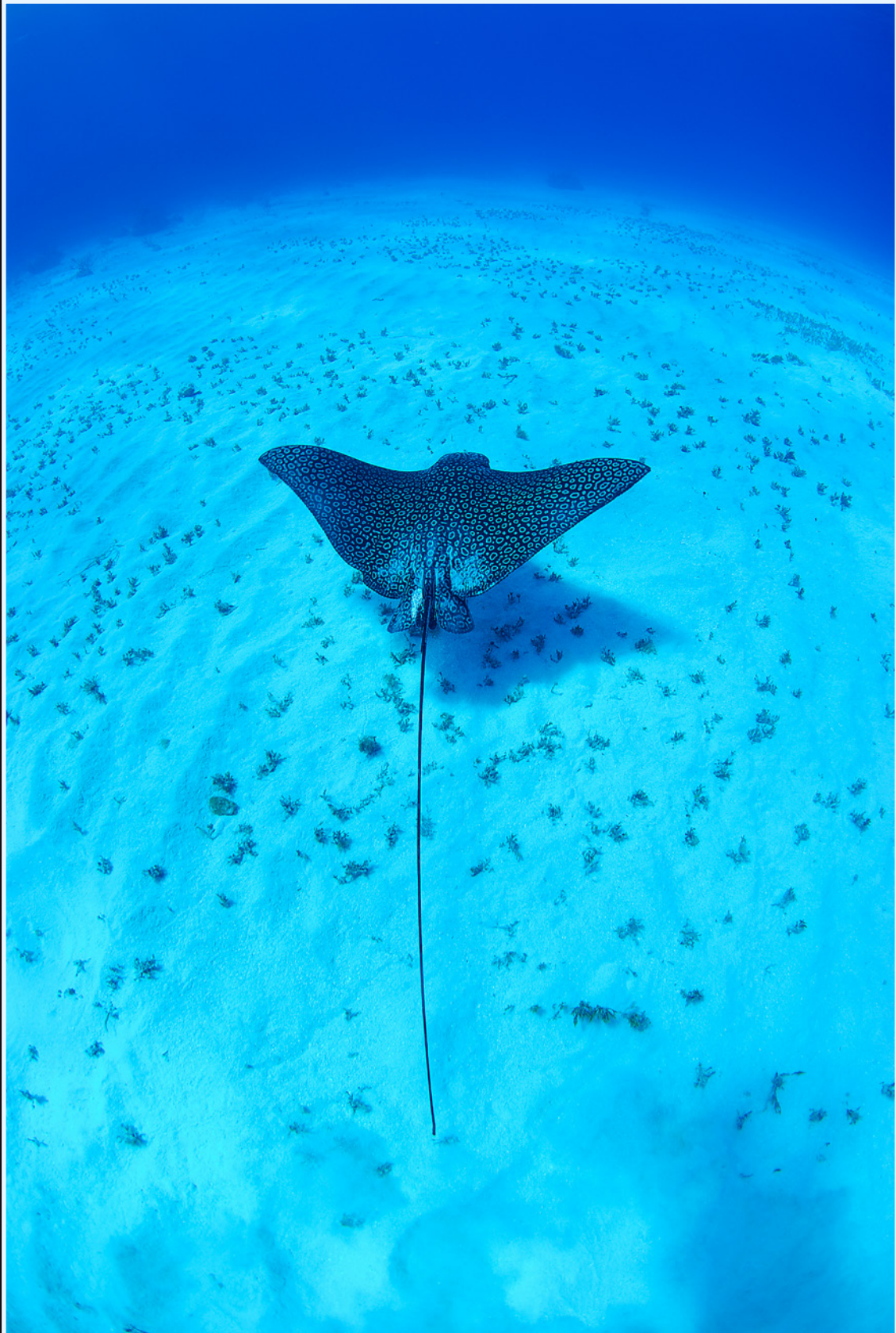


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CAMERACRAFT



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PHOTOGRAPHERS rarely consider things like patronage, or involve themselves in the establishment, in Britain. Being able to observe others neutrally precludes it. Have a careful read of the story on the facing page, as it will be about the most detailed account of political and establishment patronage you are likely to see – and not in any way just about the acquisition of a photograph.

When politicians say “we’re all in it together” you just have to remember that they all mean a different ‘we’!

Now I’m seeing, from the sidelines, a growth of patronage which coincides with a decline in the fortunes of photographers left to their own devices. Read Gary Friedman’s interview with Patrick Ward on page 448; even Magnum photographers now need something other than pure photojournalism.

The appointment of ‘ambassadors’ by Nikon, Olympus, Sony, Canon and indeed almost every photographic manufacturer is something relatively new. We are seeing social media dominated by bloggers (awful word) with a very clear link to the products they are promoting. Hardly a word of constructive criticism can be read, and this even extends to being sycophantically kind to images posted for criticism. After all, would you buy Camera X when their Facebook hero has said you need to improve the way you pose and light shoulders and arms in portraits?

Huge annual competitions, like the Sony World Photography Awards and HIPA Dubai, offer judges the fees they no longer get from photography and the business-class flights they can’t afford to places they would otherwise never visit. This new world has been a lifeline for several good friends of ours, generally well-deserved after decades as educators and mentors without reward.

Photography is, as a result, losing some of its innocence and independence – and gaining patronage. Who knows? One day it might even be considered *art*.

– *David Kilpatrick*



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ACQUIRED FOR THE NATION

This 1982 portrait of a young Simon Rattle – before his knighthood – was taken by Rory Coonan using a Victorian portrait camera. Previously unpublished, it was acquired by the UK National Portrait Gallery to mark the conductor's 60th birthday

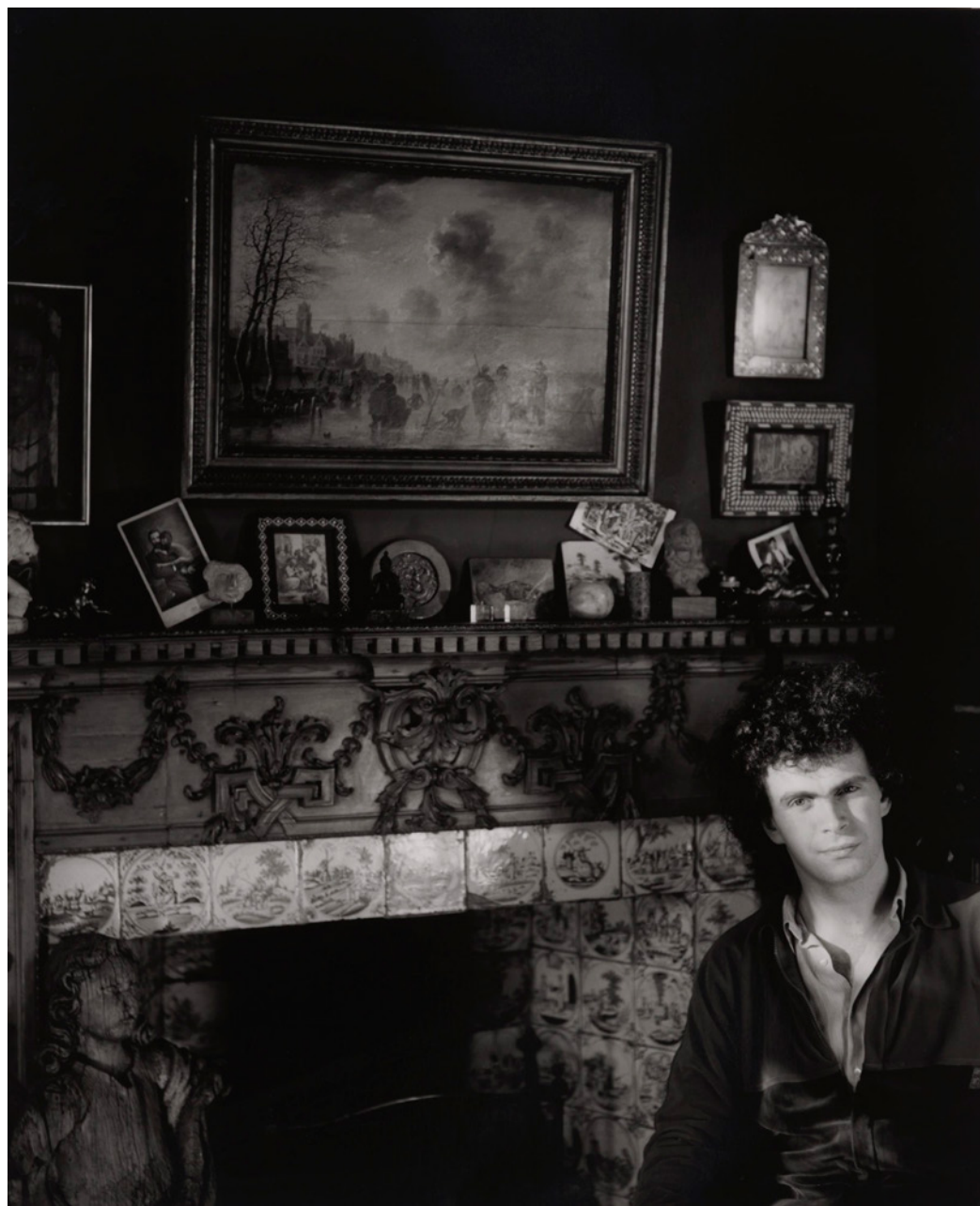
Rory Coonan took this portrait in 1982 using a 150-year-old plate camera. The acquisition was announced to mark Sir Simon's 60th in January 2015, ahead of his concerts in London with the Berlin Philharmonic Orchestra, of which Liverpool-born Rattle is Principal Conductor.

Coonan created this portrait when Rattle was 27, two years after he was appointed Principal Conductor and Artistic Advisor of the City of Birmingham Symphony Orchestra. He is shown in Craxton Studios, London, a rehearsal space for musicians designed as an artist's studio in 1901. In 1945 the house was bought by Harold Craxton, pianist and teacher at the Royal Academy of Music, who taught there and accompanied some of the finest musicians of the day.

Sir Simon Rattle was knighted in 1994 and received the Order of Merit in 2014, an award in the personal gift of The Queen. Rory Coonan is now Director of Architecture, Planning and Design for Health Properties, a leading UK healthcare infrastructure provider. Current projects include a new generation of 'compact' hospitals designed by architectural practices headed by Lord Rogers and Lord Foster.

A former director of architecture at the Arts Council of Great Britain, he devised the design policies for the National Lottery's capital projects. In 1994-97 he devised NESTA (*national endowment for science, technology and the arts*).

He has served as architecture correspondent of the *Financial Times* and *Observer* and is an honorary fellow of the Royal Institute of British Architects. He was educated at Oxford University and the Royal College of Art.



Sir Simon Rattle by Rory Coonan, 1982 © 1982 Rory Coonan; National Portrait Gallery, London

His publications include *Atget* (Serpentine Gallery, 1984); *Henri Cartier-Bresson: The Man who Shook the World*, for *The Times* (1986); *Barcelona* (photograph, Hayward Gallery, 1985); *Rodin* (Hayward Gallery, 1986); *The Burghers of Calais*; *American Painting* (1982). He is author of *Culture* in the forthcoming *History of the Coalition Government* (Cambridge

University Press, 2015), edited by Sir Anthony Seldon. The newly acquired photograph by Rory Coonan joins six other photographs of Sir Simon Rattle in the Collection by Sheila Rock, Tom Zimmeroff, Anne-Katrin Purkiss and three by Trevor Leighton. It is a fibre-based bromide silver gelatin print 17 x 14".

The National Portrait Gallery is at St Martin's Place,

London WC2H 0HE – opening hours 10am-6pm with late opening Thursdays and Fridays to 9pm. Admission closes ten minutes before chucking-out time. The nearest underground station is Leicester Square/Charing Cross. General information: 0207 306 0055. Recorded information: 020 7312 2463. Website/Tickets npg.org.uk



The race has now begun to put true medium format resolution into 35mm-form and even smaller digital cameras.

The first major announcement of the last quarter was from Canon, with a pair of new high resolution bodies. The Canon EOS 5Ds and alternative 5DsR (without an anti-aliasing filter) both use a new 24 x 36mm 50 megapixel CMOS sensor said to have been developed with the help of Sony.

For the last two years, another Sony sensor has been causing Canon a little trouble. The 36 megapixel Nikon D800/810/E and Sony A7R exceeded the image size of even their top professional DSLRs. Canon has not had any camera offering more than 22 megapixels before the announcement of these new 5-series models.

Now, they have leapfrogged their rivals and gone for what may seem an excessive pixel count until you realise it's about the same density on the sensor as their now-superseded 7D. That, of course gets an update too to become the 20.1 megapixel 7D MkII and there's a new 24 megapixel sensor used in consumer EOS 750D and beefed-up higher end EOS 760D.

All round, Canon has boosted the resolution of bodies across the range to match the trends from other makes. Nikon has not chosen to do so but updated to the D7200 from the D7100 – it's essentially the same 24 megapixels with better autofocus, a more powerful processor, and a stack of special functions and applications.

The second high-resolution surprise has come from Olympus (not yet followed by Panasonic) in the form of a special multi-shot mode for their new OM-D E-M5 MkII.

Although the MkII uses a 16 megapixel fourths sensor similar to the MkI, it has an enhanced five-axis sensor based stabilisation mechanism. Olympus has been able to program the carriage holding the sensor to reposition itself

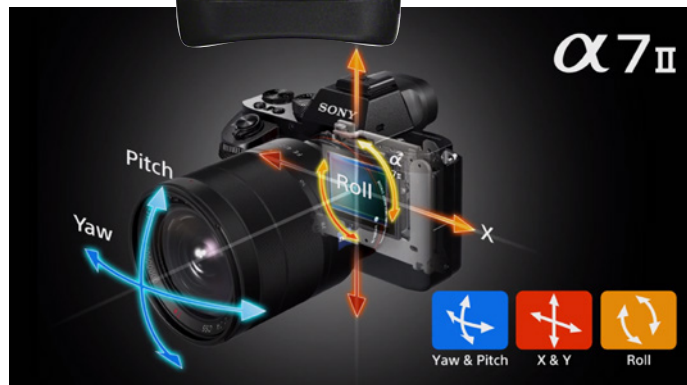
CAMERACRAFT

UPDATE



Olympus OM-D E-M5 MkII with high-res mode

50 megapixel full frame Canon EOS 5Ds, and Sony A7 MkII with 5-axis Steady Shot inside



to within a fraction of a pixel. Multiple shots are captured in the high resolution mode, then combined to create a 40 megapixel raw or JPEG file. This can only be done on a tripod, and presumably a pretty

heavy duty one as the slightest slackness in the camera head leading to imperceptible changes in angle would surely ruin such a precise process. We hope to try out the system shortly!

Just after we went to press with the last Cameracraft, Sony announced the A7II – a substantially revised version of the original 24 megapixel A7, with a new magnesium body and much larger right hand grip, repositioned shutter release and most control buttons, slightly larger overall size and – the big thing – a five-axis sensor based stabilisation. While the cost of obtaining Sony cameras is enough to bankrupt this magazine (it comes down to a choice of – print an issue or buy a camera body?) this was one which could not be missed, and certainly wasn't going to be loaned by Sony, as they appear only to have had one or two loaners in the UK and several hundred requests for them.

Alongside the A7R, the heavier body and different shutter mechanism (allowing electronic first curtain) eliminate any hint of 'shutter shock' and the stabilisation adds to this. Right now, it's the most useful A7 series body, but from a couple of months of serious use I can report that it is no better than the original A7 at high ISO and my little A6000 (24 megapixels in under half the sensor size) seems to do better. The A7R has lower noise, for any given final output size of 24 megapixels or less, and better dynamic range.

However, the A7II is a transformative camera. Having already acquired 'Focus' and Commlite Canon EF adaptors both of which appear to function perfectly at a quarter of the price of the Metabones model, I picked up some Canon fit lenses. The stabilisation system reads the focal length via the adaptor, and responds to focus distance as well, giving full five-axis performance. With some commercial work on the way, I made a careful comparison between the Sony 10-18mm f4 E zoom used to cover full frame, and a late model Mark 1 Sigma 12-24mm f4.5-5.6 HSM in Canon mount. As a result, I now use the Sigma again for this type of work despite its size. My other Canon lenses are the 40mm f2.8 STM and

85mm *f*1.8 USM. With the benefit of contrast-detection focusing backed up by focus peaking and magnification if needed, all these lenses are transformed. My conclusion is that having owned several Sigma 12-24mms in the past, I never actually had a body which could focus them accurately. If the lens ever had a poor reputation, it must have been down to poor focusing. On the A7II and A7R, moving the focus point around the finder allowed an assessment of how to optimise focus to suit the curvature of the focus field.

Since all millions of non-stabilised Canon lenses can now work with the A7II stabilisation, the advance in resolution offered by Canon doesn't make the new 5Ds/R models the only possible purchase for Canon system users!

And then we have a rumour – only a rumour – that although Sony's five-axis stabilisation is not the same mechanism as the Olympus OM-D E-M5 MkII it may be possible to make it perform the same trick. Sony's processor is already used to combine multi-shot frames in some modes. The rumour is that firmware will be released to give the A7II a high resolution multi-shot tripod mode, perhaps yielding over 50 megapixels. If Olympus can get 40 from 16, Sony should be able to get 60 from 24.

I'm sure I am not alone in having a kit case which contains a couple of Sony full frame bodies and only one Sony lens. Everything else is some other make adapted, whether 1980s classic Minolta AF 70-210mm or a Voigtlander compact 20mm *f*3.5 wide. Recently I've added a Samyang 24mm Tilt-Shift as they came up for sale at half price in Sony Alpha mount.

My own APS-C outfit, in contrast, contains nothing but Sony lenses (with the honourable exception of another Samyang, their 12mm *f*2, which doesn't go everywhere as the 10-18mm covers its angle well enough). Visiting Turkey for a week's intensive tour – a rehearsal for the thousands of similar



Diane Henderson (f2 and Master Photography magazines) chats to a visitor to Icon's stand at The Photography Show. Below – students Aanchal, Kayleigh and Nilay from East London Uni all equipped with brand new special show deal Petzval Portrait lenses.



*That is not an interchangeable lens – it's the fixed 14mm *f*4 on the Sigma dp0 Quattro...*



...it's a 21mm lens equivalent on a super-slim body.

tours to mark the centenary of the Gallipoli campaign – I made the decision to leave the full format behind and use only the A6000 with 10-18mm, 16-50mm, 55-210mm and a 35mm *f*1.8 purchased at duty free on the way out at a very good discount. This turned out to be the best decision, enabling photography in many places where a larger kit could have raised questions. The performance of APS-C and MicroFourThirds cameras in general is now so good that

I can see no reason to travel with full frame.

Icon Publications Ltd had a small stand at The Photography Show, Britain's largest annual consumer and trade photo fair pulling in over 30,000 visitors to see over 250 exhibitors. This happened the week after we returned from Turkey and a week before Easter, making our March and April about the busiest ever.

At the show, we talked to many photographers and saw what they were buying.

There was probably equal interest across three different mirrorless systems – Sony mostly for full frame, Fujifilm dominating the APS-C side with their X-T1 and X-Pro1, and Olympus with the launch of the E-M5 MkII. Panasonic's biggest following now comes from movie makers as their GH4 is considered one of the best 4K capable and affordable systems.

Sigma's unique dp Quattro series fixed lens compacts – now extended to include a 14mm *f*4 model with a 21mm equivalent view – also have their followers. It seems fair to say that Nikon's 1 system, Canon's EOS-M, and models from Samsung are not having the same impact on the 'serious' photographer.

One small highlight of the show was the arrival at the stand of three students from East London University all equipped with Lomography Petzval Portrait lenses. We thought that students were supposed to be strapped for cash but the lure of the polished brass retro-Victorian 85mm *f*2.2 Russian wonder was too great. All on the same course and they all needed a Petzval of their own!

The retro thing generally continues to roll on, with Ilford reintroducing some materials and the Impossible Project continuing to re-create lost Polaroid arts. Looking into the crystal ball, the MakerBot 3D manufacturing 'printer' being sold by Tetenal UK points to easy repair for old equipment. It is now possible to fabricate almost any part by scanning a damaged one, repairing the CAD representation, and printing a new one. Old brass gears and tiny engineered components can be replaced with functioning plastic parts. It's only just beginning to have an impact – some special lens adaptors are already 3D-printed – but knowing how fast things move there will be almost nothing you can't get made, or repaired, in a few years' time.

Like the desktop publishing revolution, only real!

– DK



STREAMSCAPES

MICHÉLA GRIFFITH FOLLOWS IN THE TRADITION OF PEAK DISTRICT LANDSCAPE

PHOTOGRAPHERS JOHN BLAKEMORE, PAUL HILL AND THOMAS JOSHUA COOPER BUT LEAVES THE LAND TO FIND HER INSPIRATION IN THE WATERS OF A CLEAR STREAM

My 'Streamscapes' – images of water and light – originate in and around the River Dove, in the English Peak District, and are often mistaken for paintings. Many are drawn from two small tributaries – hence the title. Individually and collectively they show the influence of geology, the passing of the seasons, the character of the day, the legacy of rain and the energy of the water.

Form, features, colour and texture are all part of the images, but they are first and foremost about the light on the water, the way that this combines with its movement, and the emotions that this invokes.

These personal interpretations have, for me, a richness missing from documentary views. They allow me to combine an early love of drawing and painting with a long-standing passion for photographing the landscape.

Since starting to photograph these waters in detail and often in the abstract in 2012, they have taken me on a journey that I could not have anticipated. I'm still travelling. Through it I have found artistic focus, made new friends, and ventured in new directions.

The water's movement reinvigorated my photography, but also changed the way that I look at the land. The appeal of the conventional diminished.

This year I've started to experiment, and to apply on land some of the techniques I have developed to photograph water. As landscape photographers we tend to go to extremes – short shutter speeds to freeze the moment, or long exposures of several minutes. The less explored territory that interests me is the area in between.



Pictures © Michéla Griffith

My dialogue with water has changed the way that I view the camera and by reflecting and writing about my journey I have learnt much. As with everything, it is a case of how closely you look and what you choose to see. Water is an excellent mirror.

I've chosen the phrase *Moments of Confluence* for one of my exhibitions. "Confluence" has relevance to my subject matter, and my interaction with it. It speaks too of our relationship with the camera, and about how our passion brings us together. It also seems to fit the concept

of exhibiting: a further opportunity for dialogue and shared experience.

The images are all created in-camera by varying exposure time to exploit the movement of the water, and the qualities of reflected light. Post processing is minimal. I make inkjet prints on to Hahnemühle Photo Rag to emphasise their painterly appearance. All are near my home on the Derbyshire-Staffordshire border in the Peak District National Park, and many come from a short section of river fed by two streams, one over gritstone and one over limestone.

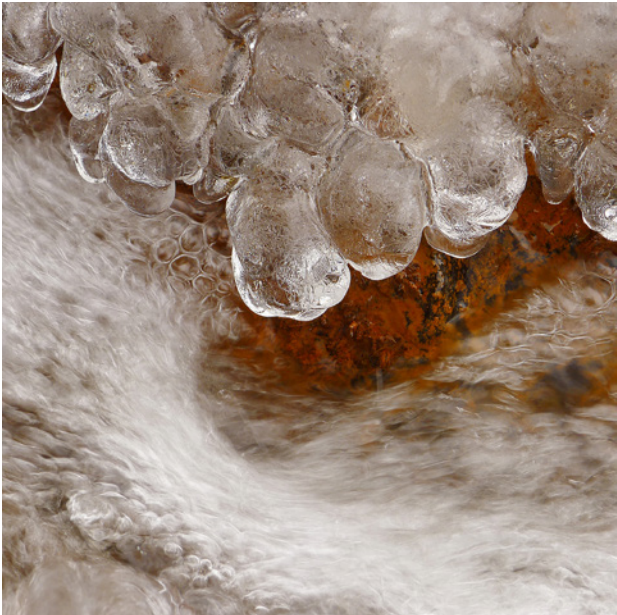
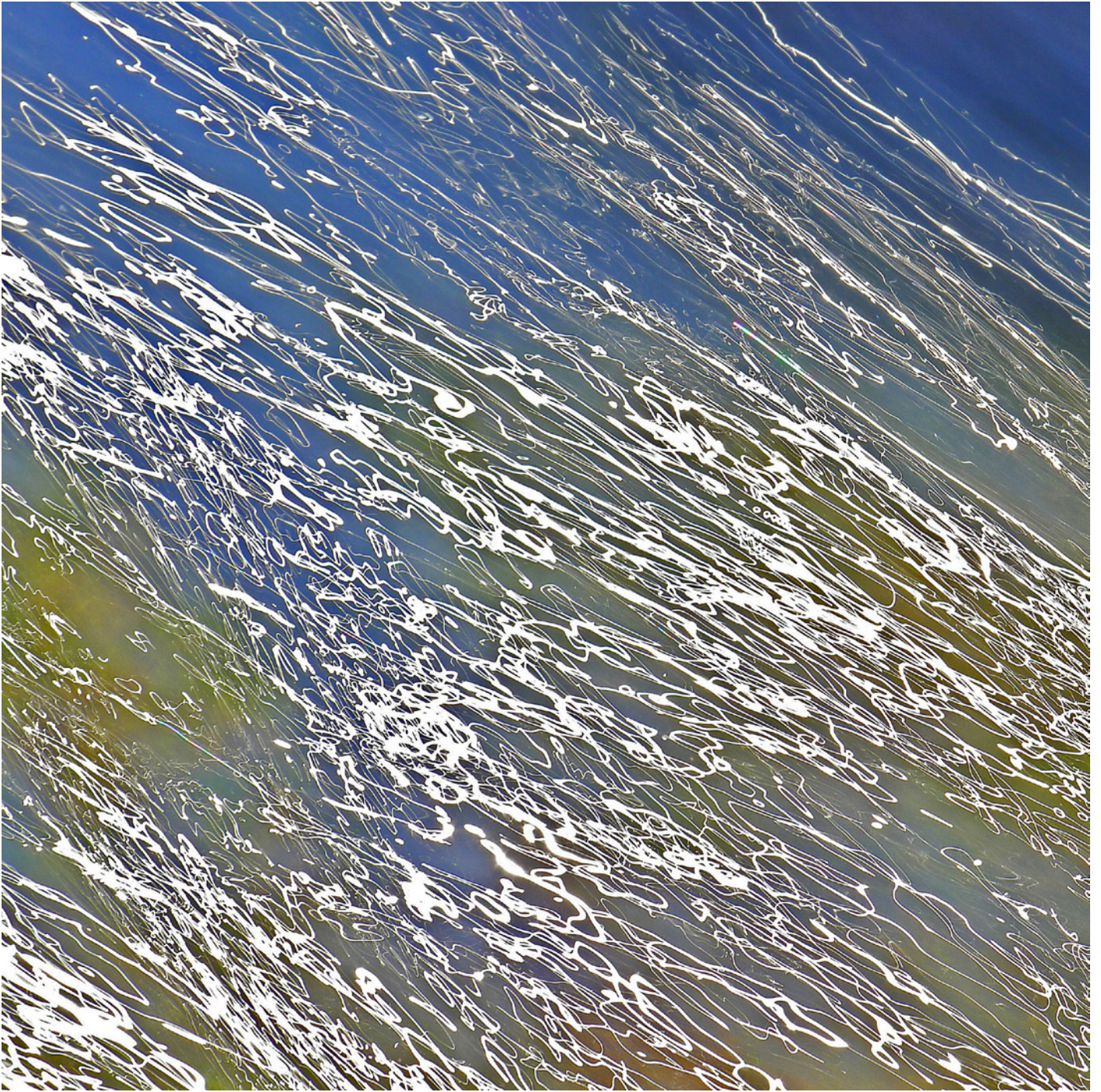
Exhibitions

The portfolio that developed has led among other things to membership of a local professional artists group, Peak District Artisans and two solo exhibitions in 2015 – at the Joe Cornish Galleries in Northallerton, Yorkshire (*Moments of Confluence* from June 6th to 30th 2015) and at Buxton Museum and Art Gallery (*Liquid Light* from September 12th to November 14th 2015).

– Michéla Griffith



www.longnorlandscapes.co.uk



There was probably never a better time to be a freelance photographer than the last half of the 20th century, when there was still a thriving newspaper and magazine industry, and many of those magazines focused primarily on images. Starting in the 1960s, at 26 years old, Patrick Ward shot for the best of them – including the UK's *Sunday Times Magazine*, *The Observer*, *National Geographic Traveler*, *Geo*, *Marie Claire*, *Smithsonian* magazine, *Time and Tide*, *Architectural Review*, and *Time Life Books*, just to name a few.

His latest book project, *Being English*, shows off a lifetime's opus of capturing people at play – candid, off-guard, and a special moment of light and expression.

I sat down with Patrick one afternoon to talk about his career and his legacy.

CC: So how would you describe the kind of work you do?

PW: I prefer not to analyze it because of a kind of superstition that doing so would make the whole process fall apart. If pushed, I'd say I like covering events where people let their hair down and seeking out moments that record both them and their environment in a sympathetic manner.

CC: So what pushed you in the direction of photojournalism?

PW: I was 19, doing my Army National Service, and wondering what I was going to do with my life. My girlfriend sent me a copy of *The Family of Man*, the great photography book produced by Edward Steichen. I immediately enrolled in a photography course, though largely to escape from army life, but the real trigger was the bigger world that *Family of Man* revealed – and the ability of a gifted photographer to record it.

CC: Do you think this kind of reportage photography is going the way of the horse-drawn carriage?

PERFECT TIMING

Patrick Ward

A Freelancer's Blessed Career Interview by Gary Friedman

PW: It's much more difficult to break even now. Even some Magnum photographers can't make a living – they teach and give seminars to make ends meet. Recently I saw an ad for a stock photo library, 40m stock photo images, royalty-free. It's very hard to compete with that. It's disenchanting. However, anyone with a real passion for photography will still find a way to express themselves, although it may have to be as a passionate hobby rather than a full-time profession. On the bright side, digital has made the actual process of shooting and following through to a finished product much more economical.

CC: There's lots of concern about street photography – rudeness, getting model releases and so on. Your images are considered news so no model releases are necessary. Did printing a stranger's image ever get you into trouble?

PW: I've so far never had a case where people saw themselves published and were upset. And I believe it's immoral to ask for model releases when you can't actually say how the image will be used. I did some work for Corbis back in their early days; they insisted on model releases and I never got one. I did get away with that because I was so productive on my assignments – Florida, England, Spain, 45 days each. But they never asked me to shoot for them again because of the model release issue.

However, both they and I have enjoyed a reasonable income from these editorial images for the past twenty years.

Although I've spent my life stealing people's souls, it's been with no evil intent and without wishing to exploit them. I would really like to believe that I have created more harmony with my camera than harm.

CC: Tell me about the shot that got away.

PW: One embarrassing story – in an early assignment while shooting for the *Sunday Times Magazine*, I was sent to the Prime Minister's home to photograph him and his closest advisors. I was standing on a chair with a Leica and wide angle lens, telling Mr Macmillan where to stand and how to pose. I took six shots, and noticed that the film advanced too easily. There was no film in the camera! I felt my life was about to end. I covered for it, saying I had to change rolls and I could tell they were not happy with me. I did eventually get the shot, though.

There is an added irony because the National Portrait Gallery approached me recently to enquire about adding some of these images to their collection. The NPG is mostly interested in portraits of the great and the good and celebrities, while I have concentrated on the common man who, to me, remains of much greater interest. They were after the Macmillan portraits but I declined because, shot under great pressure and a deadline,

they were not among my better work and in no way represented the photography for which I am known.

CC: Another one of your books, called 'Land of the Free', showcases your one-year exploration of the United States. Can you talk about the differences you found between US and British culture?

PW: Well, I did a LOT of research before I left, creating a work list for myself of what to shoot and when. But when I arrived, I thought "this isn't going to work – these people aren't British". I hadn't allowed for the idea that America is such a multi-cultural nation. So I couldn't shoot the kinds of pictures I initially had in mind and I had to regroup.

I spent the next couple of weeks in Arizona with Bill Jay, an English friend who started various photography magazines and was a professor of history of photography at ASU. We just talked and it really helped me re-adjust my feeling for the project.

In the course of a year I traveled some 38,000 miles in a Honda accord. Through my research I knew where events were happening and so I'd shoot a couple of events each week, sometimes a thousand miles apart.

I'm actually thinking about coming back. Most of the events that I covered in 1981 are still happening and it would be easier to plan the project now – there's a website for everything!

CC: What will you do in your retirement?

PW: Retirement? What's that? I'm working on my own projects now. I'm working on a book project called *Londoners*, and am actively trying to fill in the gaps from the previous shoots. Because I've lived in London all my life I feel I've rather failed to get enough of the city landmarks into my photos, something I'm now working on. Roll on this summer's Naked Bike Ride, with Big Ben beyond!





Children in Coram's Fields in Bloomsbury, London 1976



Flower seller in the West Country, 1968



Hound Trialling at Grasmere Sports, Lake District, 2002



Ballet students waiting to dance at a garden fête in London, 1978



Fell Runners at the Wasdale Shepherds' Meet, Cumbria, 2002

*See more images from Patrick's book *Being English* at www.patrickwardphoto.blogspot.com*



Notting Hill Carnival in 2013



Rodeo in Oklahoma, 1981



Sikh Festival at Venice Beach, California, 1981



Old Time Fiddlers' Convention, Weiser, Idaho, 1981



Arizona State Fair, Phoenix, 1981

Insects as Art by Edwin Brosens

ISOLATED ON WHITE

To shoot images of insects with pure white background I set up a 'studio' on location, rather than capturing my subjects and bringing them indoors. I photograph them on white 38% opaque acrylic plate with two flashguns for the lighting, not dissimilar to studio photography with people. There is one big difference – these models are very small, from 4mm up to 80mm in size.

Because these models are alive there is a lot of trial and error, aided by the knowledge of insect behaviour, to get them in the right position in front of the camera.

They become isolated from their environment and the white background creates an almost shadowless image so we can see all the detail of the insect, even the small hairs on the body and legs. I think the photos become works of art.

The set-up

I use a single 50 x 50cm acrylic plate, I support this on blocks (20cm tall) to raise it above the ground and allow enough space for one flashgun underneath. On this flash I use a Falcon Eyes diffuser which, with a coverage of 11 x 15cm, is large enough to spread the light nicely through the acrylic plate to light the insect from below.

It is very important that the light from above the plate is matched well and not set to a higher power, or there will be shadows under the insect.

I put my main flashgun on a tripod, off-camera, with an Omni Bounce diffuser. The bounce allows me to get nice flashlight around the insect which is very important.



Cardinal Beetle

Pyrochroa coccinea
Pyrochroidae



All photographs taken using
a Sony Alpha 33 with Tamron
90mm f2.8 Macro, twin flash
units as described, at f16,
1/160s.



Mating Soldier beetles *Cantharis rustica*

Four-spotted Chaser Dragonfly

Libellula quadrimaculata



Robber Fly

Eutolmus rufibaris



I catch insects in my garden or in the countryside. I wait an hour or two until the insects are calmer. I understand their frenzy, because if someone caught me I would not be pleased either!

Once settled down, the insect is placed on the acrylic plate. My camera is fitted with a Tamron 90mm *f*2.8 macro lens which is pre-focused manually. I move my camera slowly and carefully towards the insect without the sudden action of autofocus, or any noise. If disturbed, the insect will move or fly away, but I find that once placed on the white surface, they tend to stay put.

It is important to get the body of the insect sharp and to see all the detail of the segments. Use manual focus, and focus on the head. When the eyes are sharp, any slight focus difference on the rest of the insect does not matter, but in my pictures everything is sufficiently sharp. The depth of field is between 0.5cm and 1.5cm, fine for pictures from above or the side.

To work at *f*16 requires a high output from the flash, and the manually set power of the flashguns is determined by making test shots and bracketing. It can't be calculated easily and trial and error seems the best way to find out what works. Start with an exposure time of 1/100s and go to 1/250s to find the highest shutter speed your camera can use without cutting part of the frame off.

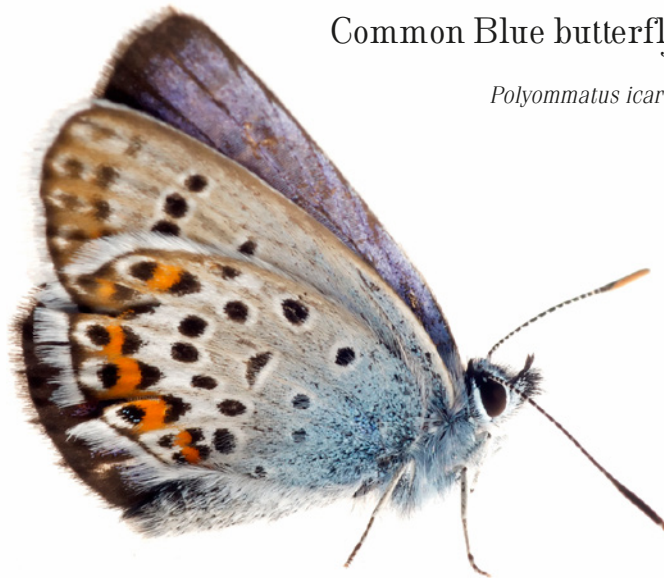
Photograph the insects early morning or late in the evening, because in daytime

Jumping spider *Evarcha arcuata*

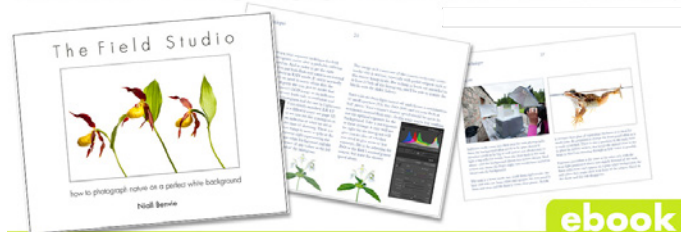


Common Blue butterfly

Polyommatus icarus



MAKE PHOTOS THE MYN WAY!



sun they are too active. If you have never photographed a particular insect before it is best to spend some time looking into the habits of the species before taking photographs of them. You need information about their behaviour, where you can find them, the vegetation they live on and the time of year when they are at their most colourful.

Many beetles have vibrant colors – red, green and blue – these colours are great against the white background.

When you catch insects with a net, put them in a small transparent box to let them become calm. Insects are very active but after a few hours confinement you can take photos of them.

When you place them on the white acrylic sheet, wait about 10 minutes – you will notice they will get their legs and bodies settled into a natural position.

Shoot the images as RAW files, so you can adjust the white balance to the right level. Don't let the camera set auto white balance – set the white balance of your camera to *Flash*, because you are shooting the insects using 100% flash light.

Use *Lightroom* or *Photoshop* for the finishing touches to tones and their separation from the white background. To do this use the *Highlight* setting and *Curves* to get the right balance of pure white. As with the flash power setting experience is the key – there is no formula for this.

So when the insects arrive, search in your own garden or local nature reserve to catch some and try to shoot them on white acrylic (you can usually obtain offcuts from local sign makers). You will find it a challenge and the experience will give you a lot of fun.



Edwin Brosens is a contributor to the field recording website MYN – www.meetyourneighbours.net An e-book on the site written by Scottish photographer Niall Benvie (web page, left) explains more about The Field Studio concept and use.

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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.

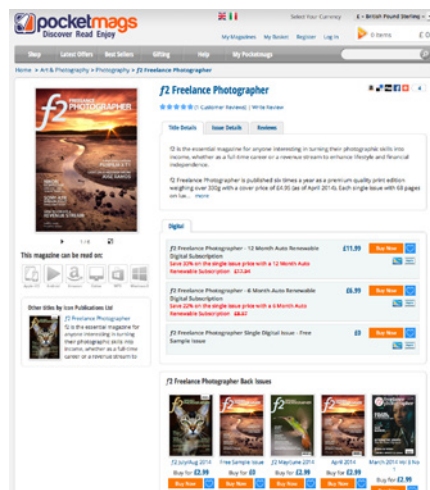
In the last few years, wedding photography has changed with a high proportion of weddings held at special venues or destinations, removing the local aspect and giving wedding photography a much higher value. It is now a vital part of celebrations which may cost tens of thousands and take place hundreds 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.

Most issues are not for public sale (we do put one annual on sale in limited numbers). 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 six times a year you either need to join MPA, or take out a direct postal subscription.

f2 Freelance Photographer is a magazine for anyone, amateur or professional, who wants to turn images into income. It's not easy to find as it's aimed at a small and discerning market. You can order through your newsagent, find it at major newsagent branches, or subscribe directly via:

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Or – if you want to read **f2** on your smartphone, tablet, Blackberry, Kindle, iPad, Android, Mac or PC – just go to pocketmags.com and search 'freelance'



A full range of **f2** back issues can be found on the pocketmags.com page, not only the eight 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, January/February 2015 and March/April 2105, and below May/June 2015 – latest issue.



DÉJÀ VIEW

SURREAL SPACE IN A STATELY SETTING



For many years, the family seat of the Duke of Devonshire – Chatsworth House in Derbyshire – has been at the centre of visual arts. Through the Chatsworth House Trust, and other activities, patronage and sponsorship have helped many artists just as the original building and collecting did in the past. This year, until October 23rd, familiar antique furnishing are replaced by dramatic modern designs such as the completely functional spun chairs, top, by Thomas Heatherwick. We asked to see a vintage photograph of the same setting a century ago.

'Make Yourself Comfortable at Chatsworth' is included with normal admission to the stately home. See: www.chatsworth.org

CAMERACRAFT PORTFOLIO

No 11

LAWSON WOOD



THE WORLD BELOW THE WAVES





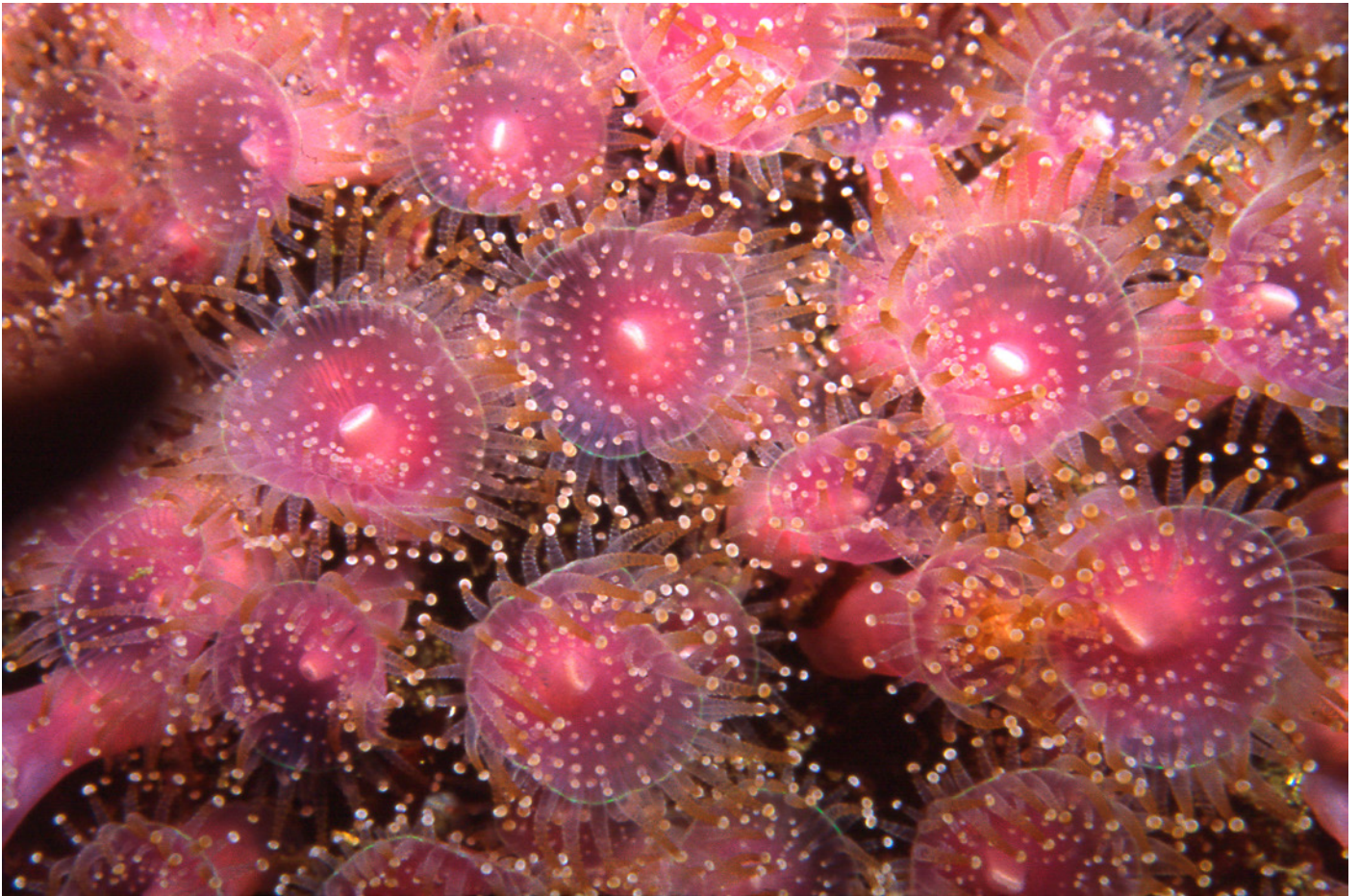
*Facing page:
top, turtle
encounter off
Grand Cayman.
Bottom: diver
and Green Turtle
(Chelonia mydas)
in rescue and
conservation
holding tank,
Florida.*

*This page: top,
the wreck of
the Kittiwake,
West Bay, Grand
Cayman (a
protected marine
reserve).
Bottom: Christ of
the Abyss, John
Pennekamp State
Park, Key Largo,
Florida. This is
one of the most
photographed
pieces of
underwater
art. Olympus
E-M5 with 8mm
Panasonic fisheye
lens.*









Above: *Corynactis viridis*, Jewel Anemones at St Kilda. Below: *Colpophyllia natans*, Boulder Brain Coral, detail close up.
Facing page: Diver in cavern with a school of silversides (juvenile fry of several species) taken at the east end of Grand Cayman.
Previous spread: main image, wreck of the SS Kingston, photographed in the Northern Red Sea; shoreline sea floor off the Isle of Coll.
Hammerhead shark encounter with dive organised by Stuart Cove, off South Bimini, Bahamas (also, first page).





LAWSON WOOD - 50 YEARS IN DAVY JONES'S LOCKER-ROOM

From his first diving experience at the age of eleven, Lawson Wood has only ever wanted to return to the world below the waves. Lawson and his wife Lesley, have operated a vacation home site on Scotland's rugged south east coast, and now run a successful hotel and highly-regarded seafood restaurant.

Eyemouth, one of the great North Sea fishery harbours, has always provided plenty of ocean life for visitors to enjoy at the table. Not so many of them brave the turbid, chilly waters to encounter the fish, crabs, lobsters and their fellow denizens of the deep 'at home'.

Lawson always has. Our photograph shows the rugged dive gear needed to challenge this difficult environment, exemplified by the striking cliffs of St Abbs Head. Lawson's photograph, below, shows the unexpected beauty of a shoal of humble sand eels as they pass his lens in this exact location.

However, underwater photographers need to travel the world – and to compete as a professional, they need to find new locations every season. "You could decide to explore the Okavango Delta", he said almost joking, "and you would find them queuing up in front of you".

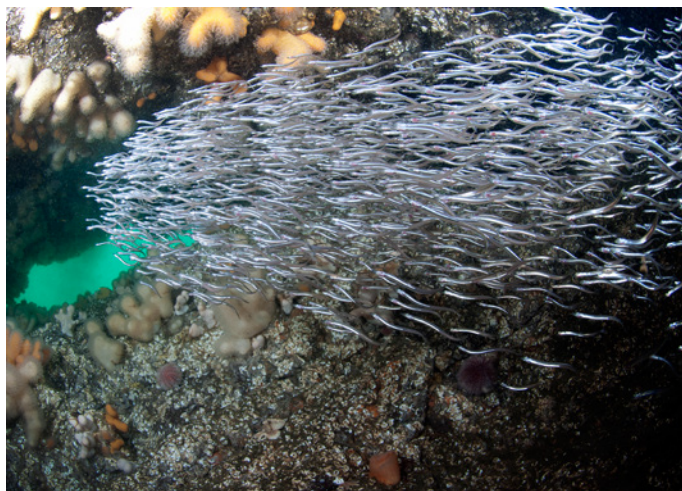
In the course of his travels, Lawson discovered the thriving subaqua tourism of the Cayman Islands, and left Scotland for a decade in warmer waters as one of the Caribbean's top dive and subaqua photography instructors and group leaders.

Working with organised dive groups he helped pioneer previously 'impossible' experiences. The hammerhead shark with free diver on the first page of this portfolio, and the two related photographs inside, is one of a group of three that became used to the presence of divers and enabled safe proximity.

He has been fortunate to make his passion his career and has authored and co-authored over 50 books, mainly on the underwater world, as



Lawson, with St Abbs Head, and sand eels shoaling, below.



well as a number of books on local history. His illustrated books cover many regions of the world for publishers including Aquapress, New Holland, Rizolli, Bloomsbury, Quercus, John Beaufoy, Lonely Plan-

et; Tempus and Underwater World. The latest is *DIVE The World's Best Diving Destinations* (Quercus, ISBN 978-1782068563, £16.95). He's meticulous in his identification and naming of species and



locations, and tries to show the behaviour and environment of the subjects – these are not just 'eye candy'. He is a co-founder of the Marine Conservation Society, founder of the first Marine Reserve at Eyemouth and co-founder of the St. Abbs & Eyemouth Voluntary Marine Nature Reserve in Scotland. Lawson works as a consultant to many TV programmes and has been featured in *Coast*, *This Island Britain*, *Bellamy's Bugle*, *The One Show* and *Chris Packham's Wild Shots*.

As for the camerawork, he achieved the first Fellowships of the Royal Photographic Society and British Institute of Professional Photographers given solely for underwater photography. He is co-founder of the Scottish Underwater Photographers Group.

After first switching from colour slides to Nikon DX format DSLRs with Sea&Sea housing, he's now using the Olympus OM-D Micro-FourThirds system, which he has found to be ideal for subaqua work, and revisiting many of his favourite sites around the world to reshoot the thousands of classic film images in his library with the benefits brought by digital capture.

Now he's working on new books – *The Silvery Tweed* and *The Waters of Scotland*, two very challenging projects calling for loch and river diving, new landscape photography and aerial sorties.

– DK

See: www.lawsonwood.com and www.lawsonwood.co.uk

CAPTURING KOLKATA & FUNDING HOPE



Featured previously in *Cameracraft* for his unusual street photography in Istanbul, the result of a vacation visit which propelled him into a world of hospitable imams and the haunting experience of a traditional funeral, Mark Seymour is a professional with a dual identity.

Throughout the world, he's known as one of the leading wedding photographers working in a natural, reportage style. He's secured three UK Wedding Photographer of the Year titles. He was also one of the last to convert from film to digital. In other circles he has been known more as a street photographer, very much in the classical tradition rooted in film. Most of the street shooting has been personal – for exhibition and publication. It's the mixture of his wedding

MARK SEYMOUR VISITED KOLKATA TO CAPTURE STREET LIFE AND HELP FUND A CHARITY WHICH RESCUES CHILDREN FROM THE STREETS AND THE SLUMS

Mark has always worked in black and white, often with his favourite manual 58mm f1.2 Nikkor, as used below. But in Kolkata, the colours – as above – persuaded him to see the world differently.



work and this acclaimed candid and documentary photography which led Nikon to invite Mark to be one of a very small number of 'Ambassadors' in the UK and he is currently using their D810 high resolution full frame DSLR.

Behind all these public faces, he's also a general working professional undertaking commissions.

In 2014, he took the opportunity to join a group venture supporting a charity in India, to explore the potential of his Nikon system better and give real financial help to the subjects of the images. This matters – street photographers are being accused of exploiting homelessness in Europe and further afield, and there's a bit of a reaction in the photo club and salon world against the pictorial representation of 'third world' poverty. This

is partly because of the arm's length approach of many photographers even when they are sticking a 15mm lens at far less than an arm's length into the face of the subjects after parting with a coin. Mark has never done this and when he's not being 'invisible' (at weddings!) he is more likely to engage subjects in communication, language notwithstanding. He wants to know who he is photographing as it helps him represent them better to the world.

Last autumn he signed up for a remarkable week-long workshop run by London-based professional photographer Mark Carey. Over the past couple of years Carey has formed a strong relationship with the Hope Foundation, a charity that primarily exists to care for the street and slum children who live in Kolkata (formerly Calcutta). This has led to opportunities for photographers to travel out there to document some of the projects that the Hope Foundation is undertaking, and it's chance to not just hone street photography skills but to experience the lives of a resilient and remarkable group of people and to support the work of a very worthwhile charity.

"My photographic travels have taken me to some of the most beautiful, interesting and diverse locations in the world," says Mark Seymour, "but I can honestly say this was unknown territory for me, and before I left I really didn't know what to expect. The little knowledge I had of India, from its unique colour and spices through to its religious and cultural heritage and its lush landscapes, could not possibly prepare me for what I knew I was going to experience.

"Kolkata is the principal commercial, cultural, and educational centre of East India, and the third most populous area in the country, and yet there is tremendous poverty to be found there. What Mark Carey's workshops do is to provide photographers like myself with the most amazing opportunity to build their personal portfolios, but it also



Above: this little boy had been fed nothing but a sugar diet his whole life. His blood sugar level was 550 (diabetes is at 200) and was comatose four days ago before this picture. His father decided to try to strangle him; thankfully the Hope Foundation was alerted.

Below: kids play outside a school funded by Hope to educate them.



enables the Hope Foundation to raise some important funding and the profile of the valuable work that they carry out with local children."

Mark, travelling from a wealthy western country to India for the first time, found it hard to understand the poverty that exists in such a vibrant and growing economy. Over 250,000 children live on the streets and in the slums of Kolkata, and it's estimated that 30,000 children a year are trafficked into the city to be forced into child prostitution, child labour and effective slavery. The Hope Foundation provides support to over sixty projects including education, primary healthcare, child protection, children's shelters, vocational training and drugs rehabilitation. The fund-raising workshop was designed to give a small group of five photographers the chance to see some of these projects in action.

"What confronted us was certainly challenging," says Mark. "But what struck me most, and what I believe I captured, was the spirit of the adults and children as they lived their lives. I spent my time there photographing everyday moments and, for me, the power of the images was in the expressions on the faces. There was so much joy and laughter in such difficult circumstances.

"Initially they were curious and taken aback by our presence as we wandered in and out taking photographs, but then they relaxed and engaged with our cameras, smiling and welcoming us into their world. I can honestly say these people touched me in a way I was not expecting: their sense of pride and joy was humbling."

Mark is best known for black and white work, because that's where he came from using silver film and still very much the way that he sees the world as a photographer. However, in India he was confronted by the vibrant colours that are such an integral part of the culture, and began to compose images which used colour as much as



The world of work on Kolkata's streets – above, one of Mark's favourite moments, as tricycle transports struggles with the laws of Archimedes. Below, rickshaw wallahs and a tailor repairing clothes.





Above: one of Mark's 'top ten' photographs from the series. The group visited street markets, workshops, homes, countless chai shops for cups of very milky Indian tea, and many street vendors. They stayed in a local hotel, paying their own b&b and travel in addition to the total of almost £3,000 donated by the participants to the charity. Below, street kids improvise a gym. Right: eyes on the photographer.



his usual light, shade, shape and tone.

“My photos captured the very young through to the very old,” says Mark, “living, working and getting on with their daily lives. My favourite images are of the children at play, and they’re just like children all around the world, enjoying climbing, exploring and making up games. The difference was where they were found playing; not play parks and gardens, but rather railway lines and amongst the confined spaces between homes and makeshift buildings.”

Much as he does at his weddings, Mark worked with a Nikon D4S body and a trio of *f*1.4 lenses – 24mm, 35mm and 85mm – while his favourite vintage manual focus Nikkor 58mm *f*1.2 filled in the ‘standard’ gap.

“All of my shots were

handheld,” says Mark. “The light was generally really good, although it got dark quite early, which is where the Nikon D4S really came into its own as I was able to up the ISO to 8000 to let me continue shooting without flash. I’m a great believer that it’s not about the size of the camera, more about how you conduct yourself, how you move around and communicate that gets you the best images.”

It was a memorable week for Mark, and he has decided to return to help run a workshop in November 2015. Mark Carey is organising groups for this date, and also for February 2016, and full details of the fees (all of which go to the Hope Foundation) and other necessary costs can be found on Mark Carey’s web blog, details below.



To see more of Mark’s work: www.shootthestreet.co.uk
About the Hope Foundation India: www.hope-foundation.in
For info on the workshops in Kolkata, November 2015, see: www.markcareyphotography.com/blog/



The slums by the railway station, where kids play happily and the guys shuffle the decks – placing rocks on their cards to keep the game going as the train rumbles over them. Life stops momentarily every time a train goes past and then goes back to normal.



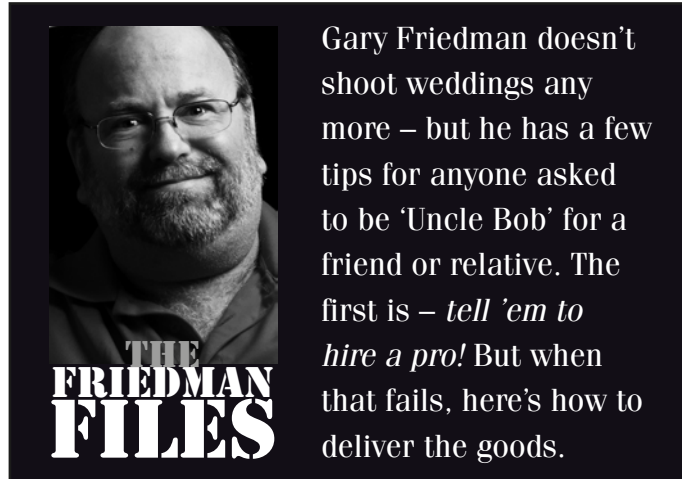
SHOOTING YOUR 1ST WEDDING

So, your friends have noticed that you have a fancy camera, and they've asked you to photograph their kids' wedding? Or perhaps, confident of your skills, you're brave enough to enter the crowded field on your own? Either way, congratulations! As a former wedding photographer, let me share with you some tips to help ensure the happy couple is ecstatic with your results.

The first few things you need to know involve a paradigm shift – for YOU. Know that your customer has *no idea* what a wedding photographer actually does... 99% of people think your pictures come out better because you have a *bigger or more expensive camera*. So they will try to negotiate down on price because it's clear that the teenage kid next door will do it for less and he would get the same results if he owned your camera too.

Furthermore, you should know that what's important to the photographer and what's important to your customers are completely different, and neither party is aware of this fact. Photographers covet great light, clean composition, classic poses and technically excellent prints. Most of those things don't register with most customers; they care only about having a good memory jog so they can lament about how youthful they used to look later on. A great snapshot taken by a guest with a mobile phone will rank equally in their minds (sometimes more) than the technically perfect, posed picture you're delivering. Your couple is blissfully unaware of the differences between snapshots and photographs.

What to do? Believe it or not, the most important thing



Gary Friedman doesn't shoot weddings any more – but he has a few tips for anyone asked to be 'Uncle Bob' for a friend or relative. The first is – *tell 'em to hire a pro!* But when that fails, here's how to deliver the goods.

Camera metering can be thrown off by open shade and overcast lighting, wanting to make everything look 18% grey (right). Using an accessory flash with Flash Exposure Compensation set to minus 1.5 EV can fix a lot of daylight problems without it looking like you used a flash (below).



you can do to build your value in your customers' eyes is the pre-wedding meeting(s)! Ask thoughtful questions, explain to them what you'd like to do (and why), and make a plan. Have them scour the internet for wedding images they'd like to duplicate (you do the same), then strategize in front of them what it would take to get that shot. Have them come up with a list of family group shots before the event (very important!), and have *them* identify the person who will be gathering the right people to execute these shots. Shooting engagement shots too? That will get them even more comfortable with you and they will start to understand your value more readily.

Wedding photography can be very stressful or not, depending upon how much pressure you put on yourself. I took it too seriously, knowing how important this day was, that it would never happen again, and it was my job to "capture the spirit" of the event. That kind of pressure can lead to the equivalent of writer's block, where you're constantly wondering "What should I be shooting next?"

So I had a shot checklist to make sure I covered all my bases in making a nice wedding album. Here's the list that I used:

<http://bit.ly/1GqEH1K>

Outside of the list, you are essentially a photojournalist, and your job is to be aware of your surroundings, anticipate what's going to happen next, and be ready for it (right place, right settings). A *second shooter* can help ensure you meet this requirement. If you are male, consider a female second shooter for lingerie shots of the bride (*en vogue* in certain cultures).

Scout out the location ahead of time, at the same time of day the wedding will occur. What's the light like? Will the reception take place in a bland hotel conference room with only the lights from the DJ to create ambience?

Technical Settings

I found that I had three general camera settings – one for indoor candid, one for outdoor candid, and one for outdoor posed. All three settings use flash with a large bounce card to throw the light everywhere and make things look a little more natural. Flash can make poor lighting tolerable and if used properly it can make your pictures look “happier”. And shoot RAW so you can better keep detail in the black tuxes *and* the bride's white dress – the extended dynamic range can help here.

Dark Indoor Candid:
Manual exposure mode, *f*-stop set to around *f*3.5-*f*5.6, shutter speed 1/15s, ISO AUTO, Flash Exposure Compensation = 0. The goal here is to help ensure that



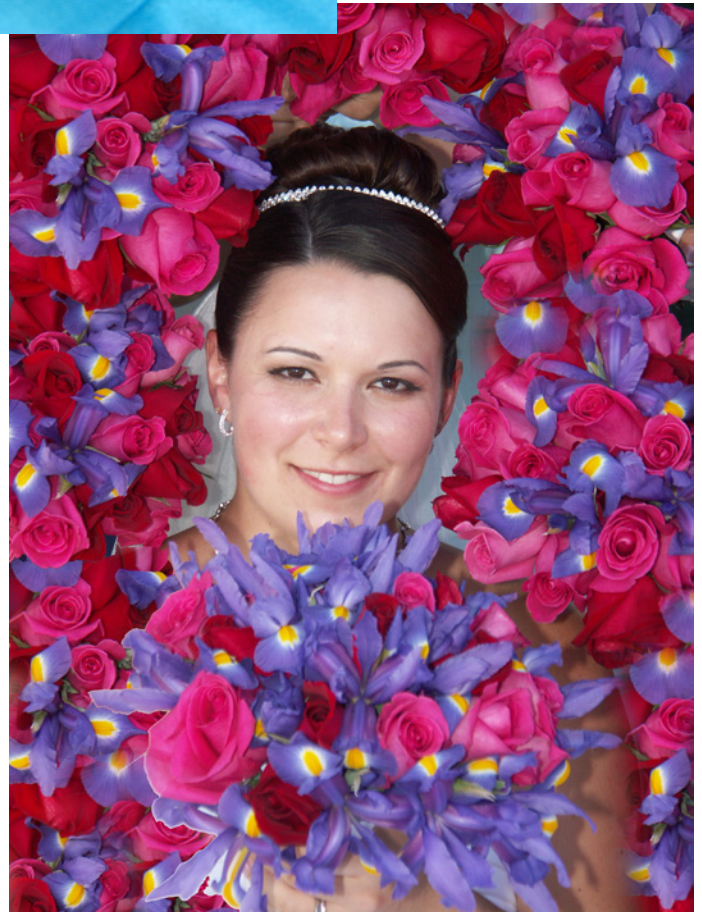
Outdoor, posed: shallow depth-of-field to isolate the groom (don't do this with every shot).



the background isn't pure black; that you retain a sense of place. It is dangerous to use your fancy *f*1.4 lens and shoot wide open because very, very little of your people shots will be in focus – maybe an eyelash, but not a nose or an ear. And if you're shooting multiple people very little of what's important will be in focus. In these non-artistic situations, it's better to use a boring lens to get more in



Above – shooting in open shade. I overexposed slightly and used fill flash. Top – don't forget close-ups like the rings.



Here's a 'money shot' idea for you to use – get the bridesmaids to hold their bouquets round the bride's face to form a frame.

focus and make sure your subjects don't move (otherwise with such a slow shutter speed movement will look blurry).

Outdoor, Candid: Program mode, ISO Auto, flash exposure compensation = minus 1.5 EV... so it doesn't look like you used a flash.

Outdoor, Posed: For selective focus, shoot wide open and concentrate on just a part of the image – just the ring, just the eyelashes, etc. 85mm *f*1.4 lenses are great for wedding shots like this.

How much to charge?

No wrong answer here; whatever the buyer and seller agree upon is the right amount. But do *not* give in to the oft-heard request to “just hand over your camera's memory cards at the end of the day”. A big part of your value is delivering great pictures, and that includes cropping/tweaking/recovering highlights. Brides with white dresses force you to really work, to place your whites where you want them without blowing anything out. There is a near-certainty that you know how to make your pictures look better than they do, so do not leave this very important step in the hands of amateurs!

Finally, be prepared for bitchy brides. The term “Bridezilla” didn't just evolve out of thin air, you know. With them, nothing you ever do will be right, which is why it's very important to get a non-refundable 50% down-payment up front before the event. Afterwards, be glad you don't do this for a living.

If you're a subscriber to some of Icon Publications' sister magazines like *f2 Freelance Photographer* and *Master Photography*, you may be intimidated by the high-end, award-winning wedding photography images you occasionally see gracing their pages. Although inspiring, these kinds of images should not be your reference point when it comes to judging the quality of your own work. The sample images I included in this article are more than good enough.

– GF



Above: second shooters can sometimes be free to catch unscripted events. Below: in both cases here, wireless flash has been used to good effect for impact. Use your imagination, and use light!



FROM THE FRIEDMAN ARCHIVES



This image was designed to visually answer the question “What’s Kodachrome?” for younger readers. Two techniques were used for visual impact: 1) I made sure the subject was the brightest part of the image, and a contrasting color just leads your eye to the subject immediately; 2) Selective focus – I used $f/3.5$ to make sure the camera in the back was out-of-focus just enough for you to recognize what it was, without it distracting from the subject. Sony A77 MkII, Minolta 100mm macro lens, two flashes with diffusers. This is part of a promotion for my new video course “The Forgotten Secrets of the Kodachrome Shooters” available here: <http://bit.ly/1Cmxrg0>

ENFORCING THE LORE LENSES IN FOCUS

Recently we've seen countless lens-related discussions on Facebook – undoubtedly the web environment that has replaced forums for exchange of technical chat.

Camera bodies and other accessories may get a bit of attention, but mostly, this is about lenses. They have now become so expensive that “lens worry” is a big factor for new owners of systems. A typical question could be, having just bought a body, what lens should be first?

The authority of these discussions has been eroded by sponsorship. Nearly all the major brands now hire ‘ambassadors’. Running an active Facebook page or group seems to be how the value of the evangelist is assessed. The ambassadors don't have very much to say beyond “gee, look what came to me today, the latest \$2,000 lens which you can't buy yet and it is amazing!” accompanied by a flow of photographs. These are often eye-candy and not the result of problem solving or tackling difficult situations – lush landscapes, hired models, expenses-paid locations. In real terms they are commissioned images.

The response is predictable, as there's always a decent number of high earners out there for whom a \$2,000 lens is just one of the things bought that week to keep life amusing. Like the paid ambassadors, they can also pay for the subjects and locations. They tend to compete to be the first to get hold of the new gear and it's no surprise that they like to talk about it and rarely discover its failings or analyse the costs against benefits. Facebook etiquette neuters constructive criticism or analysis of images, with ‘Like’ as the only click-response.

DAVID KILPATRICK TRIES TO RISE ABOVE THE NOISE THRESHOLD OF FACEBOOK, WHERE PR SPONSORSHIP SEEMS TO BE WINNING



You don't need f1.8 to get good bokeh and differential focus. This shot for Tempest Brewery was taken at f10 with Sigma's 70mm macro.

There's also a smaller group of genuinely knowledgeable users, and added into the mix two or three tech-test based resources doing measurements and comparisons.

Even given this balance, as a photographic writer and editor I have never known such a biased environment or one in which the manufacturers have taken such thorough control of opinion-forming media. Sure, I remember the ‘wars’ between Nikon and Canon and

the arrival of Olympus some 40 years ago – dishing out unaffordable superlenses to the Fleet Street papers in the UK in the hope that the picture editor would then order fifty basic outfits to kit out the staff. I remember Olympus signing up David Bailey and featuring him in advertising, the first time any comparable celebrity photographer became associated with a brand. Cartier-Bresson no doubt helped Leica's sales but

in a very different way! The big difference is that Bailey was not communicating daily or hourly with thousands of consumers. There was also much less emphasis on ‘hero’ lens specifications as all camera systems had closely comparable sets of lenses, and a typical top grade prime lens cost about one-third to half the price of the camera body. In the film era, you also needed two or three camera bodies for one set of lenses.

Now, as a Sony mirrorless system user, I see that the lenses offering the best performance with each sensor format generally cost more than the body, and many owners will have just one new body even if they hang on to older generations rather than sell them for a fraction of the replacement cost. The big money now lies in the glass. Lens lore now matters most!

Restricted view

One of the most frustrating and negative approaches taken by those who rely on test measurements promotes the idea that it doesn't really matter what the lens is – all that matters is its performance. Today that often includes the ‘bokeh’ or quality of the unfocused image detail in shot using wider apertures for differential focus.

One discussion revolved around the 55mm f1.8 Carl Zeiss Planar FE T* for Sony full-frame mirrorless. As far as I'm concerned, a standard lens on the 35mm format is exactly the same today as it was 50 years ago. The first standard lens I got to use (actually a little over 50 years ago) was a 55mm f1.8 Super Takumar on my father's Honeywell Pentax S1a. It could not have been more similar to the new Sony Zeiss offering – and it was

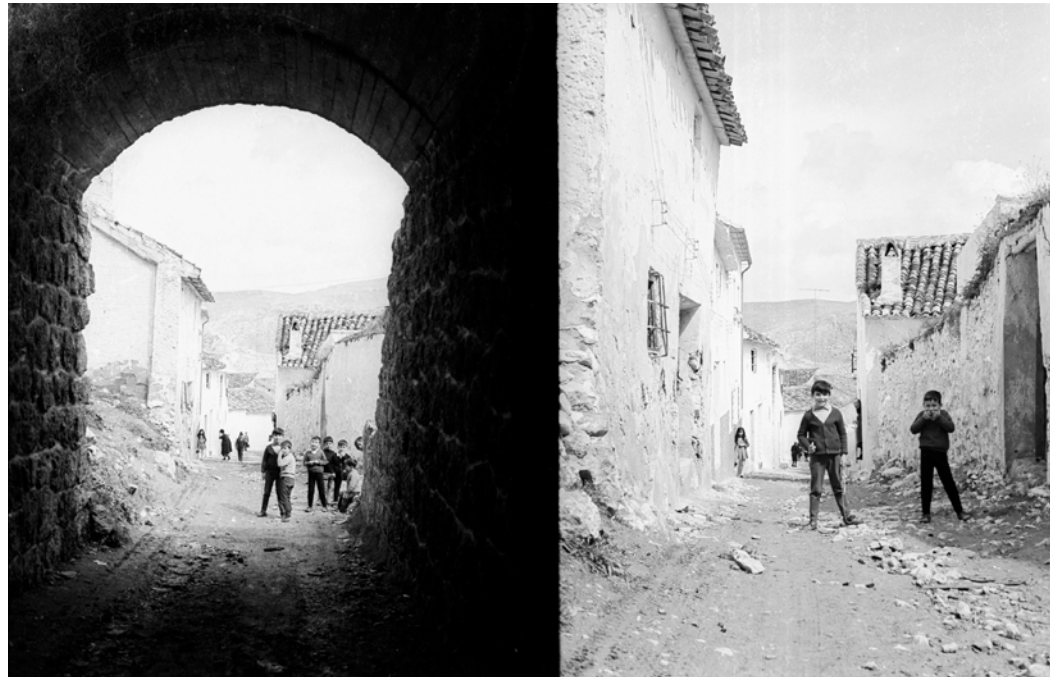
the lens I most wanted to go beyond.

Why? Even then, I was taking pictures of real life. I wasn't just exploring image making using a camera for arbitrary compositions of whatever happened to suit the lens. If there was a family group in a room, I wanted to get them all in. If people were sitting at a table, I wanted to use a viewpoint where I could see all their faces without asking them to move some chairs out.

So, despite its large size and an aperture mechanism which needed spring-cocking to allow full aperture focusing before each shot, I welcomed the day my dad came home with a beautiful secondhand 35mm *f*2.3 Auto Takumar. At last I could take pictures indoors!

Outdoors, the reverse applied. I wanted to use a fast shutter speed (learning about such things) to catch my eldest brother diving into a pool. I could not get close enough with the 55mm – but we had another lovely Pentax lens of the time, the 105mm *f*2.8 Super Takumar, and that made it possible. There was also a 135mm *f*3.5 Hanimex in the bag. Despite the slightly lower quality of the glass and the inconvenience of the manual preset stop-down aperture, the extra 30mm in focal length was worth it. I was, after all, shooting on Kodachrome mostly to use up remaining frames on my father's films – he wanted them finished so they could go away for processing and he could project his own shots, and mine as well. Later on, I learned darkroom processing and switched to black and white, as no teenager could ever have covered the cost of Kodachrome. I did try buying Ferraniacolor and their home processing kit.

Even given the 35mm to 135mm lens range, when I used it as the basis for my own system all I wanted was wider and longer. I had spent two years in my teens using fixed lens cameras, my final one being an Olympus Pen D with an exceptional optical



Zooming with my feet – Loja in 1968, I had an Olympus Pen D, and these two half-frames are as they were recorded on the film. No other frames were taken. Be thankful we now have zooms and no film costs!

quality but half-frame film. That was the best 'training' ever for darkroom processing technique.

I've now seen the argument proposed that any photographic student should be given a 50mm-ish lens and nothing else for their first year, to 'learn how to see' and to 'understand perspective' – and that the 55mm *f*1.8 Zeiss for Sony at around £800 would therefore be an ideal first lens for the owner of a new full frame body. The alternative, the Zeiss 24-70mm *f*4, was almost dismissed as if having access to this focal length range and its angles of view would be a *negative* thing. Meaningless comments like 'learn to zoom with your feet' exemplify the dangers of relying of Facebook for wisdom. Any professional will tell you – sure, just knock this wall down for me first, and tell those other photographers to stop getting into the ten-foot gap between my lens and my subject!

The fact is that a 55mm fixed focal length lens is rendered almost useless by so many common situations it becomes a frustrating liability. No amount of extreme full aperture resolution or wonderful smooth bokeh is going to make it otherwise. Fujifilm made exactly the right

decision with their original X100 fixed lens camera – 23mm *f*2, equivalent to a 35mm lens, long proven by makers and photographers to be an angle of view closely related to room sizes, visual space outdoors, and social distances when interacting with small groups of friends.

Sony also made a good decision with their original launch of the NEX-5 and 3, fitting the 16mm *f*2.8 pancake lens, a 24mm equivalent. Olympus, Panasonic, Nikon, Ricoh, Leica, Samsung and others have generally opted for a 28mm equivalent if not 24-25mm. Film users will not have forgotten how well the Minolta TC-1, Ricoh GR, and Nikon 28Ti high quality compacts were received in the 1990s. They made the previous generation with 35mm or 40mm lenses, like the Contax T, seem restricted.

The point then, as now, was that with a sufficiently sharp wide-angle lens you can always crop and enlarge – and zooming with your feet does work, when it means moving closer not stepping backwards. Early photographers valued wider-angle lenses, closer to a 35 or 40mm on 24 x 36mm. The 1866 Rapid Rectilinear had a view angle of around 50° – like a 40mm lens, rather than the 40° or narrow view angle of

'standard' 50 to 58mm lenses.

The idea that using a zoom makes you 'lazy' or less able to learn about viewpoints, angles and perspective is pedagogic tosh. Being able to set a lens to 24mm (85° diagonal view on 24 x 36mm) or 70mm (30° angle of view) and all points between allows the photographer precise control of subject to foreground and background parallax and scale relationships, so that critical outlines and elements can be positioned precisely for best effect. In crude terms, that can mean avoiding the lamp post growing out of someone's head; with skill, it can mean subtle changes to the apparent shape of the portrait sitter's face and torso, or the ability to balance the visual 'weight' of two elements within a scene by changing their relative scale (perspective and viewpoint).

For me this so outweighs the imagined 'discipline' of restricting yourself to one impractical lens it's hardly worth discussing. This is not to say that venturing out for a day with just a 55mm – or another focal length – will not help you learn how to find viewpoints and use lenses well. Often enough, I manage to obtain a lens to test for a magazine review and that's exactly what has to be done. I may not have any other lenses in that

system. Real life is not a lens test and my answer to the photographer who says that the budget will only stretch to one lens, 55mm or 24-70mm, has to be 'get the zoom first'.

Recently I decided to put a recently-bought 35mm *f*1.8 on my APS-C Sony A6000 to shoot a few awards presentation and table shots – that's more or less a 50mm equivalent. It reminded me, as I stepped fifteen feet back from tables and accepted that some heads would be right at the edge of the shot, that a lens which was perfect for the three to four person award groups was only just usable for anything more. Even that was down to a large function room and under-attendance leaving a clear space with no tables!

Sky and sun

Of most importance to anyone interested in landscape and urban photography, is the one thing you can't zoom with your feet – heavens above...

Depending on the cloud base or height of features like aircraft contrails, you often can't even zoom with a car. The sky above you may show high atmosphere features which are fifty or a hundred miles away. You could photograph one town, drive ten miles to another, and find the 'same' sky as your backdrop.

With a lower cloud base or



While a 55mm lens view could be composed (left) a 20mm view (above) renders sky and clouds with real impact



rapidly moving and changing clouds, every shot may be different but what you get in the sky will still depend on the

angle of view of your lens, and not your chosen viewpoint at regular ground level. It doesn't matter what you do with your

polarizing filter if you are using a 200mm lens and the horizon is half way up a landscape composition. You'll rarely get a blue sky. Use a 20mm lens, and the 94° diagonal angle of view will include about 30° of sky in a similar shot. Place the horizon at the bottom of the image, shoot a vertical composition, and you may include 70° of ever-deepening blue sky and complete clouds.

Control of the scale of the sky, its gradation and the size of cloud formations can only be achieved by changing the angle of view of your lens. This means either owning a range of lenses – with some wide and ultra-wide focal lengths – or using a wide-angle zoom.

The scale of the sun or moon, in your shot, is also dependent only on the focal length of your lens. Using a 50-55mm lens a typical moon in shot will be 0.65mm diameter, the sun will be about 0.5mm (but may record as a larger disc of burned-out white).

For sunsets, with longer focal lengths, the sun near the horizon will be a little over 5mm wide with a 500mm lens. It's easy to remember that the low sun's diameter on your sensor or film will always be c.1/100th of the focal length of the lens. If you want it to fill the height of an APS-C frame (15mm) then all you need is a 1500mm lens. You can't zoom *that* with your feet...



*Even a 200mm lens (here, using an 18-200mm Tamron VC zoom) can give a good sunset 'sun size' on a camera like the NEX-6. For the solar eclipse, above, a 500mm *f*8 Tamron Macro RF mirror lens was used – a 55mm prime would have been of little use.*

Sony 28mm f2 FE lens, at f2, no correction applied, shows vignetting and barrel distortion



Sony 28mm f2 FE lens, at f2, with correction, removes vignetting, corrects geometry



Sony 28mm f2 FE lens with 21mm adaptor at f2.8, with correction (slight barrelling)



Sony 28mm f2 FE lens with 16mm adaptor at f3.5, ACR correction – a clean true 16mm



Sony 28mm f2 FE lens with 16mm adaptor at f3.5, built-in correction, fisheye effect



Digital profiles

Finally, there's much confusion between lenses which depend on strong in-camera and in-computer corrections, and those which do not.

The 55mm f1.8 Carl Zeiss is a good example. It's possible to make a lens like this with almost zero distortion and vignetting but to keep the size and weight down, the designers accepted almost imperceptible distortion and some vignetting. A lens profile is applied and corrects this. In theory the outer field of the image would be slightly lower noise, and sharper, without the stretching effect of the profile but it's just a small difference – it is not significant.

The same maker's 35mm f2.8 Sonnar FE T* is not as 'pure' – it has higher level of vignetting, and slight barrel distortion. Zeiss also makes a Loxia 35mm f2 lens for the same Sony FE mount. This manual focus design delivers geometry and illumination better than a typical 35mm f2 made for a 35mm film rangefinder.

Sony's own – very affordable – 28mm f2 OSS lens uses moderately strong correction. It also accepts 21mm and 16mm afocal front converter lenses, and these are closely matched to the prime lens, but combined with much stronger profiles. Indeed, separate profile for the 16mm fisheye adaptor+28mm combination when used in Adobe software straightens its curved lines out completely. *See examples, left.*

Sony has taken the route of built-in correction profiles because their lens system was designed to do this. Leica, in contrast, could never do so for the M system as all their lenses have to be good for film and digital alike, and don't communicate with the camera the same way.

Built-in profile correction was first used by Hasselblad in the 28mm f4 lens for their H system. The MicroFourThirds system by Olympus and Panasonic uses it for some zooms, but lenses like the Zuiko 45mm f1.8 for example don't have a profile embedded,

or need one. Fujifilm's X system profiles seem to be relatively moderate – even the 14mm f2.8 (21mm equivalent) has little or no geometric correction. Sony's lenses have relatively strong corrections, especially zooms like their 16-50mm f3.5-5.6 OSS kit lens.

My preference is to use lenses which don't need any profile except the optional type created or supplied as an Adobe .LCP data file (Lens Correction Profile). Since late March, Adobe's software *Lightroom* and *Camera Raw* indicates whether a built-in profile was transferred with EXIF data, and checking this can help you know which of your lenses has this. However, it does not allow built-in profiles to be disabled or adjusted, unlike the separate software-applied ones. For some reason Sony's profiles are treated differently and are shown as being applied, but also listed as something you can switch on or off – including those for the very latest lenses.

My problem there is I don't know whether, for example, the 28mm plus 16mm fisheye adaptor has a basic profile which corrects illumination and colour fringes, plus the separate .LCP one which de-fishes the image if you want to. Since colour fringes from this combo can't be removed using the controls provided, I'd guess that if you do not tick the apply profile box, the built-in profile is not used. If that's so, then it must apply to all Sony lenses. To make it worse, you can actually apply the wrong lens profiles if you want (much as with Fujifilm, where I found the 14mm f2.8 claimed to be using a built-in profile, but activated the separate profile for the 35mm f1.4).

In short, it's a bit of a mess unless you shoot JPEG and allow the camera to use the lens information internally. The built-in profiles don't always seem to work well, either.

The solution? Try to avoid compromised lenses which depend on strong profiles to be useful. Keep it pure if you can. And don't believe what you read on Facebook.





CAMERACRAFT REARVIEW

Last year we printed a double page spread of Mount Bromo, the heart of East Java's Bromo Tengger Semeru National Park, Indonesia – a subtle classical landscape in black and white with a guide and packhorse, by Jasman Ashar.

This destination for photographers is versatile, as our chosen image now shows – **Untung Cahyadi**, of Semarang, used a 21mm *f*2.8 Carl Zeiss Leica-mount lens on his Sony A7R's 36 megapixels to capture this composite star trail image.

It was achieved using manual time exposures, combined in post-processing using Markus Enzweiler's application *StarStax*. The light of early dawn, the lights of civilisation and the ribbons of roads and river through misty cloud are combined with the sky – and hours of vigil with camera and tripod – to create a magical result.

"In the month of September the sky is usually bright enough to see the stars, even the Milky Way, clearly", says Untung. "In the morning at the foot of the mountains, the cloud begins to lift in line with the rising sun. I was there from around 3am to 6am."



See: Facebook – *Untung Hoo*

StarTrax: www.markus-enzweiler.de/software/software.html





CAMERACRAFT REARVIEW

Left: a photographer walks on the beach, Harris & Lewis, during a Hebridean workshop organised by Colin Westgate's Quest programme. Photographed by Quest regular **Peter Karry** using a 12-24mm *f*4.5-5.6 Sigma lens set to 12mm, 1/500th at *f*11 on his Sony Alpha 900 body, ISO 250.

Pete Karry – www.worldphoto.org/profile/7580/
www.questphoto.co.uk

Right: by **Paul Walker** – this kitten won him the 2015 Scottish Master Pet Photographer of the Year title. Paul actually specialises in dog photography – amongst many other animals – and this is a rare excursion to the other side of the fence...

www.paulwalkerimages.co.uk

Below: by **David Carpenter**, of Rapid City, South Dakota.

"I took these photos of Sandhill Cranes coming in to land on the Platte River at the Rowe Sanctuary near Kearney, Nebraska, at the end of March", David tells us. Sony A65, Sony 55-300mm *f*4.5-5.6 DT SAM lens, 1/500 at *f*5.6 at ISO 400.

To enter your images for Rearview Gallery, just send up to three RGB JPEGs 2500 pixels width, with caption and name details to cameracraft@iconpublications.com





Ian Gowland writes: I have been photographing a type of rose which can not be grown, but is available from florists as a cut bloom of many colours. At first I thought it was a gimmick – they are called Rainbow Roses and they live up to their name. Unlike plants cut and placed into water with food colouring, the dye is injected into the stems and none leaks out into the vase. Online they sell for £20 or more per stem, and you are not guaranteed a photogenic example. The regular florist I use for flower photography specimens was able to source six for £20. These roses are in great demand and suppliers tell me they can not keep up. Ian's flower images can be found at [Fineart America](#) and through the [Science Photo Library](#).

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