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CAMERACRAFT



CAMERACRAFT

CONTENTS ISSUE No 9

- Cover *Pointedly Icy*. Mynydd Sygyn, Snowdonia by Glyn Davies
- 355 The Landscape
Paul Wakefield's new work is a must for your bookshelf
- 356 Cameracraft Update *reports from photokina 2014, Cologne*
- 360 Wide Choice by David Kilpatrick
The Samyang 12mm f2 and the Skink Pinhole Pancake
- 362 Into the Fire – Simon Waldram
An expedition to photograph Iceland's latest eruptions
- 364 A Capital Day – Peter Karry
Practical advice on making a photographic visit to London
- 370 Déjà View – Child Migrants of Empire and Commonwealth
- 371 Cameracraft Portfolio – Glyn Davies
Landscape Figures, the human form in wild settings, an acclaimed and controversial exhibition
- 379 Eyewitness – David Levene
The Guardian newspaper retains a special place for large colour images, reporting from all round the world
- 384 The Friedman Files with Gary Friedman
Memories of Israel
- 388 Flying into the Light
How David & Shirley Kilpatrick captured an owl's wingbeat using a new stroboscopic studio flash head
- 390 Eyes to the Sea – competition winners
- 392 Rearview – our image gallery

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CAMERACRAFT is a month later than it should be this time round. We're still in the last quarter of 2014, as the cover says, but running a little later than usual. There are many reasons for this and I'll admit that one of them is my decision to take back *f2 Freelance Photographer* magazine after almost seven years under the care of another publisher. In theory this should not have had much effect, after other changes leaving me with 12 issues a year of larger magazines to produce instead of 10. That's fine until one of the magazines has to be produced three weeks early and that in turn coincides with the biennial photokina exhibition in Germany. *Cameracraft*, because it's a small magazine, has no contract date for printing but with our other titles a missed slot is a serious matter.

It's likely that we will hit the same problem again and for the next edition, it would be good to pull ahead. Here, you can help. We need to find more readers, as a full calendar for Gary in the USA and ourselves in the UK has affected the usual promotion of the magazine. We also need content – ideas for articles, single images and sets of images to consider for the Rearview Gallery and other features. We would like to hear from you if you have devised any kind of personal project or exhibition.

Contact Gary Friedman, or me, through the email addresses on this page. If you use Facebook, follow the *Cameracraft* group page and share things of interest. We have found many interesting leads for articles on Facebook and even though it always looks as if they have 'all been seen already on-line' this is an illusion. Most pictures and articles on-line are seen by relatively few people for a relatively short active period.

Finally, life was also slightly disrupted in Scotland by a small referendum on whether Scotland should return to its status as a nation. This time the politicians won and the people lost, but only through their 'settled will'...

– David Kilpatrick



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Inventing the modern landscape idiom – Paul Wakefield

The look and feel of many 35mm and smaller format digital landscapes owes much to the large format film work of Paul Wakefield, whose latest book, *The Landscape*, can only be recommended as essential

The *Landscape* is a simple name for a very impressive book almost A3 size (a little more square in aspect) which has the classic combination of a cloth textured plain cover with embossed lettering and tipped-in print. We received an early copy and the attached colour print on the cover is not *exactly* centred – that's because they are placed by hand.

Inside, 128 pages on a very stiff heavy art paper are printed about as well as you can expect in four-colour, with a distinct texture to the ink lay. If these were single sided pages, people would be cutting them out and framing them. Even with double sided printing I can imagine some future vandalistic book fair raider turning them into art prints.

Though Paul Wakefield's story as a landscape photographer goes back decades, the book contains plenty of recent work and it can be hard to tell whether this is an influence or has been influenced. Work from the early 1990s seems more likely to be produced without strong perspectives, treating rocks and woodlands like a natural painting to be copied with the camera. In the last ten years stronger perspectives emerge, not unlike those so popular with the many wide-angle photographers now haunting the shorelines of the world.

Because these photographs have been created on large format using lens tilt to achieve extreme sharpness from foreground to infinity, they make large prints which have exceptional visual impact. The book includes essays on Wakefield's work by curator Andrew Wilton,

painter Anthony Connolly, and writer Robert MacFarlane. Perhaps some of the photographic qualities are not familiar, as Macfarlane writes that Wakefield uses a large format camera with an "apparently limitless depth of field, making the distance as sharply apparent as the foreground". Both Macfarlane and Wilton describe his work as "uncanny", according to the publishers "each photo having a focal point that is everywhere. This parity of focus seems impossible for a single person standing in a single place. His images create the illusion of an almost physical capture". "I found myself again and again reaching out to touch the image", we learn from Macfarlane.

Well, this might apply to extremely large gallery prints, but the book will not seem so daunting or unfamiliar to our own readers. It's fair to say that many of our portfolio and cover contributors have been influenced whether they know it or not by Wakefield. The book includes sections on shoreline, rockscapes, drylands, woodlands and snowscapes. They are unspoiled, with no evidence of human interference and include locations in Canada, Chile, Egypt, England, Iceland, Ireland, Japan, New Zealand, Norway, Scotland, the United States and Wales.

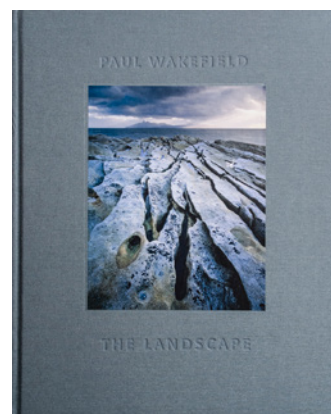
Paul Wakefield was born in Hong Kong in 1949, studied art in Bournemouth then trained as a photographer in Birmingham. He is the author of *Wales The First Place*, *Britain A World by Itself*, *Scotland a Place of Visions* and *Ireland Your Only Place* (with Jan Morris).



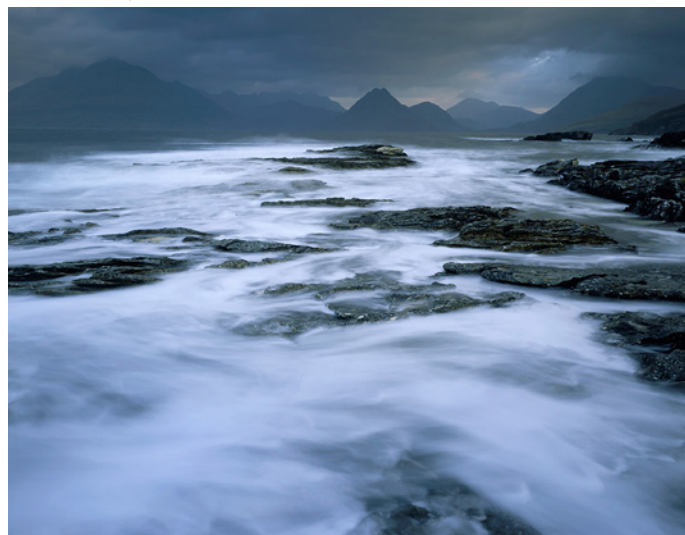
You can get some idea of the paper weight and feel from this spread.

The Landscape by Paul Wakefield with essays by the writer Robert Macfarlane, the curator Andrew Wilton and the painter Anthony Connolly is published by Eddie Ephraums' company Envisage Books, price £48.50 in hardcover, 128pp, 80 col. illus. (ISBN 978-0-9564764-9-4 – use this to find on Amazon). It is available from

www.envisagebooks.co.uk



From *rockscapes*, above – Sahara el Beyda, Western Desert, Egypt, November 2011 – and *shorelines*, below – Loch Scavaig, Highlands, Scotland May 2006.



At some point we've got to take Samsung as a serious contender in the world of camera systems – but so far, it's been hard to find the right reason. At photokina 2014 in Cologne, now a distant memory though the calendar says it was mid-September, Samsung launched a 28 megapixel APS-C mirrorless SLR-style model called the NX1 and showed a true sports-action grade 50-150mm f2.8 lens to go with it.

However, unless they've got something dramatically right which rivals Sony have failed to crack, it will like most mirrorless system models only sell to the most contrary-minded sports and action photographers. Even at this photokina, Sony's E and FE lens systems (for the former NEX and new Alpha mirrorless models in APS-C and full frame format respectively) failed yet again to venture beyond 200mm for a telephoto zoom. Rather oddly, they previewed a 24-240mm 10X zoom for full frame FE mount which becomes the longest focal length offered. The narrowest angle of view, and thus the most powerful tele lens, remains the low cost APS-C 55-210mm f3.5-5.6 OSS SEL which is now a three-year-old design and remains incompatible with cropped mode full frame A7R, its stabilisation being disabled by the camera firmware.

If someone had suggested thirty years ago that a camera system would be marketed which had nothing longer than 200mm in its native lens range, it would have been hard to believe.

So it was that after photokina, I found myself getting the 'old' Alpha 77 out of the cupboard and fitting a 70-300mm zoom, just to remind myself that this was actually the direct equivalent of using a 450mm lens on the mirrorless A7 which shares the A77's 24 megapixel image size. After a year of shooting almost entirely mirrorless outside the confines of the studio, the ease of use and quality of the in-camera stabilised results rather surprised me.

CAMERACRAFT UPDATE

The Samsung NX1 was shown with a new 50-150mm f2.8 sports action friendly lens – a specification suddenly popular



The NX1 becomes, for a while, the highest resolution APS-C system body made



The Sony A77 II was launched in the summer and despite major advances in performance attracted very little attention

Below: the cine friendly Sony G 28-135mm f4 power zoom may explain the lack of focus on the A-mount system. This FE mount lens costs £2,500 and boosts the weight of your 'compact' system camera kit...



Back to SLR format?

Just as well, then, that Sony announced an A77 Mark II shortly before photokina. Like the RX100 Mk II and III successors to the groundbreaking pocketable RX100 that I still use every day, this upgrade attracted hardly any attention from the photo press or review websites. What must be remembered is that in three years the 24 megapixel sensor has been improved greatly, and my original issue with the A77 (and the NEX-7, and the Nikon D5300, and the Canon 70D, and everything else much over 16 megapixels) was the noisy softness of the image.

For a year I used the full-frame A99 before moving on the mirrorless A7R, and part of the justification was that the A99 had a few important things missing from the A77, including proper control of movie audio recording levels and the new more versatile hot shoe. The penalty paid in the weight of lenses needed, and the lack of real telephoto reach, was considerable as with the earlier A900/850 conventional DSLR.

Now although the A77 MkII has lost inbuilt GPS, I have become used to having a little i-GotU GPS recorder in my pocket or the camera bag all the time, and using the software on my laptop to add GPS data to the files from all my cameras when they are copied from the media cards. The MkII has gained all the other things I need, like movie audio control and an ISO range from 50 to a usable 12,800 and at the same time has one of the best new AF modules found in any DSLR. It can also shoot 50 JPEGs at 8fps and it's been given a much improved user interface.

So this photographer finds that the appeal of mirrorless systems is waning. I've had too many badly focused results or issues with working fast and getting timing right. I have to use expensive adaptors to get anything longer than 200mm to work properly, and all Sony's new lenses are ridiculously expensive, not to mention relatively large. The

new 28-135mm *f*4, while fully equipped for video operation, completely negates any benefit from having a compact lightweight body. There's a new Carl Zeiss 35mm *f*1.4 Planar with manual aperture control on the way too and that is also a super-sized optic. I have a feeling my A7R may end up being the only mirrorless system body I keep, along with its many adaptors and some useful small older manual prime lenses. For the rest, I am more than happy with one-inch sensor cameras like the Sony RX10 and RX100, and will probably adopt the A77 MkII to revive my favourite set of A-mount lenses (the Sigma 8-16mm *f*4.5-5.6, Sony Carl Zeiss 16-80mm *f*3.5-4.5, and Sigma 70-300mm *f*4-5.6 APO Macro DG).

Fujifilm X v. Olympus

Elsewhere, Canon-using professionals have been selling off their kit in droves and switching entirely to the other big mirrorless system, the Fujifilm X range. The X-Pro1 established a reputation and the X-T1 with non-hybrid purely electronic viewfinder has gone on to cement it. What has really won the Canon users though has been the quality of Fuji lenses and the colours produced by Fuji's sensors and colour management. Putting the two together results in images which are just lovely to look at.

Only a year earlier it seemed that the whole world was switching to Olympus OM-D EM-5, perhaps because Olympus seeded dozens of outfits into professional workshops and groups. You could hardly meet a president or chairman of anything, or a high profile blogger, who was not using an OM-D kit in the UK. Then there was a change of personnel in charge and suddenly Fuji moved in and did exactly the same thing. Everyone now had Fujifilm X-T1 kits instead.

However, where Olympus had a mixed bag of lenses including zooms many of which were extremely good but tended to be all kinds of



*Above: Fuji's successful X-T1 with new 50-140mm *f*2.8 showing its triple linear focus motor*



Firmware updates kept the Olympus OM-D E-M1 flagship competitive

*A new 40-150mm *f*2.8 boosted its pro appeal*

shapes and sizes, Fuji has created a lens line-up which concentrates on fast prime. After photokina, they virtually gave away their two 'cheap' lenses, the 18mm *f*2 and 27mm *f*2.8, adding a cost of only £100 to a body between them. This was perhaps because everyone out there really wanted the 14mm *f*2.8, 23mm *f*1.4, 35mm *f*1.4 and 60mm *f*2.4 macro as a finely spaced four-lens set all of which outperform almost any equivalent. Ask a Leica user from fifty years ago what the appeal at a 21mm *f*4, 35mm *f*2, 50mm *f*2 and 90mm *f*2.8 would have been and you may see why the Fujifilm X lens series just 'works'.

At photokina they added a 50-140mm *f*2.8 with triple linear motor focusing (balanced, three rod-type drives spaced around the internal focus group) which does the same job on Fuji X cameras as a 70-200mm *f*2.8 or *f*4 and has the same kind of chunky barrel and tripod mount grip. It's said to be a 76-213mm equivalent. This lens feels beautiful and with a £1,250 price-tag is not actually overpriced. Following in the tracks of first a 56mm *f*1.2 which persuaded many Canon 85mm *f*1.2 owners to shift format and system, and then an Apodized (like Minolta's STF) version of the same 56mm, this zoom completes the functionality of the X range for wedding and portrait work. It weighs only 995g and takes 72mm filters, and is 175mm long.

Olympus also launched an *f*2.8 medium range tele zoom, but with the benefit of the smaller MicroFourThirds format their 40-150mm design comes in even smaller and lighter. It also takes 72mm filters, but is just 160mm long and weighs 760g. It does the same job as a lens which doesn't really exist for full frame, an 80-300mm *f*2.8. It costs just £50 more than the Fuji, and its close focus means 0.21X magnification but this must be multiplied by 2X to get a full frame equivalent – so 0.42X, or approaching half life size in 35mm format macro

terms. The Fuji only achieves 0.12X, with a 1.5X crop factor, and thus an 0.18X image framing in 35mm terms.

Clearly, the battle is not over between these two Compact System Camera brands while Sony leaves the fight entirely to diversify with a wild mixture of three different format sensors (1", APS-C and FF) and five or six distinct camera types. Panasonic, also venturing into 1" sensor territory, continues to bolster the MicroFourThirds system by offering a choice of body make and features, better suited to serious video work than Olympus.

Lenses go manual

One of the strangest trends today can be put down to the discovery that older manual focusing prime lenses are often streets ahead of today's zooms. Carl Zeiss, who launched their Touit autofocus lenses for mirrorless APS-C systems last year, found yet another unfamiliar name to promote – the Loxia pair of manual focusing 50mm and 35mm *f*2 primes for full-frame mirrorless (currently Sony FE mount only) with conventional looking aperture control on the lens mount. This function is now being added to Sony's own lenses and first appeared on Fuji XR models (the smallest aperture acting as a position to set control via the camera). It seems we will soon have shutter speed dials on more camera bodies and aperture rings on more lenses even if they retain the same electronic innards.

The Loxia lenses are relatively affordable for Zeiss, especially the 50mm which is after all a lens specification you could find on a Praktica or entry-level Minolta 40 years ago. Why then would you want one of these, when a simple adaptor converts a vintage SMC Takumar or CZ Jena Pancolor into much the same thing?

Well, although you can fit an inexpensive A-mount adaptor with a chip to tell the camera you have a 50mm *f*2 fitted, the EXIF data will always record



*Different lenses, similar skin – Carl Zeiss Loxia 35mm and 50mm *f*2 lenses for Sony A7 series. Below, similar lenses, different optics and different build all the way – Sigma 150-600mm Contemporary (top) and Sports (bottom). The superior Sports model will only be sold in Nikon and Canon fit.*



*f*1.0 no matter what stop you set – and an additional adaptor is needed for the E-mount body. Reason two is that the aperture ring on the Loxia lenses, like that on the Sony RX1 and RX10 and also on the new Carl Zeiss 35mm *f*1.4 autofocus lens, can be decoupled from its clickstops to operate silently and smoothly for effects during video.

You can get EXIF data from a classic AF A-mount Minolta lens like a 50mm *f*1.7 or a 35mm *f*2 but you don't get any kind of smooth aperture control or manual focusing. These new lenses, it seems, are partly inspired by movie makers and not just a result of retro-optic enthusiasm.

Proper ciné/TV movie lenses are a different product entirely, even though they also fit the same DSLR and mirrorless cameras. At photokina, Schneider introduced their own range closely matching Zeiss Ciné Primes. The specifications of such lenses tend towards very fast apertures, expressed

in T stops (actual light transmission) so you'll get for example a 50mm T1.5 rather than a 50mm *f*1.4 even if the design uses the same optical unit. The ciné lenses then have a massive barrel surrounding the focusing and aperture controls, both finely adjustable with a long throw. This barrel links to the controls of shooting rigs, so a hand wheel changes focus with no need to reach over to the lens barrel. All the lenses in a range (say 18mm, 25mm, 35mm, 50mm, 85mm) fit into the same barrel making size and operation identical. One shooting rig, once set up, can accept any lens in a matched series without adjusting any of the control connections.

Competing for the bottom end of this market we find Samyang, the Korean lens-maker. They now sell a set of four ciné primes all fitted with rig-ready geared barrel controls, T-stop marking,

clickless aperture and so on. It only costs £1,500 which is pretty good when you get a 14mm T3.1, 24mm T1.5, 35mm T1.5, and 85mm T1.5 – a typical three lens Compact Prime kit from Zeiss will cost you £10,000. Is there any comparison? Not really. Most users agree that if you don't need the de-clicked aperture you get very much the same grade of glass in the normal Rokinon, Samyang or other re-branded 14mm *f*2.8, 24mm *f*1.4, 35mm *f*1.4 and 85mm *f*1.4 lenses.

Just before photokina, Samyang added a 16mm *f*2 true wide-angle for APS-C following the earlier launch of a 12mm *f*2. You'll find a review of this 12mm later in the issue as our sample proved to be as close to perfection as you can expect. At photokina they showed a new 50mm *f*1.4 prime.

All these Samyang Korean lenses have the benefit of being affordable and generally good performers, but not a single one of them is chipped for EXIF data. Some Nikon mount models are AI-S compatible meaning they have an aperture linked to the camera metering. None made for mirrorless have any kind of electronic coupling.

The same disadvantage is found even in the best lenses. Voigtländer previewed a rather interesting collapsible 40mm *f*2.8 designed to fit their helical focusing Leica M adaptors for Sony E, Fuji X and MicroFourThirds, and a new 35mm *f*1.4 also in M mount.

This is where the traditional Japanese independent lens makers, Sigma and Tamron, continue to have the advantage. Neither has yet made manual focus or dedicated ciné lens versions, but both continue to put out innovative chipped and coupled designs.

Sigma showed two versions of a new 150-600mm *f*5-6.3 super-tele zoom, a lightweight one at around £999 to compete with Tamron's similar lens launched in mid-2014, and a larger professional version costing 50% more.

Tamron showed a new full frame 15-35mm *f*2.8 ultrawide

fast zoom, a very large lens even when compared to the classic Sigma 12-24mm or 15-30mm designs. It has more range than the big marques' 16-35mm *f*2.8 or 14-24mm *f*2.8 lenses. In common with all the new lenses from Sigma, Tamron and Tokina the build quality of the barrel looks superficially much better than similar indie lenses of a decade ago. It seems this is down to new materials and manufacturing methods.

Fighting back

Faced with the great shift to mirrorless system, independent and legacy lenses, the big DSLR names are in a bit of a jam. Canon's best shot at photokina was a revamped EOS 7D MkII, long overdue and with its 1.6X factor not the most popular format range now. It was good to see the GPS function of the 6D ported to this new 7D model when other makers have tended to replace GPS with other functions. There were no upgrades to the full frame models.

Canon also showed a neat companion lens for the 7D II, a 24mm *f*2.8 pancake (not a wide-angle, but an APS-C lens equal to a 38mm on full frame – classic compact camera angle of view).

Nikon, in contrast, has rolled out the D810 as a successor to the D800/800E pair and after a long wait launched the D750 in Cologne. This is the model which every Nikon FX system was waiting for – 24 up-to-date megapixels in a full frame body with decent handling and waterproofing.

It's six years since the last rugged, standard pro range model offered this spec (the Nikon D3X, almost forgotten like its relative the Sony A900). The D3 body series, like the D1 series, is uncompromisingly heavy and large and the 24 megapixel sensor unable to compete with later versions. These versions, however, could only be found in the ill-fated Nikon D600 (the lawsuit camera, subject to a class action because of the faulty shutter mechanism spraying oil droplets over the sensor) and



*The Nikon D750 and grip with new 20mm *f*1.8 Nikkor full-frame ultrawide, right. Below: the Lytro Illum. A glimpse of the future?*

'fixed' D610. Both these are very lightweight cameras with small batteries.

The D750 as a D700 successor is far more solid than the 600 series without the bulk of a 1/2/3 series model. It seems to have hit exactly the right spot with a new shutter unrelated to the 600 series, and a further improved 24 megapixel sensor.

The real question must be how many of these (UK) £1,800 DSLRs will sell when full-frame mirrorless Sony A7 bodies have dropped below £1,000. One reason for sticking with full frame conventional DSLRs could be the lens choice, and

here Nikon came in with a very aggressively priced 20mm *f*1.8 G ED AF-S Nikkor – a full frame 20mm, no less, at under £700.

Will you still be using a large DSLR in two years' time? Walking round photokina, I'd have put the split between the visitors lugging DSLR kit and those using a wide range of other more compact alternatives around 50/50. At the same time, Hasselblad and Phase One were rolling out new medium-format; Pentax were taking over the high end amateur and entry level pro MF world with the 645Z; and almost unseen, the

revolutionary Lytro Illum light-field zoom camera made its debut.

This, I hope, will be the subject of a report in *Cameracraft* soon. No comment until we've actually seen what it can do in the real world with 40 'megaray' capture. Images you can refocus right down to the front element of a 25-200mm *f*2 zoom, in post-processing, and extract in a form good enough for a half page picture or a large TV screen. Too good to be true?

As seen on screen

The other major shift at photokina 2014 was the widespread use of 4K screens along with 4K video and still playback. The 3D developments which dominated photokina 2010 and 2012 took a back seat as sheer resolution and image quality came to the front. They have also been eclipsed by wearable action cameras and the video phenomenon, the drone camera.

Soon after the show, Go-Pro's shares took a sharp downturn when it was revealed that a camera mounted on his helmet may have been responsible for Jürgen Schumacher's coma-inducing injuries. Then a drone copter carrying a flag not a camera brought the Serbia vs Albania football match to chaotic halt.

The use of drones to fly cameras is now regulated in the US and the UK, and most countries, requiring a licence to use larger devices like the Octocopter which are capable of lifting a full frame mirrorless camera. They are now more often used with 1" or smaller sensor cameras you can control using a tablet or smartphone via WiFi, with functions sometimes including the vital motorized zoom lens.

WiFi first appeared in cameras (notably the Samsung Galaxy) at the 2012 show and it's now a universal feature, with Near Field Communication in many allowing cable-free instant transfer of files.

– DK



WIDE CHOICE

Here's a new potential favourite lens for anyone using Sony, Fujifilm, Canon, Samsung or Olympus/MFT cameras.

The Samyang 12mm $f2$ NCS CS (nano-coating, compact system) is about £300 in the UK and the identical Rokinon model sells for \$399 in the USA. While these are not trivial prices for a manual lens without any kind of focus confirmation chip, aperture control or EXIF data what you get optically compares with lenses costing about twice as much (the Zeiss Touit 12mm $f2.8$ or Olympus 12mm $f2$).

As the Samyang has to be focused manually using the magnified view of electronic finder mirrorless cameras, it's free from the vague autofocus associated with such short focal lengths – the $f2$ maximum aperture creates obvious focus differential and switches peaking on or off sharply. It's possible to set the focus at apertures like $f8$ or even $f11$ but much better

SAMYANG'S 12MM $f2$ LENS IS ONE EXTREME OF THE APERTURE RANGE FOR A SUPERWIDE. THE SKINK PINHOLE AT $f110$ IS THE OTHER BUT YOU CAN GUESS WHICH IS SHARPER!



to focus wide open, then stop the lens down manually. Most of the time when using the Samyang I found that an exposure increase of 0.5, 0.7 or even one full stop was needed to avoid rather dark results. There is just a touch of softness in the extreme corners of the shot (as tested on a Sony NEX-6) wide open, but by $f2.8$ the lens is much sharper and with better geometry and vignetting than the Zeiss Touit.

Across 90% of the frame, it's sharper than most lenses you will ever use, at any aperture from $f2$ to $f11$. Because it's so sharp, you can see the loss of 'edge' when you use $f16$ or $f22$. It is also very free from flare, feels great in the hand with an ideal size and manageable 67mm filters, and looks good. Attention to detail includes focusing beyond infinity which copes with any inaccuracy in camera body collimation.

This lens is the equivalent of an 18mm on full frame – some would say, an 18mm



The 12mm Samyang is ideal for landscape work. Just set to allow enough depth of field (here, $f11$) and adjust for hyperfocal distance. The manual setting remains fixed unless moved.

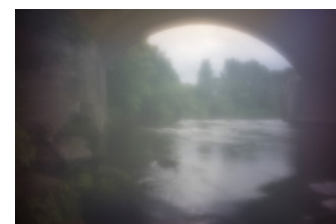
$f/2.8$ because at $f/2$ you get about the same depth of field. Compared to a vintage 18mm $f/2.8$ Nikkor, it's a relatively low contrast lens with a cool colour rendering and it benefits from more colourful camera setting like Landscape picture style. To get more intense colours a polariser can help.

There is a moderate level of barrel distortion and this shows up on sea horizons or architectural interiors. It needs a setting of around 8 using Adobe Camera Raw lens correction. There is no profile for this lens (yet) but it has minimal chromatic fringes and the vignetting adds to most shots. Technically, it's on a different level to the popular Samyang 14mm $f/2.8$ full frame ultra-wide which has complex moustache-form distortion and is not as sharp. It's fair to say the 12mm $f/2$ used on a high resolution APS-C camera will beat the 14mm used on a similar resolution full framer. It is also friendly to filter systems and screw-in filters, like most lenses with a 99° angle, and comes with a very effective bayonet petal lens hood and a protective pouch. Weighing 245g, it focuses right down to 20cm and the combination of 12 elements in 10 groups with three ED glass and two asphericals provides a flat field from close-up to infinity.

What this lens will not do is cover full frame, or anything much more than APS-C. You can pull a sharp 24mm square out of it when stopped down, but it's not like the Sony 10-18mm which exceeds its stated format coverage.

The Skink Pinhole

My second ultra-wide device is at the opposite extreme of sharpness and aperture. The Skink Pinhole Pancake is a German-made precision pinhole plate interchangeably mounted in a Leica M bayonet or other body adaptor. It has an effective focal length of 24mm in Leica M, of 45mm for most SLRs, and of just 15mm in its direct Fuji X or Sony E mount. The pinholes are precision lasered to match the format and focal distance.



Top: with the water almost touching the camera, the depth of field of a pinhole lens is infinite although its sharpness is limited. At $f/110$ with the standard 24mm pinhole, top, it extends from about two inches to infinity. The colour shifts are found on the A7R but would be absent on A7 or A7S and most other mirrorless cameras. Right: the classic $f/110$ compared to the Zone Sieve (now probably at the bottom of the river).



In my Pro kit, costing €69, I got an $f/110$ standard pinhole, an $f/71$ Zone Sieve and an $f/46$ Zone Plate. These are patterns of micro-holes which create soft focus and lower contrast. Since the Skink is supplied wrapped in engineering paper only, with the pinholes in cellophane sleeves, at some point during my tests the tiny $f/71$ insert disappeared – changing these when working on a pile of rocks in the edge

of a river was not easy and I'd advise putting the pinholes into freshly labelled spare SD card capsules. The item itself is as well-made as you expect from a German engineer, and even has a 43mm filter thread if you want to add further effects.

As to whether it really works, that's your decision. I concluded that I have no practical use for the veiled, impressionist effects of the Zone Sieve (the one I've lost) and not much use for the Zone Plate. The pinhole itself, used on the Sony A7R, produced an extreme version of the sensor-induced colour vignetting and yellow patch and could almost be used as a tool to check sensors for this kind of problem.

It's my job, I guess, to try products like this and the Skink has a secondary interest for me, in that the precision pinhole can easily be replaced by other optical parts or home-made pinholes – it's not expensive as a Leica M bayonet goes. However, my half hour down by the river produced some images which are superficially a bit different and of little practical use. I can get a better effect using a neutral density filter on a regular 24mm lens, and applying Photoshop post-process treatment if I need that specific soft look. Perhaps it works better on film. See:

www.skinkpinhole.com

– DK



INTO THE FIRE

SIMON WALDRAM ENJOYS LIFE AS A PHOTOGRAPHER ON THE CANARY ISLAND OF FUERTEVENTURA. HE MADE A SNAP DECISION TO FLY FAST TO ICELAND, OUT OF THE 'FRYING PAN' OF FUERTE'S EXTINCT VOLCANOES INTO THE FIRE OF BADARBUNGA'S FISSURES.



Being an avid traveller and loving the power of Mother Nature, how could I pass up the opportunity to fly over an active volcano in one of the most amazing countries in the world, Iceland?

I live on a volcanic island, but all the volcanoes in Fuerteventura are extinct. Two days of travelling from the Canaries to Iceland saw me back in a place I love. I picked up my rental car and headed to a good friend's house, a seven hour drive from Reykjavik to the small town of Myvant in the north east, close to Godafoss falls. Leaving the capital at one in the morning, with my friend Jon Sveinsson we made a planned stop at the falls on the way. My luck was in – a stunning display of the aurora Borealis awaited us,

and I just had to get a shot. Scrambling down to water level with my little Petzel head-lamp on, I pulled my trusty Sony Alpha 580 out of the backpack, stuck it on the tripod, and started firing away – $f2.8$, ISO 1600, 20 seconds, not knowing how long the heavens were going to keep up the show. I got as many shots as I could before the aurora disappeared. Nature gave us a stunning ten-minute display then she was gone!

Onward and upward, 100km further down the road, was the small airstrip in Myvant where the Cessna 206 I had pre-arranged was waiting. The flight was booked in for 1.30pm so we stopped off for some breakfast and a walk around the area first. We were given the usual air safety briefing and were away.





Simon specialises in night sky photography at home on Fuerteventura, and his visit to Iceland coincided with strong auroral activity. His view of Godafoss at night combines two iconic Iceland motifs, the great waterfalls and the northern lights. Hiring a light aircraft, Simon flew as close to the Badarbunga eruption as safety would allow.



The flight took about twenty minutes to reach the eruption site, and *wow!* was the first thing I said. What was before my eyes was awesome. What a show! Lava spewing out 100 metres into the air. I had my Sony with a 50mm, and a borrowed Canon 7D with a 300mm prime fitted. I was

blasting the buttons trying to get as many shots as I could. I think I went through four cards before asking the pilot if we could get lower. I pointed out that a helicopter was very close – could we get closer? The reply was *“love to, but the heat coming from the eruption would most certainly pop the*

rubber tyres the plane uses to land... and with out them we are pretty screwed...”

Fair enough, not going to argue there! I did have to shoot all my photos through a closed window due to the levels of SO₂ gases in the air. I believe the helicopter crew were wearing gas masks.

That trip has got to have been one of the most exciting in my life, and I am so glad I was able to ‘capture it on film’ with my digital SLRs. I can’t wait for the next weird and wonderful location to shoot!
– Simon Waldram



www.fuerteshoot.com

A CAPITAL DAY

There is such an amazing variety of subjects available in London.

It has to be one of the best locations to visit and to grab images – you could spend all your entire photographic life there and not get tired of the changing scene.

Over the years, I have participated in 24 hour challenges that were based in London, and so got to thinking about what and where to shoot. Luckily for me London is no distance away from home but for those further afield checking for locations and events for photo opportunities can be easily achieved via the Internet.

Almost any type of outdoor subject can be found – people, markets, architecture, landscape, urban and city life. With the transport system that includes the expanding Tube network, Buses, Rail, and Water buses, as well as Shanks' Pony, you can travel between all the available photographic themes you just need to decide how long you want to spend covering each subject. Once this is determined my recommendation is to focus on a few key areas, work out approximately how much time to spend in each and how long it will take to travel between them. Allow some flexibility in case you become engrossed in one particular location. You could work out alternative itineraries in case the weather changes, something not unheard of in this country.

Probably the most economical way to travel longer distances in London is to buy a Rover ticket which allows you to have as many journeys on the tube and/or bus as you need during any one day.

You could just visit the many tourist haunts and try finding a different visualisation of those locations. Probably you would

PETER KARRY INVITES YOU TO VISIT LONDON
AND DISCOVER SOME OF THE SIGHTS HE KNOWS
WELL - A GUIDED TOUR FOR THE CAMERA



Victoria Embankment lamp-post and London Eye, above. Youth in Portobello Market, below. Fisheye shots in Kings Cross Station, and the Olympic Village, facing page.



find it more interesting to seek out some of the less visited places – although I have found that London does seem to teem with visitors. You could decide to visit those spots where you had always wanted to go, but (like me) had never had the excuse to do it. For me, this included the Japanese Garden in Holland Park, quite close to another of my favourite Street Markets – Portobello Road. Holland Park is itself one of the many green areas that occur and provide a surprise within the urban jungle of London.

Some options for itineraries that I have considered, all of which can be travelled by tube, are:

Inner London

Covent Garden, Chinatown, Leicester Square, Piccadilly Circus, Kings Cross, Westminster.

The New and The Old

Westminster, Stratford (Olympic Park), Waterloo, Liverpool Street, Broadgate, Spitalfields, Westminster.

Markets, Museums, and Shops

Holborn, Holland Park, Portobello Road, Ladbroke Grove, South Kensington, Oxford Circus, Marble Arch, Bond Street.

In the East

Trafalgar Square, Camden Town, St Paul's, Tower Hill, Covent Garden, Chinatown, Tower Gateway, Canary Wharf

Some areas of London are privately owned with public access and the landowner is entitled to place restrictions on photography. Canary Wharf, for example, allows photography including the use of tripods for personal use but does not allow photography of the interiors and doors where security measures are present. The South Bank and





Colourful doors, windows and walls of the Spitalfields market area, top images and facing page.

Trafalgar Square are other areas that are also subject to restrictions such as using tripods. Sometimes it is worth asking for permission in advance, because there are some famous buildings where photography is not permitted – I fell foul of that restriction in St Paul's Cathedral some years ago. However I did obtain restricted access to Broadgate Development earlier this year, and last year was granted access to photograph inside Brompton Oratory (*left*).

Some guidelines to follow are:

- Identifying what's public and what's not isn't always easy. The demarcation between public and private can be just a few raised metal studs on the footpath.
- If you shoot on a public street with your tripod, please use your common sense. Don't cause an obstruction; it's simply asking for trouble.
- You do not need permission to photograph people in public places (*above*). There is no law



about photographing children in public places either, but it is recommended that you obtain the prior consent of the parents.

As you will be spending a lot of time on your feet, it is desirable to use comfortable clothing appropriate for the season – particularly footwear, and also to keep the camera bag as light as possible. This may mean taking a lightweight tripod, or for parts of the day stowing a heavier one in a rail station left luggage facility – or even, if you feel brave, leaving it behind entirely.

Another aspect to consider is that you will need refreshment. Take a bottle of water, and decide early where and when you want to eat – sandwiches, fast food, or a quick meal such as Chinese, Thai, Italian, and so many more cultural opportunities.

You might decide to set yourself a project such as using just one prime lens – the 50mm standard lens is a good choice to give yourself a challenge! My last venture out saw me take a Ricoh GX200 compact (as it has tons of



functionality including 12Mb RAW files) good for slipping into a pocket, alongside the full-frame Sony A900. Shooting with the DSLR, the 16mm fisheye saw a lot of use, as did 17-35mm and 28-200mm lenses. However, using the fisheye needs to be done carefully so that it is not used just for effect – usual photographic composition rules do still apply. On one occasion, I decided this was the time to try a Big Stopper (10 stop neutral density) for the first time – which of course did require the use of a tripod – and a few lessons were learned by looking at the playback on my LCD, including... *use a remote release!*

Setting yourself a photographic project is a good idea – and it could vary from shooting at any of the locations on the Monopoly game board, or shooting reflections, to taking photos based around one colour. If you combine this with a clear itinerary you will be well on the way to returning with some cards full of interesting images.





Above left: in Leicester Square. Above right: at the Olympic Park. Below: unexpected landscape in Holland Park – take your tripod!



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magazines for photographers



Master Photography is our magazine produced for members of The Master Photographers Association, the only UK group for photographers recognised as a 'Trade Association'. MPA did, in fact, start as a Trade Union over sixty years ago with its emphasis on securing better terms for media, forces, corporate and government photographic staff. Today, it mainly represents owners of High Street or home-based studios serving the public and local businesses.

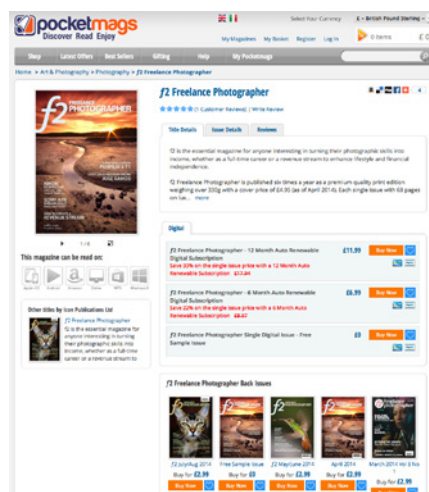
In the last few years, wedding photography has changed with a high proportion of weddings held at special venues or destinations, removing the local aspect and giving wedding photography a much higher value. It is now a vital part of celebrations which may cost tens of thousands and take place hundreds of miles from the couple's home ground. The same process is also changing portrait photography, as high value commissions involve full day shoots at special locations.

Although the special Annual shown has been on sale through WHSmith and other UK newsagents, most issues are not for public sale. The content is of interest to anyone intending to become a full-time photographer, or to photographers who are not yet members of MPA. Regular issues include trade-specific information not intended for the public. To receive this magazine you either need to join MPA, or take out a direct postal subscription.

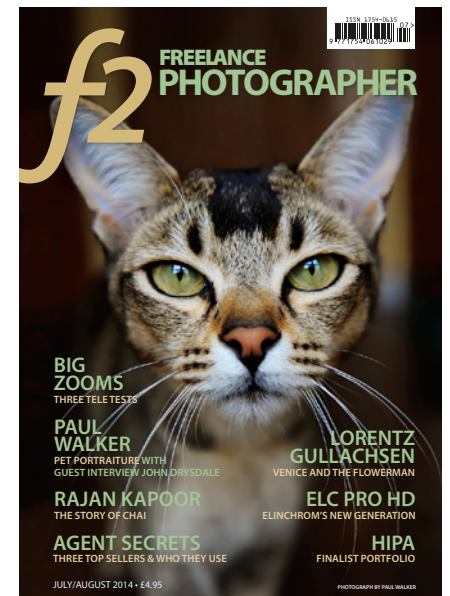
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A full range of **f2** back issues can be found on the pocketmags.com page, not only the five editions produced since Icon Publications Ltd re-acquired the title (which we published until 2006). All the issues produced by EC1 Publishing up to March 2014 are also available for download to subscribers. Above and below, our September/October and July/August 2014 editions.



DÉJÀ VIEW

THE CHILD MIGRANTS OF BRITAIN'S EMPIRE & COMMONWEALTH

Between 1869 and as recently as 1967 more than 100,000 British youngsters – children from just four years of age – were sent to Canada, Australia and other Commonwealth countries as part of child migration schemes.

It's a story which most British people are unaware of today, and which remains largely untold despite photographic archives documenting the departures and arrivals. The photographs were taken for publicity, and contrast with the individual life-stories of the children, now told in the exhibition *On Their Own: Britain's Child Migrants* running until October 4th 2015 at the Merseyside Maritime Museum, organised in conjunction with the Australian National Maritime Museum.

Ellie Moffat, Curator of Maritime Collections at Merseyside, said: "We want to ensure that the difficult experiences these young children faced are shared with as wide an audience as possible. Some of the children shipped were considered too little to cross the road, yet these children were sent across continents and oceans for a life in another world. And despite assurances they'd return home, this trip would be on a one-way-ticket.

"Liverpool was one of the main ports of departure for the 100,000 children sent to Canada – so it feels entirely fitting for Merseyside Maritime Museum to be the first UK venue for the exhibition."

Some of the children were orphans and many came from families who were unable to care for them. At the time charitable and religious organisations sent them overseas, with the belief that their lives would improve as a result. They were supported by governments for which these schemes supplied much needed population and labour.



Stewart Lee, a child migrant en route to Australia, alone at four years old in 1955. Below: Stewart Lee today, now a British passport holder who has succeeding in returning to visit his old Manchester home.



Siblings and friends were frequently split up on arrival and left isolated, facing long hard days of labour in extremes of climate. This isolation often led to a lonely, brutal childhood.

In 2009 the Australian Government apologised to children who had suffered abuse in child migration schemes. In 2010 the British Government followed suit.

Case studies of two child migrants feature in the exhibition. One is Tony Chambers, from Hemel Hempstead, who was placed in care because his mother was struggling to make ends meet. Neither Tony nor his mother understood the full implications when they sent him to New Zealand aged nine in 1951. In his 20s he was reunited with his mother, and he moved back to Britain permanently in 1994.

Stewart Lee, the boy and man in our photographs, sailed on

the SS Strathnaver and arrived at Molong, New South Wales, Australia in 1955. He always carried a photograph of his family home. "We were told we were having a big long holiday and we'd be going back", he recalls. He was dressed in "a nice, neat little suit" for the voyage, but this was taken off him upon arrival.

"The day we got there they were stripped off us and we were given old hand-me-downs" – Stewart describes his 13 years at Molong as "extremely traumatic" in which he experienced "all sorts of abuses" and says he was provided with minimal education but expected to do a normal day's work.

The exhibition has already been seen by over 350,000 people in an Australian tour. A dedicated website has been set up which features oral histories and a message board:

www.britainschildmigrants.com

– DK



CAMERACRAFT PORTFOLIO

No 9

GLYN DAVIES



Nesting Season

LANDSCAPE FIGURES



Life in Rock Pools

Revealed at Low Tide





Figurehead

Sensual Landscape





In the Beginning





Wall of Fog

Up Against the Wall





And then there was Man

She shall be called Woman



LANDSCAPE FIGURES BY GLYN DAVIES - FUSION OF FORMS FROM WILD WALES

North West Wales, its coastline and its mountains enjoy a quality of light created by the Irish Sea and the contours of the land. Glyn Davies, as a leading advertising and creative professional with awards from the exclusive Association of Photographers, made that difficult choice which many artists face – to chase the big money and fame in London and the world's media capitals, or chase the light and a better way of life.

He has been a professional for thirty years, and now lives about as far west as you get from the metropolis, on the island of Ynys Môn, Anglesey. He's also a dedicated naturalist, climber, walker, swimmer and explorer of rugged places – photographed, right, by his life partner, Jan Williams.

This summer he reached the culmination of a three-year project to photograph the human form in wild landscapes and all weather conditions, mostly on his home ground. This is the landscape of the Mabinogion, of warrior princes and the fair Rhiannon.

Over fifty finished A1 prints made to an exceptional standard were exhibited in the Oriol Ynys Môn Gallery, a wonderful space for such a show (right). Running during the height of summer into September, for Glyn this was a commercial venture. He staked many thousands and countless hours of work to bring his nudes in landscapes to one of the most remote galleries in Britain.

Although he has exhibited at many venues, it was only his second show at the Oriol Môn in nine years. It was also the first to introduce the naked form – previously he has been known as a landscape photographer. He says he wanted, in the new work, to show “the fragility of the human form in wild landscape, but also the sensuous relationship of the human to that environment.”

A naturalist since his early twenties, Glyn started to strip off to place himself in



Top: Glyn in his environment, photographed by Jan Williams. Centre: the exhibition at Oriol Ynys Môn Gallery. Above and right: radio and press exposure.

landscapes whilst out shooting images for his successful photo-art gallery. “I realised that the simple exploration of nude figures within landscape was becoming a self-portrait project”, he explains, “but there was a growing intrigue to see if others would relate to my ideas”.

Glyn started to work with amateur volunteer models who were friends and members of the general public. The more images he produced, the easier it was to find new volunteers, inspired as they were by what they could see as a growing and intriguing project, and a project in which they would leave their own comfort zones.

In most cases Glyn has hidden the models' faces, as he did not want the images to be identified with individuals.

“Although the nude is vital to the project and integral within the images, the images are not just ‘nudes’ – they are landscapes and stories. In a way they are just simple, beautiful, dreamlike visual questions”, he says.

“What if we could scrap man's stupidity on this planet, and start over, with the earth, plants and trees and unadorned humans revelling in pure enjoyment of the world about them? This project is a visual depiction of that new beginning.”

Glyn has published four books already and hopes to publish a fifth book based on *Landscape Figures* in 2015. His landscape work is represented by Corbis (picture library and agency) but he also sells prints directly to collectors worldwide via his two websites, as well as to visitors to his own gallery and exhibitions. Once a film photographer, he now works digitally with archival pigment inks and acid free cotton-rag fine-art papers. The images in our portfolio are available, along with many others, via Glyn's latest website: www.landscapefigures.com but prints of his non-nude landscapes can be purchased from www.glyndavies.com



DAVID LEVENE EYEWITNESS

Guardian photographer David Levene has made a selection of his favourite *Eyewitness* photographs which formed an exhibition at the new flagship Foyles bookshop on Charing Cross Road, London. The free show, curated by Mark Davy the director of Futurecity, ran until the end of October.

Futurecity is described as a 'placemaking agency', creating cultural strategies, brokering cultural partnerships and delivering major art projects – the kind of agency photographers should be in contact with. Foyles is "the most famous name in British bookshops".

Levene has been taking photographs for *Eyewitness* since it began in 2005. In total he has had over 120 photographs featured in the daily centre spread colour slot, chose ten of his favourites for this exhibition. Each photograph was blown up to over 1.5m across or around twice the size of a double page compact newspaper spread, a scale at which they have never been seen before.

Guardian *Eyewitness* was revolutionary when it was introduced. Now the only daily print photo feature of its size in the British press, it continues to showcase some of the world's best news photography. In recent years *Eyewitness* has proved just as popular on digital platforms, launching as one of the first ever iPad apps in 2010, and now with over a million users around the world.

David Levene says: "An *Eyewitness* photograph should evoke the feeling of being involved or part of the scene, and that is something that I always consider when I am composing the subject. With Mark Davy at Futurecity, I discussed how big the images

THE GUARDIAN'S ROVING EYE PROVIDED THE SECOND SHOW FOR A NEW GALLERY SPACE IN FOYLES BOOKSTORE, LONDON



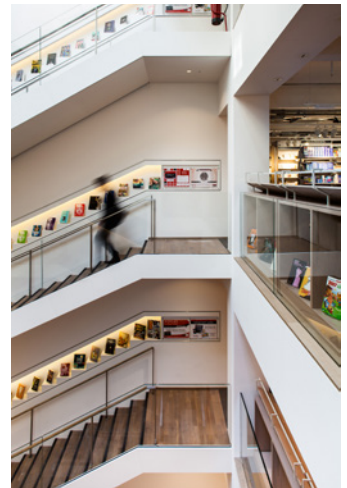
Above: The Sony Filling station in Savar district, Dhaka, Bangladesh, brainchild of a flamboyant Dhaka cinema owner (2013). Below: people make off with goods found in 'shipwrecked' containers that were washed up on the beach at Branscombe Bay in Devon in 2007.

www.theguardian.com/mobile/eyewitness

would be, how they appear on the page and how this would be mirrored on the wall. There are lots of things that are important and that I love about

Eyewitness but the overarching rule is to have lots of detail, and lots to look at, and to be able to exhibit some of my images on an even larger scale

was a great opportunity." This has been the second exhibition curated by Futurecity in The Gallery at Foyles 107 Charing Cross Road (below).



Mohara Gill, Head of Art at Foyles, said: "Photojournalism can often be a more effective and immediate medium than the written word. These photographs make it possible to pick out individuals in the crowd and to appreciate the immensity of man's mark on the landscape."





Above: men and boys bathe and wash each other at the Ahilya Bai's Ghat (steps) of the river Ganges in the city of Varanasi on the banks of the river Ganges. Hindu pilgrims come from all over the country (and world) to bathe in the river. Uttar Pradesh, India, 2007. Below: Kibera, Nairobi. There are 10 villages that make up the slums of Kibera, the largest slum dwellings in central and eastern Africa. There are over 700,000 people living here. This picture shows the Kibera villages of Soweto and Lindi, Kenya (2006).





Above: the Szechenyi Furdo thermal baths and swimming pool, Budapest. The bathing tradition in Budapest has lasted for centuries since Roman times. Playing chess whilst bathing is an extremely popular pastime here (2006).

Below: MCC (Marylebone Cricket Club) members queuing outside Lords Cricket Ground for the first day of the second Ashes test. London, 2009.





Above: audience reactions as Miyabiyama dispatches Chiyotakai during their bout on the 12th day of the 2009 March Grand Tournament of Sumo Wrestling in Osaka, Japan. Below: in 2008 the English National Ballet returned to London's Royal Festival Hall for the first time in over ten years with a mixture of performances including this one, 'Etudes'. English National Ballet, like the Royal Festival Hall, was created for the Festival of Britain in 1951 and was originally named Festival Ballet. A week long programme of events marked the reunion.





Above: the skyscrapers are coming and soon Boca la Caja, a slum of mud, boats and fishermen on the edge of Panama City, will disappear. In one of the last fishing outposts in a polluted bay, children use catapults to hunt ducks which sell for \$1 or \$2. 2008. Below: 38th World Series of Poker, Amazon Room, Rio Suites and Casino, Las Vegas, July 2007, Texas Hold'Em no-limit. There are around 250 tables in the main room, each holding up to 10 players. The buy-in for the tournament is \$10,000. In 2006 Jamie Gold won a total of \$12,000,000 for 1st place.



MEMORIES OF ISRAEL



Polite conversation should always avoid politics and religion. Photography doesn't have exactly the same rules as Gary Friedman found out in his break year, though these days he asks permission before stealing souls.

I developed one of my primary character flaws during my first trip to Israel. That was back in 1978; I had just graduated high school and I took with me a brand new Minolta XG-7 and three primes. And although I don't think the pictures I took back then were noteworthy (I was rather young at the time), the trip changed how I saw everything.

Before I tell you about this horrible character flaw, I should probably explain that I'm an American Jew who grew up as a lot of American Jews did – we had grandparents who fled war-torn Europe and sacrificed everything to support the newly-created (and long-sought-after) Jewish state in Palestine. Everything revolved around Israel and its survival. My grandmother knocked on doors to sell State of Israel bonds and raise money to build air raid shelters. I learned to speak modern Hebrew in our local temple.

When I was 18 I went to Israel for two months to have a "Jewish Experience". Working on an agricultural farm for several months, I was in an immersive environment where I learned to bargain for purchases and saw many historical sites which were important to all religions. I learned about Bedouin and Druze. I took candid pictures of Ultra-orthodox Jews long before it dawned on me that candid photos are an incredibly

Above left: Graffiti in the ultra-orthodox Mea Sharim. Facing page: I was disappointed to learn that the famous 'Western Wall' (a site important to the Jews) was actually just a retaining wall.



Above left: even back then I understood the importance of an establishing shot. Above right: there is lots of conflict within Israel as well. A political banner relating to the future of the Golan Heights.



In Mea Sharim, the community where the Orthodox Jews live, I felt no remorse taking candid. Later I changed my policy – it is rude and many cultures feel that taking a picture steals a part of the soul.

rude thing to do (as I said, I was young...)

The camera I took with me was nothing special – the XG-7 was an aperture-priority camera and the first Minolta to be completely inoperable once the batteries died. I took with me a 50mm, 135mm, and 28mm prime, and this should be a great demonstration that if your technique isn't good, primes don't matter. Nobody will look at these shots and say, "Wow! It looks like you used a prime lens here!" I tended to shoot things I saw that were different – door knobs, low-overhead open-air markets, and probably my most-licensed shot, of tourists covering themselves with mud from the Dead Sea which is said to have vast healing powers. The sea itself is so salty that humans just float in it – you become a human hydrometer.

Since then I have returned to visit Israel, and confirmed that Israel holds many surprises to encounter.

Overall Surprise #1: Most Jews in Israel aren't religious, although the religious Jews do exert a good deal of political power.

Overall Surprise #2: Everyone in Israel is polarized. Everyone! There's only one way to see things; and that one way is the right way. Any other way is wrong. We're not talking just about Jews and Arabs, but all races practicing many different religions.



That's a strange observation, especially since Jews are famous for examining every possible side of an ethical or moral matter. But truth has a binary quality - it's either right or wrong, and every other religion which sees that part of the world as their Mecca have the same myopic views: They're right, everyone else must therefore be wrong. And in the ancient city of Jerusalem, all of these intensely different points of view are all living on top of each other, like an atomic pile whose density makes it that much more volatile.

It was from learning about the various Truths where this fatal flaw mentioned earlier was developed: I developed the ability to see and understand different points of view at a young age. Even if I don't agree with them. Putting yourself in someone else's shoes is the first step in developing empathy.

This didn't become a flaw until I returned to the States and had to assimilate back into a society where you had to Take A Stand on every issue, no matter how nuanced and un-binary. How can I pick a side on the issue of abortion, for example, when both sides have legitimate points? How can you believe political rhetoric when it's reduced to overly-simplistic terms to the point of lying?

The great irony is that I developed this flaw of being able to see multiple points of view in a country that seemed incapable of doing it.

Overall Surprise #3: Judaism and Islam are so similar it's not even funny. Both are based on the Torah. Both recognize that we are all descendants of Abraham. Both recognize a vast majority of prophets and have similar dietary laws.

Overall Surprise #4: I found Israelis to be overwhelmingly negative people – always seeing the worst in things, always having a negative attitude. It put them on par with New Yorkers! I expected better from a country so deeply rooted in spiritual institutions.

Overall Surprise #5: Nobody ever told me that Pizza was the



The mud of the Dead Sea is said to have vast healing powers. Here two tourists from South Africa give themselves a mud bath.



A Rabbi using an early cell phone was a humorous shot back in the days when such technology was new.



Me playing the Xaphoon in Jerusalem. A moment of closure.

#1 cultural food. I thought it would be falafel and hummus.

My most personal memory happened in 1999 when I returned. I trekked into the Jewish section of Jerusalem, found an empty place where I was surrounded by sound-reflecting stone, whipped out my Xaphoon pocket saxophone and started to play some Jewish melodies from the Old Country. Fortunately this didn't seem to irritate anyone, and it brought many a smile to passers-by. My grandmother, who sacrificed so much to ensure the country's survival, would be very proud.



FROM THE FRIEDMAN ARCHIVES



A tourist stands upon the "Monument to the Negev Brigade" war memorial in the Negev Desert. Shot on Kodacolor 400. The sky was a drab olive color but the 1-hour photo lab, having no neutral reference to base a white balance upon, printed it like this. So when it came time to scan the negative I kept the false color, which I felt enhanced the strangeness of the composition.

FLYING INTO THE



In August, we were sent an iLux Summit 600C wireless triggered battery powered flash head to evaluate. This was more than a product report or simple test and involved rewriting some of the translated instructions. The flash is similar to Nicephoto N-flash models which are made in 280Ws, 480Ws and 680Ws powers, but restyled by iLux in a 600Ws version only. One feature of the flash which had to be tested was the stroboscopic sequence – by

selecting the Mode for 'Multi' flash on the head's rear LCD, from 5 to 25 flashes can be set to fire at 1 to 10 times per second. This function is already found on many camera system flashguns (as the 'Strobo' setting) but the iLux offers many times the power. The power output when strobing only depends on the number of flashes in the sequence, not the speed. You get the same power at 10 pops per second as you do at one. Five flashes gives you 1/4 power, 10 or 15

1/8 power, 20 1/16 power and 25 1/32 power. These may seem low but the GN65 of this head is stated with a normal reflector (camera system flash always states the GN for the narrowest zoom angle).

Our test subject was a barn owl brought in by Andy from Birds of Prey AA, a local raptor specialist (left). To restrict the light and prevent it falling on the 4m long cloth background we used a parabolic reflector and the result with five flashes at 10

LIGHT



You only get a few chances to capture a strobe flash sequence when an owl arrives in the studio to fly past the camera. Sony A77, 16-80mm lens, ISO 100, *f*20, iLux Summit 600C

per second was a required exposure of between *f*20 and *f*11 at ISO 100. We used *f*20 to avoid the owl feathers burning out to white as it flew towards the flash. Although the room was blacked out, barn owls don't usually fly in the dark, so we were concerned about the bird's reaction to such intense light. There was no issue; it was as if the owl did not see the flash and went straight to Andy who was standing behind the head with a reward. Ten titbits of food

are about as much as Sky, the owl, was going to want before refusing to fly and we therefore had only so many chances to time the shutter release – open between 0.6 and 2 seconds – of the Sony A77 used and trust the wireless trigger to fire the head. In the end, we got three really good sequences showing the wing positions in a single frame with multi flash, and this is one of them.

– David (shutter release) & Shirley (owl release!)



The Summit 600C can be hand-held but we mounted it on a light stand. Operation is mains and sync cable free.

EYES TO SEA

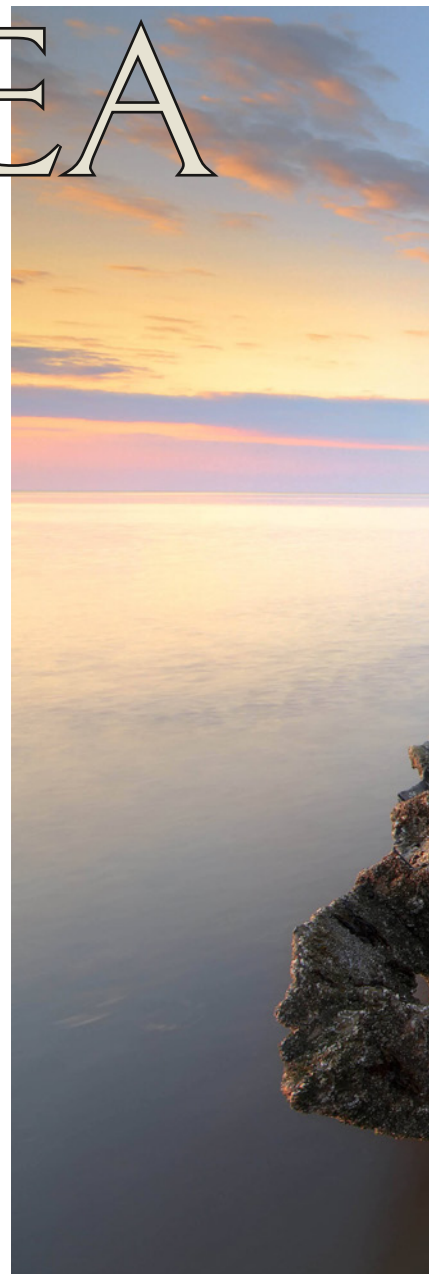
The winner of a national photo contest to find the UK's best sea view of 2014 is Justin Minns, a graphic designer and 'passionate outdoor photographer' from Suffolk. His image (*right*) features the shipwreck of the Steam Trawler Sheraton, seen against the dramatic eroded strata of Hunstanton Beach cliffs in Norfolk.

The competition, which attracted more than 400 entries, was judged by Matt Havercroft (editor of *Discover Britain* magazine), Kate Westaway (marine photographer and TV producer) and Commodore Malcolm Williams, the charity's chief executive.

The runner-up images were by Dave Peake from Devon

(with his view below, taken half underwater from a rock pool at Kingsand beach in Cornwall) and Gary Cox of Gloucester with his photo of Porthcawl Lighthouse in Bridgend, Wales, in stormy weather.

The competition was run from the Charity's website shipwreckedmariners.org.uk and across social media, with participants encouraged



to send in photographs of what they believed best encapsulated Britain's coast, seafarers, and the sea; whether in relation to the work of fishermen, merchant mariners, or wildlife and seascapes – anything to show and celebrate 'our intimate connection with and our reliance on the sea and seafarers'.

Justin's prize was a five-day return crossing from Dover to Calais donated by P&O Ferries along with an engraved Shipwrecked Mariners' Society barometer.

Commodore Malcolm Williams, said: "This year the competition has received a great number of entries of a very high standard. There was a huge variety of photographs from all round the country, from coastal views to open sea,

The Shipwrecked Mariners' Society competition for the best British sea view



fishing vessels and container ships, taken from dawn until sunset, each in its own way reflecting our nation's intimate relationship with the sea."

The Charity, which is celebrating its 175th anniversary this year, provides financial support and information to retired seafarers in need, and also to those injured or too ill to continue working at sea.

In the last year the Shipwrecked Mariners' Society handled 650 new applications for assistance and distributed £1.4million across 2,200 cases of need.

The competition will be held again in 2015 so check their website for information – we'll publish details when they are available.



CAMERACRAFT REARVIEW





David Tarn, whose one-a-day portfolio featured in the first edition of Cameracraft, demonstrates an unusual art concept here.

"The technique involved is to photograph the tree from several different angles, keeping the trunk in the same part of the frame each time, and then to blend them into one image using Photomerge in Photoshop", he explains.

"I use the reposition setting and then move each separate image into the same position and reduce opacity of each to 20% blending the images five at a time. This one was 20 images in all, made into four individual images as stated and then those four blended the same way again at 25% opacity, and then the final touch was to blend this one image with just one from the set at 30% opacity so that there is in the background a ghostly but clear view of Fountains Abbey. This also left a little more definition in the tree. This technique is based on the work I have seen by Pep Ventosa."

CAMERACRAFT REARVIEW

Right: Glenn Turner encountered these two at a rally in his home town of Camberley, Surrey. Sony A900 with Minolta 28-135mm AF lens, *f*8 at 1/250s.

Below: Alan Young of Beverley, East Yorkshire, photographed the atmospheric workshop below at a classic 21mm focal length on the Canon EOS 5D MkII with 17-40mm lens, tackling low light with ISO 2000 and 1/80th at *f*4 exposure.

Top right: Anna's Hummingbird photographed in California by Malcolm Blackburn of Chapel-en-le-Frith, High Peak. Malcolm used a Canon EOS 7D with Sigma 120-400mm lens, set to 273mm, ISO 400, at *f*6.3 with a 1/2000s shutter speed to freeze peak movement. www.redseat.net

Bottom right: Lawrence Englesberg of Manchester used the 16-105mm zoom on a now-vintage Sony A100 to capture both the shattered glass and distant view, stopping down to *f*29 at 30mm focal length to do so.







An Award of Excellence winner in the Family Portrait category of the Master Photography Awards 2014/15, this four-generation portrait was created by Simon Mackney. A multiple award winner both in this and previous years, Simon has a modern approach to tonal quality and often uses slightly tinted or faded black tones, and low saturation. The tone and colour in this composite are kept relatively traditional in look by Simon's standards.

www.simonmackney.com
www.mpaawards.co.uk

CAMERACRAFT REARVIEW

If you would like your work considered for our Rearview gallery, email a web-page link to editor@iconpublications.com or send no more than three email-friendly attached images. We will request a larger file if you're shortlisted.