South Wales, Australia. While there was always joy in creation, this was multiplied through the process of sharing her ideas with others as an educator.

Now as an art photographer she combines her practice with teaching and presenting in workshops and seminars internationally. She is a Director of the Queenstown Centre for Creative Photography in the South Island of New Zealand where she conducts photography workshops ▶



*Dancing Feather. The influence of making the Kitchen Stories series has resulted in a new Series that I call 'Other Realities'. This is where I photograph simple, everyday objects that I often find at the time of shooting 'in the landscape'. Finding a feather that looks like it is dancing is all part of the fun.  
Canon EOS 5D MkIII with EF 40mm f2.8 STM lens. © Jackie Ranken*

with her husband Mike Langford, also featured in this issue of the magazine. See page 52.

Jackie's list of awards is impressive, she is a Grand Master of the NZIPP and the AIPP, and a Canon Master. In recent years she has been awarded the NZIPP Photographer of The Year in 2012 and 2008 and currently she is the 2013 NZIPP Landscape Photographer of The Year, an award she also won in Australia 2012. She has published 5 books, exhibited on more than 20 occasions and her work can be found in the collections of three Australian galleries.

Jackie is renowned for her work in monochrome and we've chosen to concentrate on her series, 'Kitchen Stories' and 'Other Realities', which she has lavished thought, time and attention on.

More on this later, but first a look at her work in her own words.

**Jackie on her work:**

'I endeavor to respond to my urban, rural and domestic and travel landscapes in an authentic way. While at the same time reflecting on the past and all the influences I have had. Accepting the continuing challenges of showing work, I will endeavor to keep true to myself and enjoy life to the fullest. My photography enriches my life.

I have shared many important experiences of my life, through photography. In particular a series of images that was to change my life was made with my aviator father, Dick Nell. His old bi-plane became my 'flying tripod' as we took to the air to make a series of images called 'Aerial Abstracts'. This was where I learnt to 'see' the landscape in a different way. The idea of the series was to shoot straight down to the ground, without any perspective of what's ▶



Moeraki – Rice Cookers. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken

up or down. The problem was that the lower wing of the old bi-plane was getting in the way. We solved this issue by making the exposures at the top of an aerobatic loop. While Dad is performing the loop, I look up and watch the sky then land roll out above me, I make my exposure when the original subject that caught my eye comes back into view. The subject is now upside down, and back to front, but what's up when you are looking straight down? The subject matter in this series was man-made landscapes of dams, fence lines, sheep tracks and shadows.

That body of work has been widely seen, published as a book, and exhibited.

<http://jackieranken.co.nz/Portfolio/tabid/143/AlbumID/576-18/Default.aspx>

#### Jackie on 'Kitchen Stories' and 'Other Realities':

My most recent series is called 'Kitchen Stories' and has led to a second, called 'Other Realities'. Both explore how I can animate inanimate objects by documenting familiar, discarded or 'found' objects including kitchen implements flung, held or placed in the New Zealand landscape. As I throw these objects into the air I feel a sense of freedom and enjoyment. Much like my old days flying with Dad. The images are documents of their transformation, as exemplified by 'A Flying Pan' or 'A Flying Bird-cage'. The process of making the Kitchen Stories series has liberated my image making process to include natural objects and artifacts – hence, Other Realities. Through these frozen animated moments, I hope to not only connect with the viewer's memories but to challenge their perception of ordinary and familiar experiences. Perhaps the best response is a smile.

I like to incorporate Zen philosophy ideals in my life. The mindful approach to everyday life where beauty can be found in the simple and mundane objects around us. This is typified by the aesthetic known as Shibui, where objects appear to be simple at first, yet over time, and with continued observance, their subtleties

emerge and an aesthetic balance is established. I also practice this aesthetic when I am editing and printing my images as I look for 'natural stark simplicity'.

The initial inspiration for this series came from a photographic teaching exercise where twelve different images needed to be made within a two meter square plot of ground. Before the session was to start I took a liking to an old spatula that I found in the kitchen drawer. I borrowed the spatula and it ended up being one of the twelve images. I enjoyed the incongruous relationship the object made with the landscape. So I kept exploring the technique until it became a natural part of my repertoire. The process of making the Kitchen Stories series has liberated my image making thought process.

#### Jackie on the technicalities:

'With practice I learnt how and where to throw the object (above the horizon and separated out from other shapes in the frame). I use a wide-angle lens, a Canon EF 16-35mm set at 16mm, this makes the space between the camera and the object appear wider than it appears to the naked eye. I pre-focus the lens and manually set my exposure, making sure the shutter speed is fast enough to stop the motion of the object as it moves through the area of focus (at least 1/500 sec). I continue to toss the object in the air until I am satisfied with the result, or until I lose interest. I usually catch it on it's way down or make sure it has a soft landing. I like the viewer to know that the initial captures were shot 'in-camera' because I like them to relate to the captured moment rather than thinking it's been created in the computer.

Whenever we go on a road or photo trip I will usually stow away a few favourite kitchen utensils. Or on other occasions, I find an object along the way.

#### Jackie on showing and sharing this work:

'In 2008, with the support of my husband Mike Langford I made a giant step to enter some of

the prints into the New Zealand Institute of Professional Photography Awards. I just had to believe in myself, what's the use of producing work if it's not shared in some way?

The prints won silver awards and helped me to gain some of my honours with this system. Although one judge on the panel said 'Why would someone ruin a perfectly good landscape photograph by throwing something into it?' The majority of the judges fortunately enjoyed the new perspective. After twelve months or so I had enough images for an initial exhibit of the work. This was done locally in Queenstown showing framed 60cm x 40cm colour prints. Some of the work sold and the rest of it still hangs around our house.

In 2013 the larger body of work was printed and exhibited as monochrome prints at the Auckland Photo Festival and at the Ballarat International Foto Biennale in Australia.

I wanted to make the work more personal and authentic...so I wrote around the edge of the prints, describing where the objects were found and what I thought about them. I have added a unique texture overlay and border in order to enhance the old time antique feel of the objects and to reinforce the connection of the viewer to their own memories.

My connection with Japanese aesthetics is displayed by my use of the chock mark on my prints.

The images are printed on Moab Fine Art 300GM paper, using Epson Ultrachrome inks.'

As this feature came together Jackie was visiting with family in her native Australia but the marvels of technology allowed contact for a few questions.

#### **f11: Welcome to f11 Jackie, hope you're travelling with your own utensils?**

JR: Actually, when I am in Australia I borrow my mother's kitchen utensils. I am now working on a sub-series called 'Cooking the Planet'. Throwing

steamers and woks into the Goulburn Landscape.

#### **f11: The whole idea of introducing carefully placed (or carelessly flying) objects to otherwise pristine landscapes, it's a rebellion in a sense, a shattering of the calm – is that the intention?**

JR: I guess in some way it's a rebellion towards those picture post card days when the sky is blue and devoid of clouds. It's a great photographic warming up exercise that helps switch on the creative side of the brain. I always try to catch the utensils as they fall back to earth. Only a few utensils have been damaged in the process, they were old frying pans that had already seen better days. What's most important is that the final prints have an aesthetic that pleases me.

#### **f11: Is flash ever involved in these images or do you rely solely on shutter speed to freeze the objects?**

JR: I rely solely on the shutter speed, no flash. That's another reason why most of the Kitchen Stories images are on bright sunny days when fast shutter speeds and deep depths of focus are easier to achieve.

#### **f11: Do you enjoy the process of printing and detailing these images as much as the capture? Is this new to you, or have you always closed your own creative loop?**

JR: The process of writing around the edge of the prints does take extra time and energy. I do it mostly because I care. I want each print to be unique...I want them to feel authentic.

#### **f11: Marriage to equally accomplished fellow photographer Mike – a competitive creative environment or a cooperative one?**

JR: My marriage to Mike was one of the best things that I have ever done. We believe in each other and help each other to believe in ourselves. Without his positive support I am not sure that I would have had the gumption to show this work to the general public. ▶

**f11:** Would you call yourself a gear head, a bit of a luddite when it comes to equipment or something in between?

JR: I think I am in between. I love gear. I like to explore the creative possibilities of new and old lenses and cameras. Thankfully our association with Canon has kept our gear up to date and we can share our Canon equipment with others. Ultimately, photographs are made by the photographer ...not the gear.

**f11:** Any piece of equipment on your wish list right now?

JR: I am starting to go down the trail of wanting my bag full of prime lenses. At the moment I have 17mm TS, 24mm TS, 40mm pancake lens, 50mm f1.2, 80mm f1.2, 100mm f2.8 macro. I think, I have enough.

**f11:** Tell us about photographers that have influenced you in the past, or that you look to today for inspiration?

JR: I believe it's the personal contact from people that have had the most impact on me. My early influence was from my father, Dick Nell. He had a great passion for life and creativity. He bought me my first camera and let me use his dark room. We would spend hours discussing composition and the cropping of prints. Then came Bill Bradley, he employed me as a greyhound and horse photographer for many years. He was a perfectionist and always tried to make the best possible product. He had a great work ethic. Then came Jon Lewis, he made me think about photography 'as art'. Last and most important came Mike Langford, our relationship has fostered creativity and visual ▶



Flying Scales. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken

**'I love gear. I like to explore the creative possibilities of new and old lenses and cameras.'**

communication. Mike talks a lot about 'being true to yourself', that's a great statement.

**f11:** You and Mike have just produced a new book, *Creative Landscape Photography II*, tell us where this picks up from the first one?

JR: Our new book helps readers to further understand in-camera techniques in order to make the best possible photograph at the time of capture. We discuss what we were thinking at the time and the subsequent techniques we used to make the shot. These final prints are backed up with supporting images that show the image making process.

**f11:** At the Queenstown Centre for Creative Photography you conduct photo workshops in the beautiful Central Otago area. What sort of people come along, what are they seeking, and what effect does teaching have on your own photography?

JR: Photographers from all over the planet, and from all levels, attend our photography workshops. Many of them are repeat customers who come back to increase their skill level and bathe in the positive atmosphere we endeavor to foster. I am who I am. On workshops, the teacher in me comes out, then the photographer and visual communicator. I delight in the challenge of helping others learn the skills needed to find their own expression. ▶



*Flying Deva 2. I was on a travel workshop in Bali, I bought this flying Deva and photographed her flying over the Patti fields. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken*

**f11:** Which technical or aesthetic aspect of photography proves to be the greatest mystery to the groups of amateur photographers you work with at QCCP?

JR: One of the hurdles that people jump is the pre visualisation of depth of field in relation to the aperture, focal length and distance to the subject. Moving around a scene changes all these factors and responding to the shapes within the frame in relationship to these parameters is part of what 'making' an image is about.

**f11:** If your passion for photography ever diminished which of your other creative outlets would you turn to?

JR: Drawing and ceramics are passions that I would love to make more time for...but at the moment there are simply not enough hours in the day.

**f11:** Happily settled in New Zealand or still craving the wide open spaces of Australia?

JR: I am happily settled in New Zealand and don't have cravings for wide open spaces. When I look from my mother's back yard all I see is rooftops (no mountains or lake) and I hear the screech of Gals and crows. Nonetheless I can still find things to photograph in my mother's back yard and work on my 'shibui' aesthetics.

**f11:** What do you see as the greatest challenge facing professional photographers today?

JR: The greatest challenge for all of us is to stay healthy and content, and to be authentic and true to ourselves. ▶



*Nevis Tree Ranken Hand. This image came about a little by accident, I was trying to find a unique angle to photograph this tree in the Nevis Valley. Over the past 5 years this tree has been photographed by some quite famous landscape photographers. I was shooting from a very low angle trying to separate the tree from the background mountains. The sun was creating lens flare so I was shading the lens. On review of the image I decided to leave the hand in the shot because it directed attention to the tree and created an interesting foreground, balancing the composition. As a result of this image I now have quite an extensive series of #Rankenhand images made on my iphone published on Instagram <http://instagram.com/jackieranken/#> Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken*

**f11:** You've been a judge at the NZIPP and AIPP awards for some time, tell us why, and what do you enjoy most about this?

JR: I fell into the role of judge when I won AIPP Photographer of the Year in 2002. It wasn't too far removed from teaching. I was accustomed to reviewing my students prints and offering suggestions of ways of improving them. Fortunately the honours committee thought I did a good job and have kept me on. I now enjoy the company and comradeship of other judges/photographers. I put my own work up to be judged too. Judging helps to keep me connected with what's happening 'out there'.

**f11:** You and Mike are veteran travellers, what destinations are still high on the combined bucket list?

JR: I travel where Mike wants to go. He is the real travel junkie, if it wasn't for him I might never have left Australia's shores. Now I love to travel. Next year I am travelling to Antarctica on a [www.luminous-landscape.com](http://www.luminous-landscape.com) tour as an instructor. That's going to be an adventure!

**f11:** Thanks Jackie, and keep on hurling those bits of kitchen equipment into the scenery....

JR: Thanks Tim, for helping me share my 'flights of fancy' and for making *f11* Magazine for us all to enjoy. ■

TS

[www.qccp.co.nz](http://www.qccp.co.nz)

[www.jackieranken.co.nz](http://www.jackieranken.co.nz)

<http://instagram.com/jackieranken/#>



*Flying Bird Cage. The influence of making the Kitchen Stories series has resulted in a new series that I call 'Other Realities'. This is where I photograph simple, everyday objects that I often find at the time of shooting 'in the landscape'. Making a bird cage fly is all part of the fun. I prefer to make my photographs 'in camera' not assemble them in the computer. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken*



This series was exhibited at the Ballarat International Foto Biennale in Australia in 2013 and Dr Doug Spowart wrote this critical assessment for the exhibition catalogue. This is reproduced here with his kind permission.

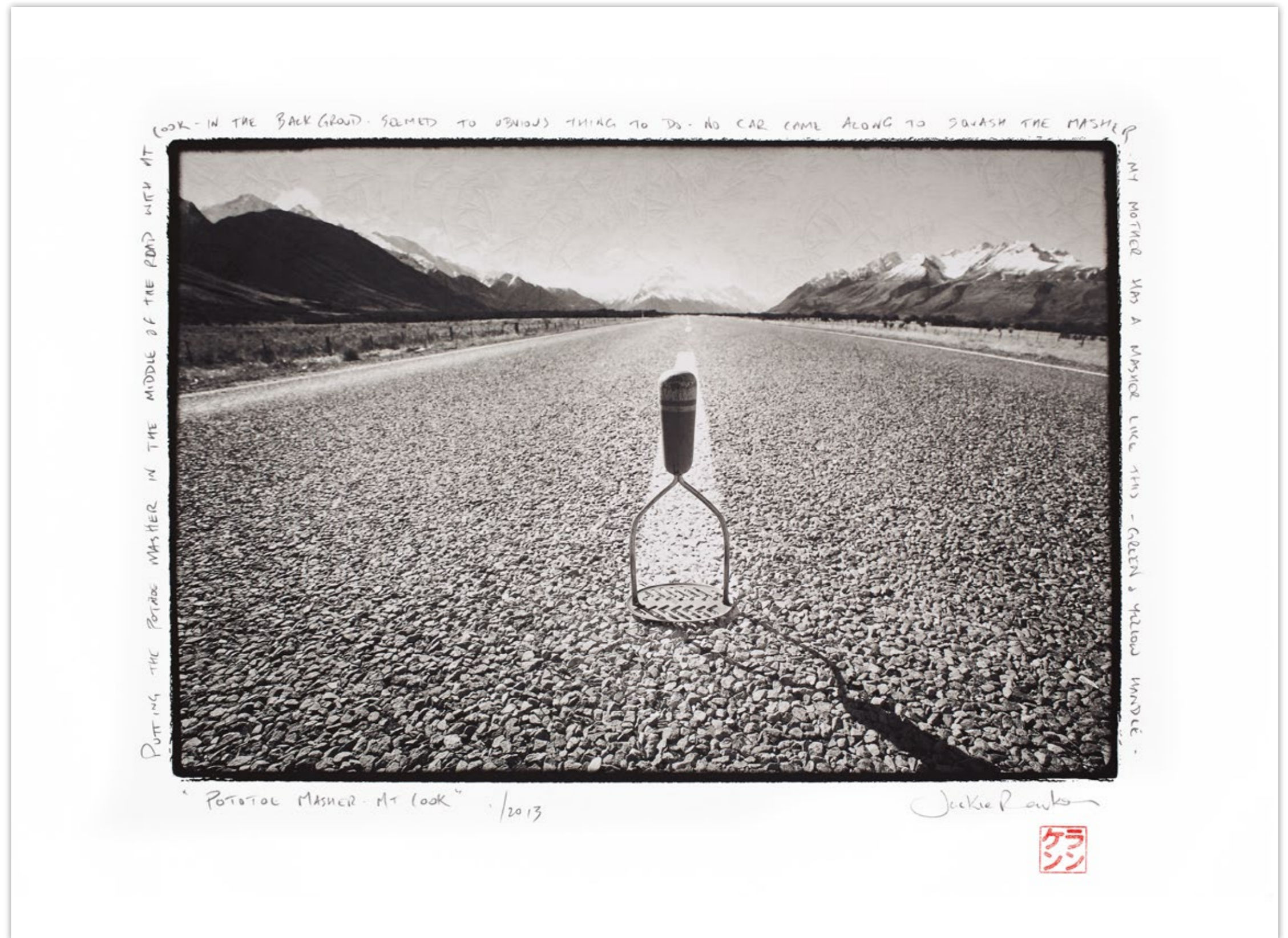
### Jackie Ranken : far flung – home and away

The call to photograph demands a photographer to react with spontaneity, vigour and intuition to record the observed moment. As they go into the world and seek out subjects of interest to make into photographs their operational mode could probably be described as that of the hunter-gatherer. Photographers like Elliott Erwitt, Robert Frank, Ansel Adams, Faye Godwin, Helen Levitt, William Eggleston and Martin Parr have shaped the history of photography using this mode of working. The quest undertaken by these hunter-gatherer photographers is to capture from the world something that is invisible or unseen in everyday life.

Then there are other photographers that are not content with just photographing what is before them, and as such are compelled to create their own realities to photograph. These constructed tableaux can combine disparate elements that may never have physically or metaphorically co-existed, presenting visual challenges and conundrums to those who look at these photo-fictions.

Australian born photographer Jackie Ranken, now living in New Zealand, is somewhat a photographic chameleon as she can manoeuvre between the two image-making styles with ease. Regardless of her mode of working Ranken's photographs consistently present new and unique images of the world to inform, surprise and inspire the minds of the both the photo-specialist and public audiences.

The body of work that first brought Jackie Ranken to national prominence was a series of aerial photographs reinterpreting the Australian pastoral landscape. Ranken made these ▶



Potato Masher. Canon EOS 5D MkIII with EF 40mm f2.8 STM lens. © Jackie Ranken

images precariously strapped into a Gypsy Moth bi-wing aircraft flown by her father. Aerobic manoeuvres were required so that a straight-down view could be imaged without wing tips and struts. The result of these hair-raising flights was tightly composed photographs of landform details. Devoid of the references of perspective and horizon that viewers usually need to make sense of the landscape, these images presented visual cryptic patterns of the land rendered as geometric, non-representational shapes—patterns of cattle and sheep tracks, fence lines and the twist of a stream’s course. The viewer metaphorically flies above unfamiliar terrains visually seduced by the intricate beauty of these abstract landforms.

While this body of work may fit comfortably with the idea of the hunter-gatherer photographic mode, Ranken also purposefully constructed a space for her images to be created. She was not a casual observer waiting for the moment to capture her subject, but rather she provoked the landscape to reveal itself through her unusual viewpoint and representation.

The chameleon photographer that is Jackie Ranken has embraced many of the more traditional genres of photography including press photography, photodocumentary and travel or destination photography. Always present in her photography is an edginess that takes the viewer into new and exciting visual territory and the body of work presented in this year’s Ballarat International Foto Biennale is no exception. In her Kitchen Stories and Other Realities Ranken employs the New Zealand landscape as a stage in which many players or objects are cast. The landscape backgrounds selected by Ranken are often in themselves places of natural beauty – snow-capped mountains, barren grassy hills and clear watered lakes ... until the landscape’s seemingly still and quiet nature is interrupted by flying objects that come across the field of view and grab the viewer’s attention. These unexpected and ▶



Flying Flat Grater. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken

incongruous objects, now frozen in time and space, hover motionless over a monochrome landscape. An antique aluminium two-egg steamer pops up before a rustic country shack in field of tussock grass. In another image, located on a beach a drop-sided toaster and power cord snake serpent-like across the foreground perhaps as the Manaia[1] of New Zealand Māori culture.

The design of the objects, their attitude in flight or physical placement in the frame, often imply a face in particular—the eyes, but as you allow imagination to take hold other features emerge. Robotic, alien (from outer space), drone-like apparatus and contraptions appear. In some images the similarity of object and location seem to connect with some kind of loose logic. Aluminium rice steamers have landed on earth and attempt to mimic the Moeraki Boulders behind them—hoping, maybe, to go unnoticed. Yet in other photographs, such as ones in which forks, with tines pointed skyward, emulate a miniature steely massed forest.

The mysterious presence in Ranken's photographs is further enhanced by her warm tone, sepia treatment of the images. Adding to the visual presentation of the photographs is the use of a dark border and veil-like texture screen. These techniques enable the normal colour and tone rendition of the subject to be transformed into an image that invokes fleeting memories and dreams. Anecdotes in the author's own hand surround the image to recount Ranken's connection with the object and the circumstances of the photo-making encounter.

Through the visual narrative of Kitchen Stories and Other Realities, Ranken constructs visual communiqués to connect the viewer with their memories and experiences and to encourage a heightened awareness of the ordinary things that surround their everyday life. In the captured ephemeral moments of flight Ranken presents the viewer with an opportunity to contemplate these objects of everyday experience. Ranken ▶



Wakatipu Autumn Branch 2. Canon EOS 5D MkIII with EF 40mm f2.8 STM lens. © Jackie Ranken

comments in her artist's statement, that the Zen philosophy of Shibui informs her approach to life, and therefore she seeks to create images that present glimpses of a world where beauty can be found in simple and mundane objects.

What meaning should the viewer take from this? Are Ranken's flung kitchenalia also a personal rebellion against homecraft and the traditional expectations of the housewife? Could it be a fascination with flight? Or is it that Ranken is a visual provocateur? In her artist's statement the latter seems to be her strategy and it's up to us to make sense of these incongruous apparitions. At first there may be a resistance to engage beyond the whimsical nature of the work. But these photographs deserve close and extended viewing, if not only to satisfy our curiosity for what has been presented to us, but also for what we may discover about ourselves, and the connections we make with the world.

Dr Doug Spowart

[http://en.wikipedia.org/wiki/Manaia\\_%28mythological\\_creature%29](http://en.wikipedia.org/wiki/Manaia_%28mythological_creature%29)

BIO: Doug Spowart is an artist, photographer, lecturer and artists' bookmaker. With over 30 years continuous involvement in his art practice he has exhibited widely and his work is included in major gallery and library collections. Spowart has a PhD with his main research interests in both the photobook and social media. ■

<http://wotwedid.com/>



Flying Pan. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken

**'I continue to toss the object into the air until I am satisfied with the result, or until I lose interest.'**



NEVIS VALLEY CHAIR WITH MOP-HEAD 1/2013

Jackie Ranken



Nevis Valley Chair with Mophead. Canon EOS 5D MkIII with EF 40mm f2.8 STM lens. © Jackie Ranken



STANDING FORKS 2/2013

Jackie Ranken  
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Standing Forks. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken



Egg Poacher – Hawkdun Hut. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken

*'The greatest challenge is for all of us to stay healthy and content, and to be authentic and true to ourselves.'*



Floating Feather. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken



'What's most important is that the final prints have an aesthetic that pleases me.'



Singing Cocktail Whisk. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken



A Stoic Knife. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken

*'I rely solely on the shutter speed, no flash.'*



*Flying Toaster. Canon EOS 5D MkIII with EF 24-70mm f4L lens. © Jackie Ranken*

# Mike LANGFORD

## The road home

Mike Langford is one of New Zealand's most accomplished photographers. He has worked extensively here and abroad and is the current president of the New Zealand Institute of Professional Photography (NZIPP), a position he has held since 2012. Mike is a frequent and popular speaker at photographic events and conferences across Australasia.

Together with his then future wife, Jackie Ranken, he co-founded the Queenstown Centre for Creative Photography (QCCP) where the couple offer courses, workshops and adventure travel opportunities for photographers of all ages and stages. Jackie also features in this issue of the magazine, in a feature commencing on page 16.

Regular readers of this magazine have been exposed to work by both Mike and Jackie on many occasions as their award winning images have frequently graced our pages in our coverage of the annual NZIPP and AIPP Awards programs.

I've known Mike for nearly 25 years. It makes me feel old to admit it, but I take some considerable consolation from the fact that he's older than I am. Over this time we've had quite a bit to do with one another and I thought I knew a lot about him and his career. The ▶



*Kinloch Tree. Shot on QCCP Kinloch Workshop 2013. f11 at 1/6 sec, 200 ISO. Shot in Monochrome and processed in camera as a double exposure. Canon EOS 5D MkIII with Canon EF 24-70mm f4L IS USM lens. © Mike Langford*

preparation for this article would prove this premise to be quite inaccurate.

**f11: Welcome to f11 Mike, it's a genuine honour to be able to feature your work and to have the opportunity to discover more about what has gone before in your career. How about starting at the very beginning?**

ML: Thanks Tim for inviting me – it's a real pleasure to be asked as I'm a real fan of *f11* and what it offers. As it happens, my beginnings are unlike most photographers, as my family wasn't much into photography. My father was the only one in the family who had a camera and at the end of the year he would take his camera into a photo shop to have the film removed and processed only to find out that the film was never actually wound on and so there were no photographic records from that year. This happened on more than one occasion and as a result I don't have many photos of me growing up. I also had an uncle who would show his holiday snaps in the form of slide nights while we were on holiday but these were so boring that it almost put me off photography altogether. On the other hand it was that same uncle who introduced me to the National Geographic Magazine and I would spend days and days lying on the floor when visiting him, poring over issues of the magazine like they were the most exciting thing I had ever seen. It never occurred to me that one day I might be a photographer and work for the Australian Geographic. Probably the biggest influence came when I was about fifteen, my sister was given a copy of the Family of Man Exhibition catalogue, which quickly became my visual bible. I would write down the names of the photographers featured in there and find out all I could about them and try and track down more of their work. Of course the majority of them were members of Magnum and included the greats like Eugene Smith, Henri Cartier Bresson and Elliot Erwitt.

**f11: When did things become rather more serious?**

ML: I was 22 before I got my first camera but it wasn't until I was 28 that I really got interested in it and went back to college and did a two year post graduate diploma in photography at the Wellington School of Design. In a way this was the start of my creative life. Prior to that I wanted to be a travel writer but had all the wrong credits to get into Journalism school. Not being one to back away from a small setback like that I started researching destinations that sounded interesting but which hadn't been covered for a while. I bought myself a typewriter with which to write my articles, and an SLR camera with which to illustrate them and a return open ticket to Western Samoa, where I spent a month, researching, writing and photographing. This was the life I had always wanted and I was the proverbial pig in a mud puddle. On my return to New Zealand I showed my work to a friend who was a journalist for the Christchurch Press. I must admit that he was very straight with me – 'Your writing is crap', he said 'but your photos are pretty good!' This knocked me a little, as I could see my dreams of becoming a travel writer flying out the door in one short breath. Being the person I am, I saw the positive in this and set about finding out how to become a photographer. ▶

*Moon Rise. Shot on QCCP Kinloch Workshop, 2010. f22 at 1/13 sec, 200 ISO. Shot in Monochrome and processed in camera, high contrast, red filter polariser. Canon EOS 5D MkII with Canon EF 300mm f4L IS USM lens. © Mike Langford*



**f11: And the rest is history, but it can't have been an easy process at the time?**

ML: I first approached my girlfriend's father who happened to be Pat Dolan, a top Christchurch commercial photographer. He put me in touch with Hugh Perry who was advertising for a second shooter for his studio in New Brighton. Hugh, however, didn't think I would be suitable and I didn't get the job – a joke that he and I have enjoyed ever since. Pat then pointed me towards a new course in Photography at the Wellington School of Design. So I applied, was accepted for an interview and flew up to Wellington, where I was interviewed by Geoff Mason, one of the tutors. I thought we got along well and that my chances were good. However I wasn't accepted, as they didn't think the course was for me. At that stage it was the only photography school in the country and they accepted a maximum of sixteen students a year. Once again I was shattered and returned to Mt Cook where I always worked when I had nothing else to do. A couple of months later, at the end of January 1980, I received a letter from the school telling me that someone had dropped out at the last minute and there was a space for me if I was still interested. I had less than a week to pack up everything and move to Wellington. That was it – my life had finally changed and from that moment on I called myself a photographer!

**f11: From there you bounced straight into the messy business of commerce?**

ML: Not quite, at the end of the diploma course I quickly realised I didn't know enough about photography to become a professional and it didn't take me long to work out that in order to become professional I needed clients. So in 1981 I decided to do a post graduate diploma in Photography. The problem was, there wasn't one. So I approached the head of school and presented my proposed paper to do a second year and have it approved afterwards, which is what happened. The paper I wrote proposed

my finding a client and producing a body of work in the form of audio visuals for that client over the period of a year. This would then be assessed by the client and the school in order to determine a pass or fail. The client I approached was the Tourist Hotel Corporation, as I already had good contacts in there through working all my holidays while at school and University at the Hermitage at Mt Cook – which was one of their top hotels. My good friend Denis Callesen, who was deputy chief executive at the Corporation, agreed to the proposal and so I spent the year flying around the country photographing hotels, destinations, bus lines, airlines, food, activities and the like. At the end of the year I passed and graduated with all my clients in hand and even to this very day I'm still working for them – though not doing audio visuals.

**f11: Then you went about the serious business of finding work?**

ML: Graduating was still pretty scary, as it meant having to provide everything myself, which was a very expensive exercise. The obvious answer was to find someone to employ me. While at Design School I was lucky enough to be asked to be a print handler for the NZIPP at their awards in Wellington and through this I met James White, who was then chair of Honors, and Ron Redfern, who was President. After I graduated, both approached me and offered me jobs. James offered me a position in his company based in Napier as a portrait ▶

*Stirling Falls. Shot on QCCP Fiordland Workshop, 2013. f2.8 at 1/2000 sec, 400 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 70-200mm f2.8L USM lens. © Mike Langford*



photographer and Ron, who was one of the directors of Spectrum Illustrating, a Wellington based commercial photography company, asked me to set up an audio visual department in the company. At this time I was also working for an Auckland based audio visual company owned and operated by Bong Wong called Multi Media Systems, who would contract me to fly around the country and photograph conference activities that would then be made into an AV for the final night's dinner entertainment. It was during one of these contracts that I ended up in Auckland with some spare time and decided that I would call the famous Brian Brake and see if I could meet him and show him some work. Brian answered the phone and eventually I managed to talk him into seeing me for just a few minutes out at his home in Titirangi. I caught a cab not knowing how far away it was. The fare cost almost as much as the job I was on but I ended up staying for dinner and vividly remember him showing me the original transparencies of his 'Monsoon' series. It was so exciting. We ended up becoming good friends and one of my first ever editorial jobs, shooting for the New Zealand Craft Magazine, was given to me by Brian. I continued to shoot for them until I finally left New Zealand four years later. Eventually I joined the team at Spectrum in Wellington and started also assisting the other directors there in their commercial work after hours. It was an inspiring environment to be in as everyone was producing great work. Nick Servian was one of the top advertising shooters in the country and Mike Overend who had one of the largest car photography accounts in the country. Both were winning awards all over the place for their photography. I stayed there for more than three years and learnt most of the skills I needed in order to become a commercial photographer thanks to the team there. I also started winning a few awards myself, the first one ever being a commercial shot I took for the New Zealand Alpine guides up at Mt Cook which was made into a poster.

**f11: About this time you were involved in the publication, 'A Day In The Life of New Zealand' from the publisher Malcolm McGregor?**

ML: Yes, all this time my passion was still for editorial style photography and so when I found out about the DITLONZ project I was on to it. I wrote a letter to Malcolm explaining who the Spectrum photographers were, and talked him into adding Ron, Nick and I to the list of selected photographers. My good friend and former tutor at the photography school Geoff Mason was one of the key photographers involved in the project and I thought it fantastic to be involved with him on a project of this magnitude. The shoot had to be achieved within twenty four hours so I set about formulating a shot list for the day and approaching various people to get permission to either shoot them or on their property. I ended up getting six or seven shots in the book despite one major setback on the day. Another story!

**f11: Then came the move to Australia, let's pick up the story there?**

ML: Yes, late in 1984 I decided to move to Sydney, join my girlfriend from my Wellington days and try my hand at photojournalism. Brian Brake kindly introduced me to the top Sydney photojournalism company 'Rapport' and shortly afterward I was asked to join their ranks. I don't think this was based on my skill as a photojournalist, rather more a case that I had experience as a commercial photographer and I started photographing the catalogues for outdoor activities companies like Paddy Pallin and advertising campaigns for Phillips fridges ▶

*Glenorchy Tree. Shot on a Photo Safari , 2014. f8 at 8 sec, 100 ISO, ND 9 Filter and Polarised. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 70-200mm f2.8L USM lens. © Mike Langford*



which involved photographing people like Jenny Kee, Michael Leunig and Ken Done. I also began working for companies like Australia Post, Otis Elevator Company, Price Waterhouse and many more. At the very start my journalist friend who had criticised my writing back in Christchurch, and had been living in Sydney for a number of years, cautioned me that if I wanted to see advertising agencies to get work, I should first buy a suit. I dutifully took this advice and was laughed out of the first two agencies I visited as most of the creatives were wearing tee shirts and shorts. That was the last time I wore that suit. But none of this was what I had moved to Australia to do, I wanted to be a travel photographer. First up I called Australian Geographic and asked if I could make an appointment to show my folio. Their reply was that everyone wanted to show them their folio, and anyway they had never heard of me. So instead I phoned Malcolm McGregor, the publisher of DITLONZ, and had lunch with him. I told him that I was going to China and that if he was interested, for three thousand dollars he could have first rights to the resultant material. He pondered this for a while and said that if our mutual friend Geoff Mason and I could work on this together then he would support it. I phoned Geoff and the project was on. I now had enough money to afford a ticket to China. At this time getting into China as a photographer wasn't that easy, the maximum visa you could get was for one month, and the only way you could get this was by joining a tour. It took me an age to overcome this problem and eventually ▶



*Lake Manopouri. Shot on QCCP Fiordland Workshop 2010. f11 at 1/640 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkII with Canon EF 28-70mm f2.8L USM lens. © Mike Langford*



I found a travel company that specialised in China and determined that if I did one of their short cycle tours out of Canton I would then have three more weeks to do whatever I like without the Chinese government having any control. I ended up doing the south covering places like the Li River, the Yangtse and Shanghai, finally meeting up with Geoff in Beijing. Geoff had chosen to head west to exotic places like Kashgar on the old silk route but it was still cold, bleak and quite hard going in that part of the country. Back in Sydney, Malcolm McGregor had scored a big coup by getting the writer Han Su Yin to pen the resulting book – ‘Han Su Yin’s China’ – and had signed up the publishers Transworld to print and distribute it. This meant having to go back into China to fill all the gaps in our coverage. I managed to spend three months in China all up including several weeks in Tibet. The book was a huge success being published word wide and in several languages.

**f11: This would lead to another book project, one I know was particularly dear to your heart?**

ML: Yes, within six months of Han Su Yin’s China being published, Malcolm asked me if I was interested in doing another book, this time on Korea as the Olympic Games were being held in Seoul the following year resulting in the world’s attention being focused there. Thinking slightly outside the square I found a travel company that had just started up tours into North Korea for Australians and New Zealanders. It was a period between the Kims – Kim Il Sun had just died and Kim Il Jong hadn’t really taken over – so there was a gap when things were possible. I caught a train in Beijing, arrived in Pyongyang, and spent two weeks traveling around as part of a tour. At the end it took me three days to get across the border as I had to exit China through Hong Kong, then travel to Japan and then back into South Korea. I then spent two more months traveling around South Korea. I remember getting thrown out of one village where I was staying when they caught ▶



*Milford Tree. Shot on QCCP Fiordland Workshop, 2013. f22 at 1/13 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 16–35mm f2.8L II USM lens. © Mike Langford*

*‘I was 22 before I got my first camera...’*

me with a North Korean phase book in my hand and thought I was a spy.

This book is still the only coffee table photo book on both North and South Korea and one I'm very proud of. This book was also published world wide by Transworld but wasn't quite the success of the China book as the South Koreans refused to publish it given that it contained images of North Korea.

In 1989 the publishers Transworld contracted me directly to photograph a book on the 'Four Seasons of Japan'. Unfortunately, this didn't go down well with McGregor but as a freelancer I had to take work when it appeared. The assignment only offered enough money up front to spend six months on photography so I worked out that if I split the photography into two separate shoots and shot during the change over between seasons, then I could photograph Spring into Summer by traveling the southern part of Japan and then return three months later and photograph Autumn into Winter and shoot the northern part of Japan. In this way I was able to cover not just the four seasons but also the whole country. Once again this book became a huge international success, being published all around the world and in several languages. As with the Korea book I wrote small essays within the book about what it was like photographing in these places and so I was finally starting to also get my writing published as well. The Japan book was published in early 1990. ▶



*St Bathans. Shot on QCCP Photo Safari, 2013. f11 at 1/1250 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 70-200mm f2.8L USM lens. © Mike Langford*

**f11:** You would of course, have another crack at Australian Geographic, your personal bete noir?

ML: Indeed, in 1992 I thought it was a good time to phone Australian Geographic again and see if I could show them my folio. This time they said they knew who I was – and if I was interested, that they had an assignment for me. Another dream was coming true! The assignment was to photograph a feature article on Lord Howe Island. This assignment earned me the award of Australian Geographic Photographer of the Year, which was a great start to working with them. Over the next twenty years I would shoot fifteen feature assignments and two books for them and be nominated several times for the Geographic Photographer of the Year title. I also had the pleasure of having a photograph feature as the cover shot of the book '25 Years of Australian Geographic'.

**f11:** You are a major proponent of the importance of professional associations, with strong links to both the NZIPP and AIPP. Tell us about the success you've enjoyed in both of these institutes?

ML: Yes, I joined the NZIPP in 1982, became an Associate in 1984, became a Master of Photography and won the Champion Print Award in 1986, winning this again in 1988 and 1990. In 1990 I was awarded Fellow of the NZIPP and in 2012 I became a Grand Master of the NZIPP. From 2002 – 2006 I was a member of the NZIPP Honors Committee even though most of the time I was still living in Australia. In 2006 I won the NZIPP Photographer of The Year, Landscape Photographer of The Year, Commercial/ Architectural Photographer of The Year and was made a Honorary Fellow of the NZIPP (it's highest award). From 2007 to 2011 I was the Chair of the NZIPP Honors Committee and I am currently the NZIPP President.

In 2000, I was honored by being presented the title of Fellow of the AIPP – their highest award ▶



*Mt Cook Lenticular. Shot on QCCP Mt Cook Workshop, 2013. f11 at 1/1250 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 24–70mm f2.8L II USM lens. © Mike Langford*

*'I'm not really known for my monochrome photography but it's a medium I love.'*

and as a result I became a member and started judging and entering their awards. In 2001 I became a Master of the AIPP and NSW Photographer of the Year, winning this again in 2003. In 2008 and 2009 I won AIPP Landscape Photographer of the Year, and in 2011 and 2013 AIPP Travel Photographer of the Year.

**f11: Your Australian sojourn also provided you with your future wife, and co-director of QCCP, Jackie Ranken. Tell us more?**

ML: I first met Jackie in 1997 at an alternative print processing lecture at L&P Photographic in Sydney, meeting her again in 1998 at the Blue Mountains Seminar Weekend where she showed me her folio of Goulburn street photography. Needless to say I was more than impressed by both her, and her work. In 2001 she invited me to Goulburn to give a lecture to her students at the Goulburn TAFE where she lectured in black and white photography and we soon became friends. In 2002 when she won Australian Professional Photographer of the Year in Perth I was the only person she knew at the awards and so we started to hang out together as friends. Six months later we became an item, and we're now married both in life and in business. ▶

*Tasman Valley. Shot on QCCP Mt Cook Workshop, 2012. f22 at 2.5 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 16-35mm f2.8L II USM lens. © Mike Langford*



**f11:** This leads nicely to talking about QCCP, a business that you and Jackie manage to operate successfully between your individual assignments.

ML: Setting up the Queenstown Centre for Creative Photography in the South Island of New Zealand was something we dreamed up together between 2003 and 2004, and by the end of 2004 we were living and operating in Queenstown. Both of us were made Canon EOS Masters right at the start and are still the only two in the country. The main reasons why we chose Queenstown were because it had direct flights from Australia and it was a beautiful destination in which to make photographs. Most of our students combine our courses with a bit of a holiday tour around the country either beforehand or afterwards. Digital cameras have made teaching so much easier and we can give highly effective feedback to students and help them improve. Canon came to the party and kept us updated with their latest digital cameras for students to trial while doing our courses and we have built up a wonderful relationship with them. This year we are celebrating ten years as a company and both of us have gone from strength to strength as photographers and educators and we are happier than ever. We have written two books together about in camera capture, Creative Landscape Photography I and II, both of which continue to sell well and are available through the QCCP website. ▶



*Tasman Lake. Shot on QCCP Mt Cook Workshop, 2012. f11 at 1/15 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 16–35mm f2.8L II USM lens. © Mike Langford*

***‘Ultimately there always needs to be an emotional connection to what you are photographing...’***

**f11: Can we talk briefly about equipment, and final output, and what's in the travelling kit?**

ML: I think of my camera equipment purely as tools with which to create and express my ideas. Sometimes these ideas are for public consumption and other times I create them just for myself. Either way they are always best expressed through the final act of either being printed in a book or as a print to be placed on the wall. As Jackie has always said – 'A photo doesn't exist until it's printed'. I carry my gear in a ThinkTank Airport Antidote V2 and this contains a Canon EOS 5D Mk III and these lenses: EF 16-35mm f/2.8 LII USM, EF 24-70mm f/4 L IS USM, EF 70-200mm f/2.8 L II IS USM, EF 400mm f/5.6 L USM, EF 100mm f/2.8 L Macro IS USM, EF 300mm f/4 IS USM and a TS-E24mm f/3.5 (Tilt and Shift). I also carry ND Grads P120, P121, ND 4, ND 8, ND 400 and circular polarisers for all lenses, cable release, a Canon remote switch RS-80N3, a compass, lens cloth, spare battery, memory cards, a mirror for macro work, a tripod umbrella clamp and umbrella, and a Petzl head light. I use a Manfrotto 055XPROB Tripod with a ball head BHD1 and when traveling I use lighter Benro A-600EX legs.

**f11: You are well recognised as a photographer working primarily and traditionally in colour and many of your signature images reflect that. We've deliberately chosen to focus on your monochrome work here as this is less well known. Let's talk about this?**

ML: Correct, I'm not really known for my monochrome photography but it's a medium I love. With the advent of digital photography, and our move to New Zealand to set up QCCP, I fell in love with monochrome photography once again and started to explore the capabilities of shooting a jpeg, using the monochrome picture style with the built in contrast, filters and tones. This really allowed me to enjoy seeing and thinking in monochrome and to explore the tones and shapes in an image at the time of shooting. I was now able to pre-visualise ▶



*Lake Onslow Rd. Personal shot, 2012. f11 at 1/320 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 16–35mm f2.8L II USM lens. © Mike Langford*

▶▶ *Following double page spread: Tarawera Jetty. Shot on QCCP Rotorua Workshop, 2013. f22 at 2.5 sec, 100 ISO. ND 9 Shot in Monochrome and processed in Capture One and NIK software. Canon 5D MkIII with Canon EF 16–35mm f2.8L II USM lens. © Mike Langford*



what I would later achieve in the computer with my raw file. In a way I was using the jpeg to help me see more accurately in monochrome and to focus on the structure of the image instead of being seduced by the colour in it. Shooting monochrome in this way also taught me to become more aware of my histogram and to explore the dynamic range of the camera by stretching out the tones in a scene using the contrast control as well as the filter controls within the monochrome picture style. I almost always increase the contrast when shooting in monochrome as this stretches out the tones in the scene and gives me a strong black point as well as a strong white point. This can be very important when trying to give visual strength to an image. The red filter is probably the one I use the most out of the in camera filter range, as this allows me to separate out the clouds and snow caps from the blue skies and when combined with a polariser it creates a real visual depth to my sky-scapes. The only other filters I use are: the 121 ND Graduated filter, which allows me to use high contrast in a scene where there is already high contrast between the sky and the valley and an ND 9, which allows me to do very long exposures, allowing water or clouds to blur even on a bright sunny day. Sometimes I don't even process the raw file, as I have managed to achieve everything I want in my in-camera jpeg. Oh course there is always the Jackie factor in my monochrome shooting as she continually inspires me to look outside ▶



*Nevis Tors. Shot on QCCP Photo Safari, 2013. f11 at 1/800 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 70–200mm f2.8L USM lens. © Mike Langford*

▶▶ *Following double page spread: Tarawera Trees. Shot on QCCP Rotorua Workshop, 2013. f22 at .4 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 24–70mm f2.8L II USM lens. © Mike Langford*





the square and try new things! You have probably noticed that most of these images are taken on our QCCP workshops and Safaris. I take these images at the time to inspire our students to work in camera and to get the best out of the moment of being there instead of out of the computer afterwards. This is not because I'm anti raw as I love using Capture One , Photoshop or Nik Silver Efex Pro and really enjoy what they bring to the final product. I feel that only by making the best capture possible can you then produce the best final product. Ultimately there always needs to be an emotional connection to what you are photographing followed by a technical response that is appropriate to what you want to communicate.

**f11: So where to from here?**

ML: Where next – for me it will be more book production and travel. Once I finish my time as President of the NZIPP later this year I will have time to sort out my photographic life into bodies of work that I will publish as E-Books, and hopefully limited edition books.

Photography is not something I think of as a job– it's my life!

**f11: Thanks Mike, its been educational! ■**

TS

[www.mikelangford.co.nz](http://www.mikelangford.co.nz)  
[www.qccp.co.nz](http://www.qccp.co.nz)



*Terminal Lake Ice. Shot on QCCP Mt Cook Workshop, 2013. f11 at 1/125 sec, 800 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 24–70mm f2.8L II USM lens. © Mike Langford*

***‘Photography is not something I think of as a job – it’s my life.’***

*▶▶ Following double page spread: Hooker Valley. Shot on QCCP Mt Cook Workshop, 2013. f11 at 1/1250 sec, 100 ISO. Shot in Monochrome and processed in Capture One and NIK software. Canon EOS 5D MkIII with Canon EF 70–200mm f2.8L USM lens. © Mike Langford*



*St Francis Xavier Cathedral, Adelaide, Australia – personal work.  
Pentax K10D, with Pentax 28mm shift lens. © Peter Barnes*

# Peter BARNES

## Form and structure

Based in Adelaide, South Australia, Peter Barnes shoots architectural, industrial, and engineering images for a range of clients, great and small. He is an accredited member and associate of the AIPP.

Thirty years ago he briefly studied photography at the South Australian School of Art in Adelaide, but as is so often the case, the universe had other ideas, taking him on a journey of its own. Over the ensuing period he would care for the intellectually disabled, work as a union official, perform a range of functions at a performing arts centre, and manage IT projects. It would be 2009 before he committed to working as a photographer full time.

### **Peter on the journey:**

'I enrolled in the 80s into the associate diploma of photography course at what was then the South Australian School of Art. Taught by Ed Douglas, Fiona Hall, Milton Wordley, Gavin Blake and a young Mark Kimber. I didn't finish the qualification, but I learnt a lot, especially in the ex-laundry of my house, which had become a black and white darkroom. I remember enjoying the darkroom manipulation as much as I did the capture, and being frustrated that I did not have that sort of control over colour images. ▶



Life intervened, the darkroom went back to being a laundry, and we pretty much went our separate ways, photography and I, until I realised, sometime in the early 2000s, that with a digital file and some software I could have the sort of control over colour images that I wished I had back in the 80s.

About the same time I travelled to Europe with my wife and daughter and discovered how important buildings were to both European history and the modern cultures. And how stunningly beautiful some of the old and some of the new buildings were. I started to develop an appreciation of architecture. The best photographs I brought back from that trip, and a number of subsequent trips to different parts of Europe, were photographs of buildings. A San Francisco based travel magazine called *Everywhere*, a combination online and paper publication, published a couple of photo essays of mine, then went belly up as the global financial crisis tore through the US. But the thrill of being published (and being paid for it) had a lasting impact.

From that point there were just a few steps, my job in IT disappeared from under me, and I decided I was going to finish what I had started back in the 80s and become a professional photographer. It took a while to realise that it might be possible for me to make a living creating high quality architectural photographs, and a while from that point to begin to get the sort of clients I wanted to work for.

Becoming a member of the Australian Institute of Professional Photography (AIPP) was a very important part of that transition. I joined to get the Emerging Member discount on the North Queensland Orpheus Island workshop that Les Walkling teaches every year (Peter Eastway was the co-presenter that year), and learnt not only a heap about modern post-processing but also that professional photographers were lovely people to hang out with. It was there I met NSW master photographer Jack Meagher who

appointed himself friend and mentor, and to whom I will be eternally grateful for his encouragement and advice.

As I was now a member of the AIPP I could enter its awards competitions – so I did, achieving some success along the way; in the last 4 years of the South Australian Professional Photography Awards I have won 6 trophies, including the Commercial Photographer of the Year award twice.

One of the things I like best about the AIPP State Awards system is that it is judged on prints, and one of the delights of being a photographer right now is that with some learning effort and persistence it is possible to make beautiful prints ourselves with modestly priced printers. Commercial photographers rarely get to see their work printed now, so it's great to be motivated by the AIPP awards to print my best work on top quality paper.

**Peter on the subject of architectural photography:**

Architecture to me is perhaps the highest form of human creativity. Of all the design and art disciplines it is arguably the most difficult – you can't create it by yourself in your studio isolated from worldly issues, good architecture not only has to be designed to a complex client brief, it also has to be built. And so the whole process is one of massive amounts of creativity, creative problem solving and collaboration.

Once it is built you have something which will directly influence how people live their lives, a few or millions will see it daily, a few or many will interact with it every day. ▶

*Cefalu, Sicily – personal work. Pentax K10D with Pentax DA 40mm LTD lens. © Peter Barnes*



Our buildings are important, and photographs are often the only way many will be able to experience a building, photographs will often outlive a building, and for architects and builders of course photographs of their work are an indispensable marketing tool.

My first responsibility is to the client who commissions me, the work I do has to be to the client's brief, that is the nature of commercial photography, but it's not to say that I can't influence the brief, or take the opportunity to both meet the brief and do some more work in addition.

I see my job as making photographs that both draw the viewer in and explain what it is they are seeing, so it is a balance between straight documentation and finding the emotion or drama in the scene that will attract the viewer's attention. Artful close-ups of detail, or the interplay between light and shadow, are much less important than the portrait of the whole building that shows how it fits into its surroundings. And while I might emphasise one aspect of a building over another, my job, I think, is to give anyone seeing the photographs a fairly accurate representation of what they would have seen if they were with me at the time.'

**Influences on the way Peter looks at, and thinks about photographing, buildings:**

'Painters have definitely been influential in the direction of my work. Edward Hopper, Andrew Wyeth and especially Jeffrey Smart, born and bred in Adelaide, 'It's all about the light' he said, and it is, but his work is also about the bold use of colour and shape, along with a wry and intelligent way of having people interact with their urban environments. I recently discovered Melbourne painter Robert Clinch, who also has much to say to me about portraying buildings.

I've also been influenced by photographers:

Julius Schulman, famous for his documentation of US West Coast modernist architecture: ▶

*Kamppi Chapel, Helsinki, Finland  
– personal work. Pentax K-01 with  
Pentax DA 21mm LTD lens.  
© Peter Barnes*



'Architectural photographers must remember they are not doing a class exercise in artistic photography; they are performing the difficult and serious task of recreating in two dimensions the intrinsic qualities of a three dimensional design'.

Ezra Stoller, New York based architectural and industrial photographer: 'The task is to capture the intention behind someone else's design — to distill the philosophy of a building into a single, digestible image that transcends explanation. It's not easy, but when it's done well it looks effortless.'

Iwan Baan, currently perhaps the world's best known architectural photographer, and winner of the Julius Schulman Photography Award in 2010: 'For me, photographing a building is not just about the building, its also about how people use it, and how it fits (or not) into its surroundings. I try to document these types of things. I'm not interested in super clean shots of the building.'

And the Australians — just as Australia produces world leading architects, we also have produced a few of the best architectural photographers — Tim Griffith and John Gollings are the stand outs. An exhibition of Tim Griffith's work, at the first Ballarat International Foto Biennale I went to in 2009, had a profound influence — huge prints of modern Chinese architecture made with a very personal style. Then in 2011, at the next BIFB, I was able to attend a day long masterclass by John Gollings, as well as view his brilliant 3D work on Australian cities and open cut mines, part of the Now + When exhibition done for the 2010 Venice Architecture Biennale.

Gollings: 'You don't have to know a lot about architecture to make good photographs of buildings, but you do have to know a lot about composition. Learn how to exploit the geometry of the building. The camera can't make a bad building look good, but you can't define architecture without good photography'.

With this as background, we chatted to Peter about his work.

**f11: Welcome to f11 Peter, how good is it to shoot things that don't shoot or talk back? Or do they?**

PB: It is good that buildings don't give lip while you are working, but try getting one into your studio to pose under your carefully arranged lighting. Most buildings communicate something; you just have to look carefully to see what they are saying.

**f11: Your personal journey to photography has been an evolution, a slow and steady march to a destination — on reflection was this a happy accident or fate?**

PB: It has been a combination of happy accidents, unexpected inspiration, welcome support from others, especially my wife Leonie, hard work and a whole stack of stubbornness. Not sure that fate gets a look in, and of course I'm not there yet.

**f11: Over your whole career, what is your favourite image, and why, give us some background?**

PB: I think it might be a colour transparency I took back in the 80s, during the time I was studying photography, of a scene near the delightfully named Blood Creek, on the border of South Australia and the Northern Territory. It's a twilight shot, with some pretty sky, but the only other feature is a dead straight line of silhouetted telephone poles and their wires steadily diminishing in size until a very tiny one reaches the absolutely flat desert horizon. ▶

*New wing, Whyalla Hospital, South Australia, for Hames Sharley architects. Canon EOS 5D MkIII with Canon TS-E 17mm L lens. © Peter Barnes*



It taught me about the multiple meanings a photograph can have – having been brought up in Alice Springs, to me it's not only a capture of an interesting scene, but also about the Overland Telegraph, what that meant to Australia at the time it was built, what it took to build it, about the starkness and harshness of so much of the Australian inland, and about how nature and built infrastructure can interact in fascinating ways. So not my best photograph, but a favourite because of what it represents. My best photograph, as the American photographer Imogen Cunningham famously said, is the one I'm going to take tomorrow.

**f11: Does a lot of planning and research go into a shoot, or is time on the ground a more important factor as you simply observe and wait for the right light?**

PB: The answer is yes – to both parts of your question. I've found that the more planning and research I do, the better my observations on the ground become, and the better I am able to react to changes in light as they happen.

**f11: Tell us about the specific tools and techniques you employ in architectural photography. Any secret weapons?**

PB: My favourite tools are my Canon 17mm and 24mm tilt/shift lenses, used for almost all my jobs, but only to shift, rarely to tilt. I really like the way I can use my CamRanger wireless unit and a mini iPad to control the camera, whether it's on its back pointing at the ceiling or backed up against a bathroom wall. I can also preview and review the shot on a largish screen – clients really like this aspect of it too. When necessary I use a spot meter and several exposures to make sure that each part of a scene is properly exposed on at least one frame. A couple of cheap 144 LED light units are useful to add contrast or texture when needed and The Photographer's Ephemeris is a great bit of software for knowing where the sun will be. ▶



*Beach House 1, Goolwa, South Australia, for Grieve Gillett architects. Canon EOS 5D MkII with Pentax A 645 150mm lens with shift adaptor. © Peter Barnes*

*'Architecture to me is perhaps the highest form of human creativity.'*



**f11: What's on the shopping list, the single item that would really make a difference to the way you work?**

PB: A client that wants to fly me around the world to photograph stunning new buildings would be good. I'm not lusting after any piece of kit right now, but having established that my Fuji XE-1 with the Fujinon 14mm lens can hold it's own with my Canon gear, a 14mm Fujinon shift lens of similar quality and size as the straight 14mm would help complete a perfect travel kit.

**f11: Your work on display here is in a range of aspect ratios – 1:1, 3:2, 16:9 panorama etc. Is this part of your previsualisation or does the crop come about in the post-production stages of the shoot?**

PB: Sometimes the client will specify an aspect ratio, or I can see from their website that unless I provide some 2:1 horizontal shots someone will do the cropping for me, typically into that perfectly composed square image I'm so proud of. But usually the aspect ratio is determined by the shape of the building or space, and by what I decide should be in or out of the frame. I do try to give clients a variety of aspect ratios to suit the various ways they might use the images. There is nothing sacred about aspect ratios, and in my view no merit in composing to fit a frame that has an arbitrary ratio decided by the camera's engineers. It is the image and the client's needs that are important.

**f11: Interiors or exteriors, any preference?**

PB: When I first started out I didn't expect to come to love interior photography as much as I have. Photographing exteriors is no different from landscape photography really, you are always subject to that great big uncontrollable variable, the weather. Great when your plans come off and you nail the shot, frustrating when Hughie has other ideas. With interiors there are more technical challenges, and more aesthetic choices, but more control, lighting can be adjusted, furniture moved and it doesn't ▶

*National Gallery of Victoria, Federation Square, Melbourne, Australia – personal work. Fujifilm X-E1 with Fujinon XF 18-55mm lens. © Peter Barnes*



matter if it's raining. It's the interior spaces that usually determine how well a building works, so it's important to show them well, and often they are more interesting visually than any part of the exterior.

**f11: Post production, take us through your process and typical workflow?**

PB: I use Lightroom to import, rename and convert files to dng format, adding keywords and auto-generating a 1:1 preview at the same time. From there I'll go through quickly to select images to supply to the client as proofs, using the Develop module of Lightroom to make a range of adjustments, and copying and pasting settings where I can to speed things up. The selected proofs are uploaded as watermarked 1000 pixel jpg files to a private gallery on my Zenfolio website.

The clients' choices are then given the full treatment – depending on need -DxO Viewpoint to get the perspective exactly right, LR/Enfuse to blend exposures, Photoshop to work with layers selectively adjusting tone and colour, or to hide and replace elements, and then finally back in Lightroom I'll check for any remaining blemishes, get rid of any noise and lean on the sharpening and masking sliders to get crisp edges. Clients are given a full resolution Adobe RGB file and a 1200 pixel 'screen resolution' sRGB file, the latter output sharpened for web use. Again these are delivered via my website. ▶



*Apple Store, George St, Sydney, Australia – personal work. Canon Powershot S90. © Peter Barnes*

**f11: Open return ticket, anywhere in the world, 7 days of freedom, all expenses paid – what would be the holy grail structure you'd most like to photograph? And why?**

PB: An extremely well travelled friend, whose judgement I trust, says that Renzo Piano's Jean-Marie Tjibaou Cultural Center in New Caledonia is the most stunning building he has seen. I could spend a few days there on the way to New York and the Chrysler Building. It was a wonderful photograph of a setting sun reflecting off the top of the Chrysler that first got me inspired about shooting buildings. It would be Nirvana on a stick to get access to the buildings that overlook it and to all areas of the building itself. The second time I was in New York I got permission to photograph the lift lobby – amazingly opulent and over the top art deco design – but that only got me lusting after the other treasures that must in there that no-one but the occupants have seen for many decades. So that's two structures – could we make it 9 days?

**f11: Sure, its your fantasy, add a couple of days. And speaking of days, what does this architectural photographer do on his day off?**

PB: Read architecture magazines (but only for the photos), read a few photography blogs, dip into my collection of photography books, watch documentaries about architects and architectural photographers, go to the public ▶



*Soviet era apartments, Berlin, Germany – personal work. Taken from the top of the Berliner Dom, a big cathedral in Central Berlin. I had climbed up there to photograph the Berlin TV tower, and found this as well. My first really successful straight on (elevation only) photograph. Pentax K10D with Pentax M 135mm f3.5 lens. © Peter Barnes*

***'It took a while to realise that it might be possible for me to make a living creating high quality architectural photographs...'***

lectures put on by the Adelaide University School of Architecture, chat on the Linked In architectural photographers' group...obsessed? Moi? The dogs will sometimes take me for a walk, I'll cook, listen to music, read a novel, watch a movie. Yoga twice a week, and I'm on the State Council of the AIPP, that takes a bit of time.

**f11: What's the most liberating aspect of being a photographer in 2014?**

PB: Modern digital cameras and post-processing software give photographers an amazing amount of control over the final image compared to the film days. Add to that the fact that we can produce beautiful prints on a desk-top printer. I love it.

**f11: And conversely, the most limiting, or frustrating aspect?**

PB: The flip-side of the same coin – it's much cheaper now to own a professional photography kit, and easier and cheaper to learn and hone your skills. I have certainly taken advantage of this. But it means that in most genres of professional photography there are too many really good photographers chasing too little work, so it's really hard to make a living from it.

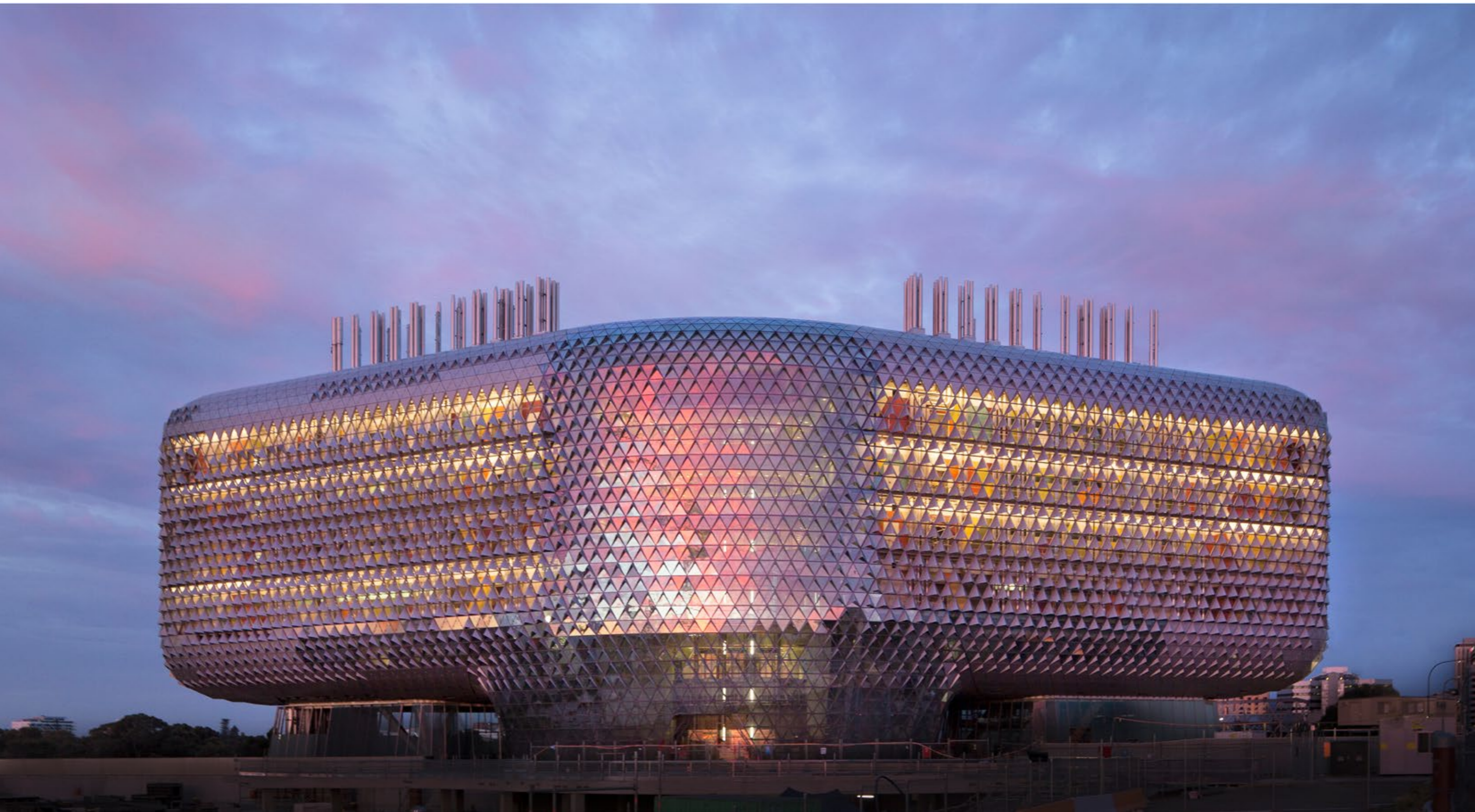
**f11: Thanks Peter, we're delighted to share your work with our readers. ■**

TS

<http://fotografo.com.au>

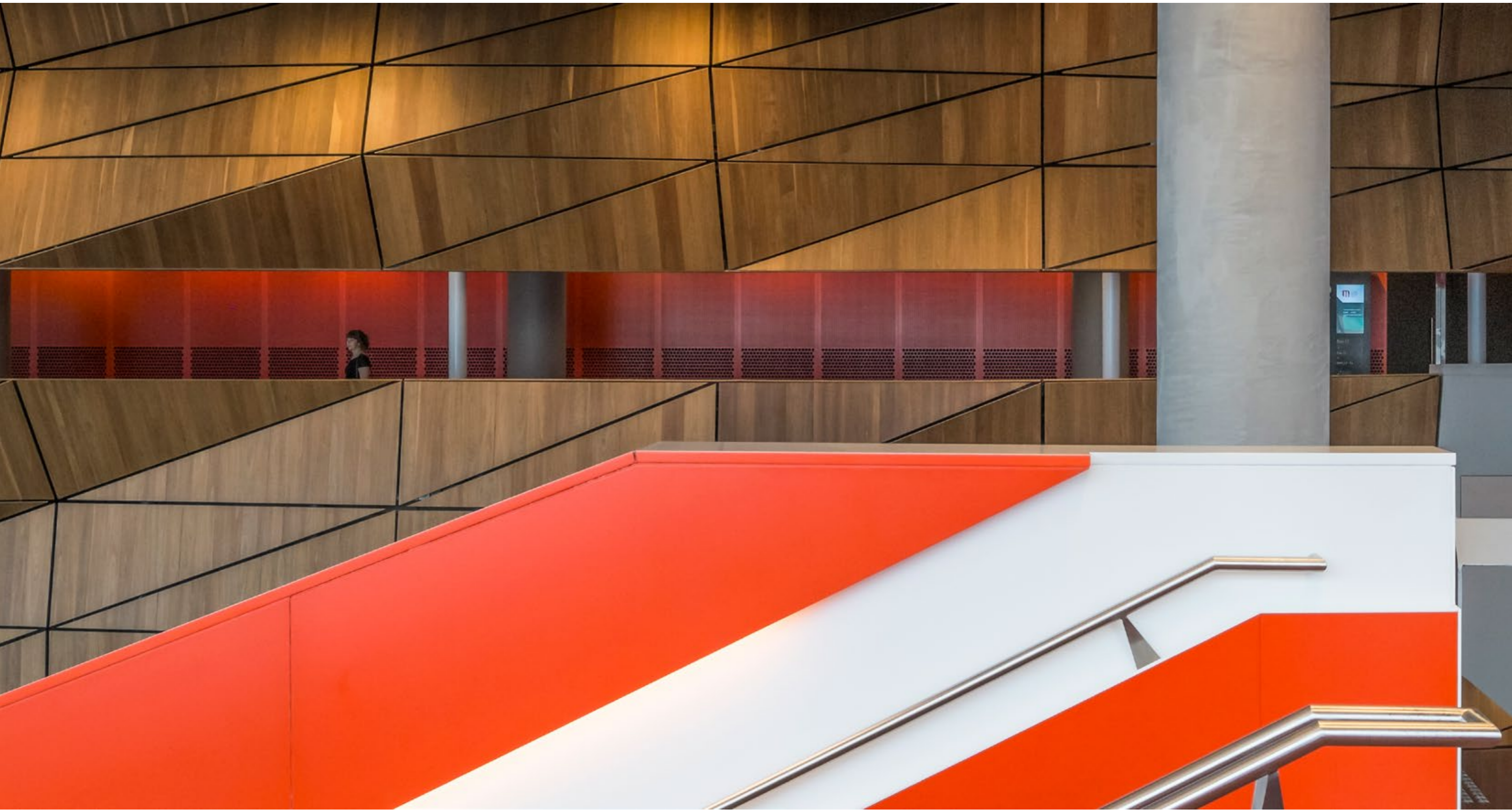
*M2 Building, University of South Australia, Mawson Lakes, for Wallbridge & Gilbert engineers. Canon EOS 5D MkII with Canon TS-E 17mm L lens. © Peter Barnes*





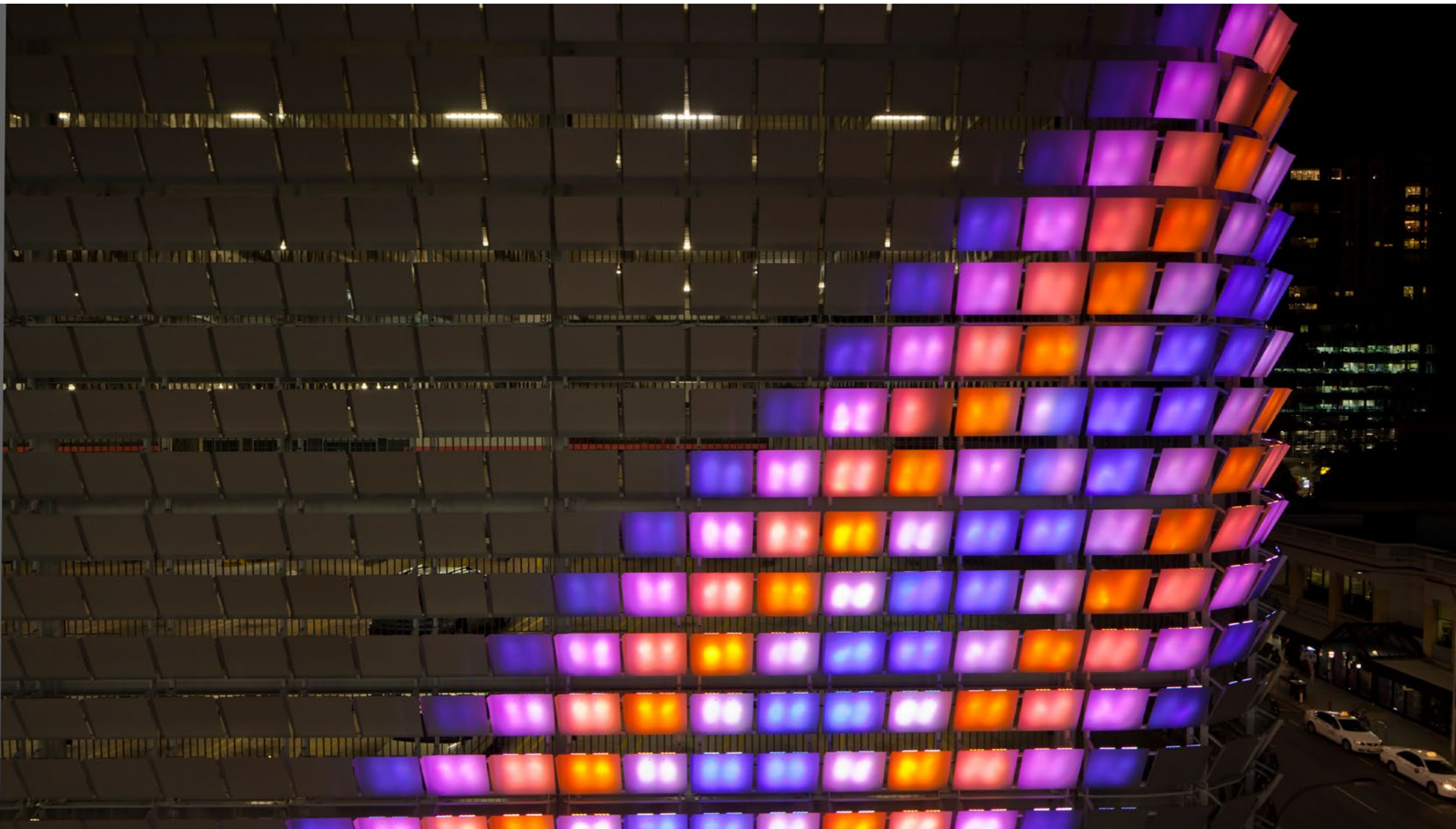
*'Our buildings are important, and photographs are often the only way many will be able to experience a building...'*

*SAMHRI Building, North Terrace, Adelaide, Australia – personal work. It pays to speculate sometimes. Not commissioned, and the building was still being constructed, but I've sold this to the architects, Wood Bagot, to the builder, Hindmarsh, and to the SA Medical & Health Research Institute, whose building it is. Canon EOS 5D MkIII with Canon TS-E 24mm L II lens.  
© Peter Barnes*



*'Most buildings communicate something, you just have to look carefully to see what they are saying.'*

*Melbourne Conference Centre, South Wharf, Melbourne, Australia – personal work. Fujifilm X-E1 with Fujinon XF 27mm lens. © Peter Barnes*



*Rundle Lantern, Rundle St, Adelaide, Australia – personal work. Canon EOS 5D MkII with Canon TS-E 24mm L II lens. © Peter Barnes*



*Metro, Helsinki, Finland – personal work. Canon EOS 5D MkII with Canon TS-E 24mm L II lens. © Peter Barnes*





*Bulk loaders, Montreal docks, Canada – personal work. Fujifilm X-E1 with Fujinon XF 18-55mm lens. © Peter Barnes*



*Kuopio, Finland – personal work. Canon EOS 5D MkII with Canon 17-40mm L lens. © Peter Barnes*

*'I've found that the more planning and research I do, the better my observations on the ground become...'*



Prague, from the tower at the end of the Charles Bridge – personal work.  
Pentax K10D with Pentax DA 21mm LTD lens. © Peter Barnes



Intel Hotel, Zaandam, Netherlands – personal work. I sold this to the architect's publicist, and now it's all over the internet. 3 frames were exposed, shifted and stitched. Canon EOS 5D MkII with Canon TS-E 24mm L II lens. © Peter Barnes

*Land Iguana can be over a metre long. They love to eat cactus leaves that fall from the parent plant. This one was in between cacti. I used a low perspective with a long focal length and wide aperture to minimise depth of field. 400 ISO, 70-200mm f2.8 lens with 2X converter shot at f8 1/500 sec. Effectively 400mm, hand held. © Darran Leal*

## On location

### GALAPAGOS ISLANDS

As children we are all taught the basis of nature and invariably, Charles Darwin is mentioned together with his famous voyage to the Galapagos Islands. As I write this article, I am on 2 different Galapagos tours – one the traditional way, by ship and the second, land based. Unsurprisingly, we have enjoyed unique and incredible experiences and photographic opportunities on both.

As the Galapagos have become better known, thus more popular – more ships, people and eventually 'red tape' has occurred. I have clearly seen this since my first visit over 10 years ago. Ships have specific itineraries and times that they must follow and the guides are strict as to what you can and cannot do. As an example, for no reason that can be confirmed, other than

the start of a rumor by a scientist, flash photography is no longer allowed, as it 'hurts the animals'... If I remember correctly, fill-flash is just that, the same (or less) intensity as the surrounding ambient light. Another is, 'stay on the tracks'! This is understandable but, of course, frustrating when you need that slightly different angle that is just a step or two away.

This is where booking your own boat becomes such a compelling advantage. We have been fortunate to organise our own ships as we gather a group of 14 photographers together. This offers more time on shore and the best angles, with fewer limitations.

Anyone can become a good 'overnight wildlife photographer', shooting in the Galapagos. The animals are not afraid of people, or even groups

of people, and so will allow for close encounters. Like Antarctica and the Arctic, distance limitations are requested by the authorities. Saying this, all of these locations have poorly trained wildlife that cannot measure distance. So, when you can – sit, remaining still and quiet, and you might be lucky to have a very close encounter. If they have no fear of being eaten, or hurt, then many animals are inquisitive and will come up and 'check you out' thereby gifting you with images which the regulations would not have allowed you to create for yourself.

In the water, sealions are very inquisitive animals. I have had them grab my flipper, blow bubbles in my face and mouth my GoPro camera. Then they will spin in the water and play with you. A fantastic experience! Sea turtles are less

inquisitive, but very tolerant. They allow you to watch them eat, you can photograph them and if you are lucky, they love a scratch.

If exploring by ship appeals, you have several options of exploring the Galapagos. The most common are 5 and 8 day tours. Longer extended trips are also available. Ships vary from small boats of around 50 feet in length, through 75 footers with a maximum of 16 passengers in 8 cabins, right up to large ships. Huge ships are also available. We love the smaller vessels as they are far more personal and the landings are far easier. Imagine trying to land with over a hundred other travellers?

I find 8 days to be the perfect duration. You're able to visit a new island each day and especially if you are not a salt of the sea type, it offers ▶



a perfect balance of time at sea, time on land and diversity of experiences. We have booked a few different ships over the years. If you book yourself, your photo interests will be tough to maximise. The guides have a tendency to push you through and get you back to the ship. We book exclusive boats solely for our group. So 14 photographers joined Pearce and myself for our last 8 day trip. Two photo guides and an expert naturalist, plus crew. The party starts, of course I mean photography, from the moment we step on board.

Land based tours of the Galapagos have only become available in more recent times. There are a couple of choices. I love Puerto Ayora for its accommodation, great food and access to top shooting locations from rainforest to specific islands. So instead of being on a ship, we are currently based on land at a 4 Star hotel and each day we use a fast boat to head out and target a great location. For my group, I have worked out well in advance where we want to go. If you have shaky sea legs, this is a top option to help you visit and enjoy the wonders of this spectacular chain of islands.

Two types of equipment come in handy. Regular gear for topside, and for some, underwater equipment. We used a Canon kit with an Aquatech housing. Pearce has used this for a few years, necessitated by his long held surfing photo interests. Here, I get to finally use my previously unutilised 50% investment in the housing! Other options are compact cameras that also allow for underwater work, and Ewa Marine bags.

Underwater photography is never as simple as point and shoot. Often you are 'guesstimating' your shot as you either cannot look through a finder, or the environment makes the rear screen tough to see. Then, with non D-SLR's you have focus lag. Underwater shooting will depend on your interest. I highly recommend that you bring a GoPro, or underwater compact as a minimum.

I used only two lenses for both tours and they worked very well. A 16-35mm for wide work and a 70-200mm f2.8 with 2X converter. The latter, were the most up to date versions as older combinations are not as sharp, or focus as fast. Warning, while you might occasionally get close to the animals, you still need a long zoom or telephoto lens, this helping to isolate your subjects for clean backgrounds.

This combination was my 5th and 6th tour of the Galapagos. I thought I would not shoot as much, planning only a few shots missed or envisaged on previous occasions. I was wrong, a few thousand images later I had amazing new images and I have again, whetted my own appetite for next time. We go back again in 2016, and guess what? I can't wait. ■

#### Darran Leal

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www.worldphotoadventures.com.au

Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.

► Red-billed Tropic Birds are one of the most beautiful species in the Galapagos Islands. They are a great challenge to shoot on the wing. 400 ISO, 70-200mm f2.8 lens with 2X converter shot at f6.7 at 1/2000 sec. Effectively 400mm, hand held. © Darran Leal



▲ Sally Lightfoot crabs are great subjects, offering outstanding contrast to the black lava rocks. I purposely dropped my shutter speed to allow the water to blur. 50 ISO, 16-35mm lens at 16mm, shot at f16 1/15 sec, hand held. © Darran Leal





### Education and competition make winning combination

When the 62nd Photographic Society of New Zealand's (PSNZ) National Convention 2014 is hosted by the Marlborough Camera Club the colours of Marlborough will be vibrantly on display.

Located at the Marlborough Convention Centre from 23 to 27 April, hundreds of photographers are expected in Blenheim for five days of networking, photographing and learning from some of the world's (and New Zealand's) leading photographers.

National Conventions are not just for members of PSNZ, in fact anyone with an interest in photography is encouraged to attend, such is the depth of knowledge sharing and learning on offer.

Attending a convention is an excellent way to inject new energy into one's photography and anyone who has attended a PSNZ convention will tell you 'they are well worth the investment.'

'A PSNZ convention offers excellent value – a chance to gain new skills, knowledge, and enhance our own techniques,' says PSNZ President, Shona Jaray.

'We also have the opportunity to learn from the best through tutorials, workshops and field trips – and this year we have an outstanding selection of presenters.'

In conjunction with the National Convention is the National Exhibition (Natex), which is expected to attract an even greater number of entries over the 1700 that were received in 2013.

Both PSNZ members and the general public residing in NZ can submit images for possible selection for this exhibition. Entries can be submitted between 1 to 28 February, and any image awarded a trophy, a gold, silver or bronze medal, or Honours ribbon is automatically included in the prestigious exhibition.

Four categories comprise Natex: Natural History Projected Images, Natural History Prints, Open Projected Images and Open Prints.

'If a photographer's image meets the standard and is selected then they know their work will stand up against any image in the world,' said Peter Wise, PSNZ Councillor for Natex.

The Nelson Camera Club will host this year's competition, with selection taking place over a full weekend in March. The selection process is demanding, with volunteers ensuring the selectors stick to a tight timeframe in order to complete the process fairly.

The Natex exhibition will be formally opened by Canon on Thursday morning, 24 April, with the images on display through to Sunday 27 April, including an open public day on Saturday 26 April from 10.00am to 2.00pm.

If you are serious about photography, attending a PSNZ convention, or entering a Natex competition should be part of your path.

Full registration details for Colours of Marlborough can be found on the dedicated website at <http://coloursofmarlborough.org.nz/> and for the Natex competition go to <http://www.nelsoncamera.org.nz/>

**Moira Blincoe, PSNZ Councillor for Publicity**

**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.

If you're reading our PDF on your computer, Acrobat/Adobe Reader will open the link in your browser while holding the f11 page open for you to return to.

If you're reading our PDF on your iPad, iBooks will ask you if you wish to leave to open the link. Once you've viewed the link contents in Safari, simply return to iBooks where you'll find f11 remains open on the page you were last reading.

Enjoy.

## TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,  
TEACHER, MENTOR

Tony Bridge is one of New Zealand's leading photo educators with over 30 years experience as a photographer himself, and as a teacher of photography at all levels. He is an industry commentator, a blogger and a popular columnist for f11 Magazine.

### Bridge on teaching photography:

*'Nothing gives me more pleasure than to share my knowledge, much of it not available in books, with people seeking to grow themselves as photographers.'*

### Bridge on his Hurunui Experience tours:

*'Come, join me for a photo tour of up to 3 days, for only 3 people, and discover the astonishingly beautiful Hurunui District of the South Island.'*

### Bridge on his photography workshops:

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

### Bridge on mentoring photographers:

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

These programs are often 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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## Sublime, or not

Probably there's a Photoshop or Lightroom Action or an App that is almost guaranteed to create awesome. Or for that matter classic, iconic, noir, Kodachrome, Rembrandt, Monet or whatever.

Plugging in a fix or repair, 'repurposing the vernacular' to use curator speak, is an easy pathway with simple tools.

Creating awesome by capturing awesome requires presence and an observational experience with a purpose.

I have yet to find an App or Action that claims Sublime. An App that would combine awesome, fear, joy, beauty and exhilaration.

A.A. Gill, in his 'The Golden Door – Letters to America', has a chapter that discusses Sublime in terms of defining America. He clarifies his definition of sublime to help clarify his definition of America:

'The sublime is to give yourself over to chaos. It isn't simply a response, it's a stepping through....'

In his definition of a sublime America he illustrates with a wide capture of place and

culture that includes artists such as Jackson Pollock and Mark Rothko, and photographers such as Ansel Adams and Edward Weston. Yet it is an accumulative sublime, not a series of sublimes.

The writings of A.A. Gill are always a joy, for his use of language as much as his viewpoint, and always delivered with a devastating honesty.

In turn, our language to describe a photograph or its impact on us is almost moving ahead of us. Perhaps we are frustrated that we don't know the right words, or perhaps we want to make a more definite evaluation and need to grasp for words bigger than the 'like' of Facebook fame.

But jumping from like to awesome is perhaps a leap too far.

And from awesome to sublime?

2014 begins for most of us as a continuation of 2013. Not a lot changes, but photography heads further down the value chain as photographers who don't value their work take the space of those who do.

Just imagine what newspapers would need to do if they didn't have readers' photos depicting summer, winter, celebrations and events?

With their immediate on-line connection to readers, and their process of continually asking them to cement that relationship by sending photos and videos, a master/slave relationship is well established. And what a fine thing it is to be able to point out the contribution those readers make to the whole. All at no cost and with complete loss of rights as well!

It will be a year of pay-walls, of free-to-air television limping along and looking for solutions as their primary advertising targets become further enmeshed by other enticing methods of entertainment.

Another year of camera manufacturers reaching back into their cupboard and launching their next 'leap forward' that was predetermined several years ago and was waiting until maximum yield was bled from the current version.

This year we will note the awards for two significant motion pictures; Gravity with its 80% CGI, 3D production estimated to cost \$100M;

and Nebraska, in black and white on a budget of just \$12M.

Each a great movie experience, both shot on Arri Alexa digital – except for one scene in Gravity that needed 65 mm film to match the digital!

For photographers Nebraska will perhaps validate the black and white they shoot. Perhaps even create a sympathetic demand as part of associated trending?

But just as Nebraska required great cinematography to handle black and white, still frames require similar excellence – usually without the accompaniment of influential music and sound effects, often without a background story.

But then that's all still photography, silent slices of life, moments captured and thus defined.

Each frame is the story.

May 2014 be your story, sublime or not. ■

**MS**  
malcolm@f11magazine.com

**2014 It's all about the new!**

The first couple of months have seen some wonderful changes to how the ACMP does business, and it's all about bringing in the new and getting rid of the old.

We are honoured to have as part of our board, photographer and entrepreneur Christopher de Doby. Christopher has been appointed to handle the roles of Treasurer and Business Development Manager.

There are new discounts for members, a new version of the ACMP Better Business Bible, new competitions, including a new pro category in Projections and our seasonal pop comps, as well as events to help you upskill and be inspired. We have new partnerships creating new workshops and talks, new membership categories to bind the photographic industry and also new trade affiliates that will bring value to all our members.

**The ACMP has an iPhone app!**

Looking for a professional photographer, an assistant? Then this is the app that will help you find the best of the best within the Australian Commercial photographic industry...

The ACMP iPhone app helps you Find a Photographer and also Find an Assistant. It's an easy to use search engine that helps you connect with the most respected photographers in the industry, their folios and contact details.

Now is the time to update your profile to take full advantage of the app which was developed and produced entirely by the ACMP board with design and build by The Bit League.

Download now at the iTunes store.....

With all these new initiatives that magnify the value of your membership, I am hoping that 2014 will continue to bring in a whole lot more new opportunities for all ACMP members.

**Sacha Walters, ACMP Administrator**  
admin@acmp.com.au

**acmp**  
australian commercial  
+ media photographers

**The ACMP has an iPhone app!**

Looking for a professional photographer or assistant? Then this is the app for you!

The easy to use search function helps you find and connect with the best of the best within the Australian Commercial photographic industry. Effortlessly save your favourites for quick contacts and future reference.

**Download NOW**  
from the iTunes store.

Make sure your ACMP photographer or assistant profile is up to date to take full advantage of this great app.

[www.acmp.com.au](http://www.acmp.com.au)

Experienced long-term exhibitor, or nervously waiting to hang your very first show?

Brisbane's **Gallery Frenzy** is a photographer run space with passionate and dedicated people who can help with your exhibition.

- Near Brisbane CBD with parking.
- Onsite printing, matting, framing and frame hire through Living Image Fine Art Printing.
- Gallery One has 35 linear metres on permanent and movable partition walls.
- Gallery Two has 25 linear metres of permanent walls.
- Sales have been achieved at all previous exhibitions.
- Perfect for solo or group exhibitions, book launches or special projects.
- Assistance available with curation and promotion.



Ranken



Langford

**COUPLED** - a major joint exhibition by noted New Zealand photographers **Jackie Ranken** and **Mike Langford** will open on **Friday 4 April** at 6:30pm

Visit the Foto Frenzy website - [www.fotofrenzy.com.au](http://www.fotofrenzy.com.au) or email [info@fotofrenzy.com.au](mailto:info@fotofrenzy.com.au) for more information, terms and conditions.

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## Happy New Year!

It's 2014 and the AIPP has a full year planned for its members.

Along with all of the local events, workshops and seminars run by our state councils and third party providers, the 'Big Three' are ready again this year.

The AIPP Nikon Event 2014 is scheduled for 8th to 10th of June and a number of speakers have already been announced, with more to come. Of particular excitement, Stephen Dupont, Jerry Ghionis and Peter Coulson have been announced. More announcements are forthcoming and can be found on the AIPP Nikon Event site, the AIPP Blog and AIPP Facebook Page.

The AIPP Epson State Awards have begun to roll out with Queensland the first cab off the rank on 29th & 30th of March with all other states to follow. Dates, details and rules can be found on the AIPP Epson Awards website.

And, of course, the 2014 Canon AIPP Australian Professional Photography Awards will be held at Luna Park in Sydney, 12-14th of September. The AIPP Canon APPA Dinner to announce the winners of the awards will be held on the 15th of September in Sydney. As always, it will be an opportunity for photographers to show what they have done, receive peer review and catch up with members from around the country.

It promises to be a great 2014 so get out there and get shooting!



## THE NEW LEICA S

Medium format – maximum performance, minimum size.

Professional photography means capturing excellent results under even the toughest conditions and achieving the qualitative strengths of medium format photography with the simple and fast handling typical of a DSLR. That's the idea behind the new Leica S. It's compact, extremely versatile, simple to use and has the mobility you need for use in any situation. The 37.5 megapixel resolution of its practice-proven medium format sensor is a guarantee for superior imaging quality and a high dynamic range, even at higher sensitivities.

Leica's CS lenses guarantee uncomplicated working in either focal plane or central shutter mode at an accustomed superior level. Three new lenses have been added to the portfolio – the Leica Super-Elmar-S 24 mm f/3.5 ASPH., the Leica Vario-Elmar-S 30-90 mm f/3.5-5.6 ASPH. and the tilt/shift Leica TS-APO-Elmar-120mm f/5.6 ASPH. – to further expand the versatility of photography with the new Leica S. This versatility is further complemented by a wide range of third party lenses – as Hasselblad's H-lenses – that can be mounted on the Leica S without any loss of functionality.

The Leica S not only delivers perfect images from the ground up, but is also data compatible with all professional imaging workflows. Reduced to the max – and still plenty of good reasons why the extremely rugged and reliable Leica S offers a true and decisive competitive edge. If everything it can do were visible, it would probably be twice the size.

Find out more about it here: [www.s.leica-camera.com](http://www.s.leica-camera.com)



## AIPA EVENTS FOR FEBRUARY 2014:

### Auckland General Meeting

On the evening of Tuesday, February the 11th we will be holding the first AIPA General Meeting for 2014 at Kingsize Studios in Grey Lynn. Doors will open at 6:30pm with the first half hour set aside for mixing and mingling. At approximately 7pm the meeting proper will begin.

Our guest speakers for the night will be Neil Danby from Canon Professional Services (CPS) and Clinton Cardozo from ClanMouse. Neil will be showing off some of the latest Canon gear and plugging the benefits of joining CPS if you're a Canon shooter. Then Clinton will take the stage to talk about the changing face of digital media and suggest ways in which commercial photographers might consider adapting their services and methods in order to best meet the needs of new media publishers.

### Propel: Copyright & Licensing Knowledge Share

As professional photographers our primary service involves the creation of intellectual property (i.e. we make images), so understanding the basic principles of intellectual property law is extremely important. It's particularly vital that we know the ins and outs of the NZ Copyright Act, as this piece of IP legislation determines who ends up owning the rights to our photos.

Unfortunately trying to learn the about NZ copyright law can often seem intimidating and

confusing. Most of the information you'll find on the internet (or in books) originates from United States, and their copyright law differs significantly from our own. Therefore, in an effort to help upskill local photographers, we will be holding a Copyright & Licensing Knowledge Share on Tuesday, February the 25th, from 7pm at Minnie Street Studio in Eden Terrace.

Unlike a traditional copyright lecture (which can often become a bit mind-numbing), the Knowledge Share format is more informal and aims to facilitate better interaction between presenters and attendees. Hopefully this will encourage people to ask questions, share 'real world' experiences, and offer practical advice. Leading the discussions will be AIPA Executive Director, Aaron K, past AIPA President, Ian Batchelor, and the Principal of Clendons Barristers and Solicitors, James Carnie.

All pro photographers, assistants and photography students are welcome to attend both the Auckland General Meeting and Propel: Copyright & Licensing Knowledge Share. Entry is free for AIPA and NZIPP members, while there is a \$10 door charge (cash only) for non-members to help cover the cost of catering.

**Aaron Key**  
Executive Director

# Queenstown Centre for Creative Photography



## New Zealand Photographic Workshop Specialists – 2014

Jackie Ranken and Mike Langford, both internationally award winning photographers, judges and lecturers based in Queenstown, New Zealand.

**Mike Langford** Canon Master, Grand Master NZIPP, Australian Travel Photographer of the Year 2013, NZ Travel Photographer of the Year 2012.

**Jackie Ranken** Canon Master, Grand Master NZIPP, NZ Landscape Photographer of the Year 2013, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.



### OUT NOW!

**Creative Landscape Photography II Fieldguide**



Fieldguides to Creative Photography. See our website or click here for more details.

**Canon**

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

### Our 2014 event schedule:

March 21 - 24	Landscape <i>Otago-Gold fields, NZ</i> <b>FULL</b>
April 17 - 20	Autumn Colours 1 <i>Queenstown, NZ</i>
April 25 - 28	Autumn Colours 2 <i>Queenstown, NZ</i>
May 16 - 19	Landscape Kinloch <i>Queenstown, NZ</i>
June 12 - 19	<i>Bali-Ubud</i> Travel Photography
July 17-21	Winter Landscape <i>Mount Cook, NZ</i>
August 3 - 5	NZIPP Awards <i>Wellington, NZ</i>
August 22-25	Winter Landscape <i>Mount Cook, NZ</i>
Sept 25-29	Landscape <i>West Coast, NZ</i>
October 16-20	Landscape <i>Fiordland, NZ</i>
December 3-10	Luminous-Landscape <i>Queenstown, NZ</i>

### Photo Safaris – run from Queenstown, NZ

One on one tuition: NZ\$260 for 2 hours.  
5 hour Photo Safari: NZ\$340 minimum two people.  
See: [www.photosafari.co.nz](http://www.photosafari.co.nz)

### 2014 looks to be another great year for the NZIPP

Last year we had a record number of new members and a fabulous 75th Jubilee year. So we are building on a great foundation for the future in an industry that keeps us on our toes!

We have already booked speakers for our conference in August and looking forward to being in Wellington this year at the Amora hotel, more details about this in the next issue of *f11* Magazine.

If you are interested in finding out more about our institute, why not come along to one of our meetings? We have five regions where local photographers elect a chairperson and committee and arrange local events and monthly meetings. If you are interested in attending any of these you would be very welcome.

Over the coming year I will give you an update of what is on, and where, for the next month, here is what is happening in the Waikato area:

#### NZIPP Waikato BOP Meeting:

Tuesday 11 February | The Pig & Whistle  
Cnr Haupapa and Tutanekai Sts, Rotorua

**5.30pm** – Meet for dinner and drinks  
**7.00pm** – Meeting starts (upstairs)

For our first meeting of 2014 we introduce 'Pechakucha' 20 x 20 (20 slides up for 20 seconds each) which equals a presentation of just over 6 minutes per person.

Featuring the following 10 photographers from our Waikato and BOP region:

BOB TULLOCH – TRACY STAMATAKOS – CRAIG ROBERTSON – SARAH BEAUFOY – KERRY GRANT – TRACEY ROBINSON – ALANA DRESNER – CHRIS PARKER – NICOLA INGLIS – KIM HOWELLS

Each photographer has selected a photography topic close to their heart to present in a fun format. It will be fast and fantastic! All welcome.

There is a list of regional contacts on our website here if you wish to find out more.

Hope your year has started well and we look forward to seeing you at one of our meetings one day soon.

**Terry Wreford Hann, FNZIPP**

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## Should I stay or should I go?

Is commercial photography still a viable proposition?

Funny how the New Year, and for us, summer break lends itself to reflection more so than any other time of year. Maybe it's the paralysis brought on by too much Christmas dinner or the less than brilliant weather keeping us inside, or could it even be that annual urge to try to do at least one thing better this year than last?

Whichever it is, I have to admit to a bit of reflection on many things including what I do for a living. I, like most, was drawn to photography as a career out of a deep love for the medium stemming from that first time I saw an image appear in the darkroom my father built in the garage of the family home when I was eight or so. I suspect I was an unknowing (at the time) partner in crime with Dad on this. I inherited his old cameras – possibly the reason I still shoot Nikon today – my first 'real' camera was a Nikon F. Photography provided an escape for both of us as we went off on 'safari' almost every weekend to gather new images to process and print.

The affair continued through high school photography clubs and eventually into my working life when I got my first break with a well-respected Auckland studio in the 80's. The studio was a wondrous place filled with the

tools and the smells of photography. We had the gear to take on almost any task, a compact yet well equipped darkroom, resident print retoucher and all. This was the big time! The process of photography at this time was somewhat special as it was largely beyond the masses as with shooting film in a commercial environment you really had to know what you were doing. Especially when the clock was ticking and a deadline was approaching as the time from camera to print was a lot longer than it is now.

Digital manipulation was in it's infancy and a very expensive proposition so we pretty much had to get it right in camera. This made for some very creative problem solving – running around a darkened studio with lights or even a torch, shooting complex multiple exposures was a common occurrence. The whole process from concept to completion was an adventure, and an extremely satisfying one, when it all came together. Fast forward to 2014...

Sadly much of this is no longer the case in the digital age. Far from solving complex problems my daily routine these days (and I am generalising here) is one of shooting 'components' that are composited by someone who I never meet into



the final product. Sometimes the results are fantastic, other times not so great... This makes it difficult to place real commercial work into one's portfolio as it has often changed dramatically from my original image(s) and composites can even contain images from another photographer! Of course I do shoot specifically for my book, but like to balance it with 'real' work as this is proof that I am the real deal and can thrive in a pressured commercial situation.

What I'm trying to get across here is that so many of the things that excited me about the industry and the process of creating images have slowly but steadily evaporated over the years and I find myself asking if I would be so driven to be a photographer if I was considering it as a serious career option today. Today when literally everyone is a photographer, and photography is merely a commodity to so many clients that it is commissioned more often than not on price rather than talent or problem solving ability.

In the last few years I've lost numerous colleagues to other industries and business opportunities as they glumly arrive at the decision that photography in this climate is no

longer a viable business, and there is no sign of this attrition slowing down.

Will I be joining these ranks? Well thanks to a handful of loyal and much loved clients (you know who you are) who still employ me for my skills (and your charm, wit and conviviality... ED) I'll be hanging in there for the time being, but if I'm realistic I'm pretty sure that I won't make it to retirement wielding a camera.

I know that sounds awfully depressing but in reality it's not the end of the world. Working in photography on a daily basis doesn't leave a lot of surplus energy and creativity for pursuing frivolous personal projects and doing the kind of personal photography that really inspires and satisfies.

However as I've seen in many of my ex photographer friends they tend to go back to where it all started and produce some really great personal work once freed from the daily grind.

So it's really just going full circle, and that in itself seems like a good enough reason to go on. ■

**Buzz**

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THANKS TO OUR FRIENDS AT PHANTOM HOUSE PUBLISHING FOR THEIR GENEROSITY AS PRIZE SUPPLIER.

## In search of a theme

As I faced the blank screen of writer's block in my struggle to produce the promised article for this erudite journal, the thought struck me that I should speak to one of my many network connections and see if they could offer the magic solution – a theme.

Pondering the many ways of avoiding just getting on with it and doing some writing, it occurred to me that I do have a large network of connections and that they had played a significant part of what is my photographic life today.

Whilst cries for photographic help often come in the form of 'what camera', 'which software' and 'how much', I am more of the opinion that a solid network of support and advisors is just as important. It goes without saying that the support of a life partner rates highly; your mum is usually not your best creative critic. Sometimes that is not another photographer but a creative from another field. Good aesthetics apply in many genres.

Commencing my commercial photographic practice somewhat late in life, part of my network has always been younger people. Why not older more experienced folk? My first business partner was younger and able to communicate with what seemed then to be pre-teenage art directors; but I knew what an invoice looked like, the value of schmoozing with the bank manager and how to order from a wine list. The value from networks is the interchange of ideas and thoughts.

Buying the cheapest, newest photographic device on-line is easy and sometimes financially attractive – building a solid relationship with staff at a professional supply house can sometimes repay in times of dire need. Being

the strong silent self-contained one-man band is often a prime aim in setting up a business, but having access to a network of like-minded, or perhaps wildly differing, photographers can sometimes enhance the product your little business offers without detracting from its integrity.

Regularly using the same copywriter, commercial artist, printer, or helicopter pilot sometimes makes you feel vulnerable to the possibility of their taking advantage of your custom. But looked at another way it brings them into your network and the regular use of their unique skills reflects your unique output.

Joining professional institutes – photographic, business, industry or charity -broadens the network options in ways beyond photographic techniques. Too many photographers feel that photography is the beginning, the middle and the end of maintaining a business.

F-stops are critical, but feelings are crucial. A good connection with a client will outlast a technically perfect image. That's my theme, the one I'd been searching for – the value of networks and networking, found and explored.

I also chose NOT to contact this journal's learned publisher (more commonly known by his contributors as The Dark Lord), electing to save that network connection for when I really need some assistance.

I can sense his exasperation now... ■

### Ian Poole

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