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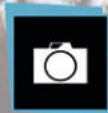


FUJIFILM X-H1
ELINCHROM ELB 500 TTL
SONY A7RIII FULL REPORT
plus 24-105mm f4 G OSS
CANON POWERSHOT GX1 MkIII
SRB ELITELITE FILTER HOLDER
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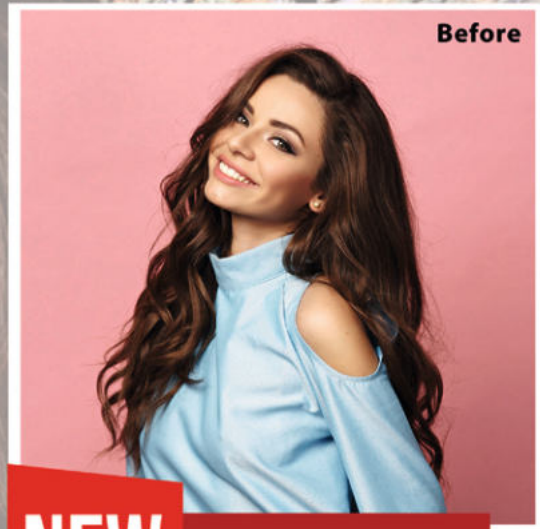
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CAMERACRAFT

Incorporating Master Photography & f2 Freelance Photographer



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DIARY

March 17th-20th 2018

The Photography Show.
National Exhibition Centre
Coventry-Birmingham.
See: photographyshow.com

April 24th 2018

The Business Of Wedding
Photography
9.30am-4.00pm
with Steve Thirsk, CEO, the
Guild of Photographers
Stoke-on-Trent
£125 for members of the
Guild/£175 non-members
See: photohubs.co.uk

April 25th

Wedding Training with Kevin
Pengelly
9.30am-4.00pm
Upper House Hotel
The Green, Barlaston
Stoke-on-Trent
£225 Guild Members/£275 non-
members
See: photohubs.co.uk

April 26th 2018

9.30am-4.00pm
Guild of Photographers
Qualification Preparation Day
Stoke-on-Trent
£99 per person Includes light
lunch and refreshments
See: photohubs.co.uk

April 29th 2018

Motocross Experience Day
with Harry Lessman
Open to all
10.00am-4.00pm
Gonerby Moor
Grantham
£125.00
See: photohubs.co.uk

May 13th-15th 2018

The Newborn Photography
Show.
Heart of England Conference
and Exhibition Centre, Fillongley,
Coventry CV7 8DX.
See:
thenewbornphotographyshow.co.uk

July 8th-21st 2018

The Great Eastern Photo
Adventure
Beijing and Inner Mongolia
Photohubs special trip with
Julie Oswin, accompanied by
Mandarin speakers, organised
by ACES in conjunction with
the China Photographers
Association.
See: photohubs.co.uk

Pentax K-1 MkII



THE PENTAX K-1 MARK II updates the 2016 model with sensitivity up to ISO 819,200 with a new processor and Pixel Shift Resolution System II. A new Dynamic Pixel Shift Resolution mode allows the photographer to capture super-high-sensitivity images handheld, by detecting the slight movement of the camera position during continuous shooting, and stacking pixel shifted captures. By linking pixel shift to anti-shake, Pentax also enabled true RGB hi-res shots handheld at lower ISOs (the Mk1 version, like Sony's A7RIII and the Hasselblad HD-6 400c MS, must be tripod mounted – and this is still a benefit with the K-1 II). Subject movement is also analysed by the processor. In other respects the new model remains modestly specified with HD1080p, 4.4fps for 17 frames raw, 36 megapixels but a very robust weathersealed professional build. Available now, £1,799.99.

www.ricoh-imaging.eu

Samyang XP 50/1.2



THE SAMYANG XP 50mm f1.2 for Canon full frame DSLR cameras is the third manual focus but EXIF coupled, AE-capable lens of the premium XP series, following in the footsteps of the XP 14mm f2.4 and XP 85mm f1.2.

It's intended for DSLR cameras with a resolution of more than 50 megapixels for photography and 8K for video. With 11 elements in 8 groups, including aspherical and high-refractive types, it also features ultra multi-coating. It is available now for £799.

www.intro2020.co.uk

Sigma 14-24mm f2.8



SIGMA is introducing the **14-24mm f2.8 DG HSM Art** as the ultimate ultra-wide-angle zoom, following the success of the 14mm f1.8 DG HSM Art super-fast prime. Designed to team up with 50-megapixel-plus cameras and offer top-level optical performance throughout the zoom range, the 14-24mm is claimed to be one of best corrected such lenses yet made.

The Canon mount version is compatible with the Canon Lens Aberration Correction function. A new Front Conversion Service will remove the petal-type hood, as needed in some virtual reality multishot applications (and also welcomed by Fujifilm GFX medium format owners keen to see how well it will cover the larger field at some point in the zoom range).

Initially, it is available in Sigma, Nikon and Canon autofocus mounts.

www.sigma-imaging-uk.com

Tamron f2.8 Di III RXD FE-mount 28-75mm and 70-210mm f4 Di VC USD for DSLRs



The Tamron 28-75mm f2.8 Di III RXD "signals Tamron's plans to further expand and improve its lens lineup for 35mm full-frame mirrorless cameras", we learn from the news announcement of this Sony FE-mount fast standard zoom.

Claimed to offer superb optical performance and bokeh, it has a minimum object distance of 0.19m at the wide-angle zoom setting which is significantly better than the close focus of the earlier Tamron SLR mount 28-75mm f2.8. The portrait end close focus of 0.39m is less impressive. It is 117.8mm long,

weighing 550g. No price has been given and the lens will reach the market later in 2018.

At the same time, Tamron announced a **70-210mm f4 Di VC USD** in Canon and Nikon mount, for full-frame DSLRs. Though compact, provision is made for a tripod mount and it can use both 1.4X and 2X converters. The close focus of 0.95m gives a 1:3.1X scale, better than the classic Minolta 'beercan' or Canon 70-200mm f4 L which it replaces. No photograph was available when we went to press.

www.intro2020.co.uk

Loxia 25mm f2.4 FE



WITH THE ZEISS LOXIA f2.4 25mm compact manual focus wide-angle, landscape and architectural photographers get a lightweight travel option with top quality. Focusing down to 0.25m, it has the same barrel diameter as all the Loxia range (from 21mm to 85mm) and takes 52mm filters. From ZEISS Online Shop and authorized ZEISS dealers now, £1,189.99 inc. VAT. The lens hood is included in the price.

www.zeiss.co.uk/loxia25

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The new **ELB 500 TTL** is the most powerful and portable TTL light ever designed for adventurous portrait photographers shooting both in studio and on location. It features a portable and powerful battery pack combining 500Ws of power with a feature set including TTL, High Speed Sync, Active Charging, Full Asymmetry with built-in Skyport for studio and location.

The ELB 500 TTL is ideal for photographers who find themselves in time-sensitive shooting environments where the operating ease of TTL lets them capture images at the 'speed of life' or for those who simply prefer not to use flash metering or trial exposure methods.

The 'Manual Lock' function allows photographers to get an initial lock on their exposure in TTL, lock down that output power, and then switch to manual mode on the camera to further adjust their exposure as they need or to explore different creative effects. In this way, the flash itself acts as the flashmeter.

The ELB 500 TTL is claimed to be 'powerful enough to overpower the sun', gives 400 full power flashes on a single charge and has a fast recycling time of 2 seconds at maximum power. The flash-head itself is smaller than a typical GN60 speedlight, yet delivers 10 times more power. It is lightweight enough to be mounted on a camera bracket or boom arm while on location, and light-modifier friendly.

"We created the ELB 500TTL for portrait photographers looking to take their work to more adventurous places with what we believe to be the perfect combination of power, features and value", said Simon Whittle, Elinchrom's CEO.

Key features of the new kit, which comes in above the level of the current ELB 400, include true HSS, Asymmetry and Active Charging. High Speed Sync lets photographers freeze motion with incredible sharpness, create a narrow depth of field, or darken overly bright backgrounds using a high shutter speed (up to 1/8000s). In this function,

ELINCHROM ELB 500 TTL



The ELB 500 TTL has a low profile li-ion battery pack section, higher power and the addition of wireless TTL and Phottix Odin II compatibility. Below, photographer Brett Florens transported his location lighting by bicycle for an Amsterdam test shoot documented by Elinchrom.



it's similar to HSS camera flash systems rather than relying on hypersync (or Elinchrom Hi-Sync) settings.

Full asymmetry across the two head connections from

the controller and battery pack provides a broader range of creative control than the fixed ratios of previous Quadra Ranger and ELB models. Active Charging provides the freedom to charge

the battery while shooting in studio, with the ELB 500 TTL plugged in. Previous models can not be switched on when charging.

The ELB 500 TTL's native Q-Mount (Quadra Mount) is unchanged, compatible with Elinchrom's Portalite series of softboxes or any of the larger light-shapers using adaptors which most EL system owners already have.

The triggering, control and TTL all come thanks to Elinchrom's collaboration with Phottix, bringing a major firmware upgrade to the Skyport Plus HS and allowing the use of the Phottix Odin II. The ELB 500 TTL has built-in Skyport and Odin II protocols. This lets a photographer trigger and control a mixture of lights with either upgraded Elinchrom, or Phottix transmitters.

The large OLED display and intuitive controls of the ELB 500 TTL are another step forward from the last generation, but it is in the under-the-hood stuff like dual system compatibility and the free firmware update which turns the Skyport HS Plus into an Elinchrom Transmitter Pro. Initially this has been released for the Canon and Nikon dedicated trigger, other brands to follow.

The ELB 500 TTL is available now, with a 'To Go' basic kit at £1,499 and a two-head kit at £1749. A full range of accessories including battery packs, chargers, stands, bags, extension cables and heads is on sale from the outset.

The manual power range of the ELB 500 TTL is seven f-stops, from ~4Ws to 500Ws. Normal flash duration is 1/3400s, fastest TTL or manual duration is 1/20,000s, with recycling from 0.05-2s. The 2.48kg combined 14.4v 72Wh li-ion battery and controlled pack delivers from 400 (full power) to 28,000 flashes. Additional batteries weigh 730g each, and as with all Elinchrom products are labelled clearly for air travel clearance.

www.theflashcentre.co.uk
www.elinchrom.com

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We welcome new Affiliation proposals

What makes a professional camera? Fujifilm has been in an interesting position with the X-system, as most professional photographers accept that it isn't a marketing identity that defines serious equipment from amateur toys, but rather suitability for the job. A view which has no doubt contributed to the X-Pro and X-T models being adopted by increasing numbers of pro photographers, despite the lack of Olympic-press-agency grunt or in-your-face bulk.

Even so, there existed – until now – a large gap between the medium format GFX, and the X-T2/X-Pro2 flagship models for the APS-C format. A full-frame model that was often rumoured seems pointless when the GFX is priced so closely to high-end DSLRs and the X-system's compact APS-C lens range is one of the strengths Fujifilm have managed to build on since the launch six years ago.

Each incremental model – from X-A to X-E, X-Pro to X-T – tweaked and refined the overall package for different consumer budgets and aspirations, but still some photographers maintained that the range lacked a true professional model. Even the X-T2, with high-speed shooting, a proper grip and weathersealing, seemed too dainty to convince those used to lugging several kilos of body plus glass around. The 'rangefinder' X-Pro2 served to attract a different class of artist.

What more do you want?

For some, the feature set of the X-T2 pretty much optimises the X-system as it stands – at least, until the march of progress leads to new silicon or sensors, as it inevitably will. Turn to that untapped professional market and ask for what it lacks and it becomes a bit of a fantasy-spec game – “stabilisation on the sensor too! Bigger grips! Top plate LCD!” – that suggests familiarity with the old-school way of designing a DSLR derived from an LCD-less SLR is still leading how people interact with their cameras.

Still. Fujifilm has gone ahead

FUJIFILM X-H1

Richard Kilpatrick welcomes the arrival of the bigger, beefed-up X body with sensor-based internal 5-axis stabilisation and three-battery pro grip stamina to match DSLRs



The Fujifilm X-H1 with its three-battery grip, top, almost aspires to GFX height. Note the two-axis tilt screen and the new top LCD panel.

and made it anyway. The **X-H1** is bigger, tougher and crucially, more versatile with unstabilised prime lenses than any X-system body offered before. AF tweaks

and improved firmware suggest there's still potential for the current X-Trans III sensor to deliver more, and for movie photographers there are some welcome features – F-Log recording to card, and a new, flatter and unflattering *Eterna*

film simulation that will delight cinematic shooters and bemuse contrast, punch-hungry Velvia fans in equal measure.

Cinematic recording would appear to be the real push behind the X-H1, as the headline feature of in-body five-axis stabilisation with – according to Fujifilm – smoother, torquier and thus more responsive engineering is very much aimed at hand-held videographers. Likewise the body itself has greater strength, with reinforcement on the front plate to allow the lens mount to support larger, heavier glass.

Stills still relevant

Photographers will find the stabilised sensor useful too, as a demonstration with wedding photographer Scott Johnson illustrated at the launch held in Lisbon. Hand-held at 1/8s, a surprisingly still 'bride' swooshed the train of her dress and the normally unstabilised 56mm f1.2 APD delivered sharp eyes and blurred fabric. Perhaps a very specific example, but definitely impressive.

Externally the X-H1's beefier construction results in a grip that is 'full-frame depth' and secure, making space for a GFX-style top-plate LCD that dynamically displays information to fill the space, rather than relying on fixed-position LCD elements to cover all modes. Whether shooting with the highly articulated LCD, or viewfinder, shift due to shutter pressing is also reduced with a classic "AF-On" button on the rear and optional grip.

Inside the faux-pentaprism there's a 3.69Mp EVF with a 100fps frame rate, which is stunningly sharp and clear. The battle for optical vs. electronic finders is pretty much settled now, as you can pop your 100-400 zoom and 2x converter on and enjoy an f11 view as bright as any f1.2.

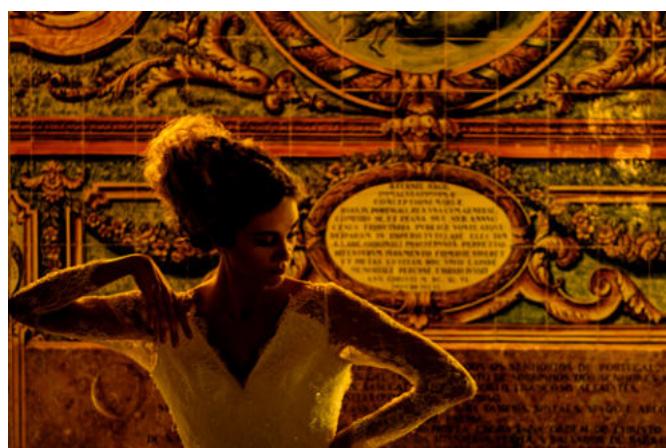
One of the smaller changes – but most significant for wedding and natural light photographers – also reflects the ability to see with that f8-f11 combination on the reinforced mount. On-chip phase detection now works down to -1 EV. It's still behind the sensitivity

Fujifilm FinePix X-H1 – £1699/£1999 with grip

http://www.fujifilm.com/products/digital_cameras/x/fujifilm_x_h1/



Above and below, robust Velvia-style saturated results using ISO 400 and stabilisation to ensure a noise-free result. There was no need to use very high ISO settings even for night shots as the stabilisation was effective.



Above left: in a shot set up by Fujifilm ambassador and award-winning wedding photographer Scott Johnson, the bridal model was asked to swish the dress while holding a controlled pose. The eighth of a second shutter speed, hand-held, produced perfectly sharp eye and torso detail (again, at ISO 400). Below, the ACROS black and white film simulation remains a favourite with Fujifilm X shooters and was used for this in-camera JPEG. All photographs by Richard Kilpatrick reporting from the Fujifilm X-H1 launch event in Lisbon.



of the latest AF modules, but it's a major step forward for mirrorless.

Other than that the sensor is more of the same excellent X-Trans from Fujifilm – 24.3Mp of pseudo-random colour filter array CMOS, with ISO between 200 and 12,800 directly selectable on the top plate plus push/pull modes from 100 to 51,200.

How many batteries?

Going some way to close the gap between thousand-shot DSLRs and the typical 300-ish delivered by most mirrorless models, the X-H1's has an optional grip. It's only optional in theory. Don't get the X-H1 without it – if you want to save money and space, save both in larger amounts and get an X-T2 or X-E3. The grip can take *three* of the little squat batteries that power X-system bodies.

Not only does your legacy set of cells work, with three loaded you have access to almost 1,000 shots even with a lot of image reviewing and rear screen LCD composition. In a day of running around and different conditions, filling a 64GB card including 20 minutes of video footage, the second battery was half-way finished by the time the sun set and one fully charged one remained.

A quiet shift

Where the X-H1 really surprises is in the shutter. It's an improved design, of course, but that's what you expect with a new generation of body. What you're not prepared for is the sound – or lack of it – when using the mechanical focal plane shutter. Four damping springs reduce the impact and sound transmitted through the body, and it whispers in your ear with each shot compared to the rather sharper, still quiet snap of the lesser bodies. If you're used to an X-T/Pro it's a pleasant surprise – if you're used to an SLR, it's disconcertingly quiet.

Swap out the press-corps armoury of clattering Nikon and Canons, and instead of the iconic chatter of mirrors and shutter curtains at every historic event, a posse of X-H1 shooters would



create a susurrant of shutters, a white noise that would probably soothe even the most harried PM into gentle slumber.

The significance of this new model is not to be overlooked – particularly the “1” at the end of that name. Comparing the X-T1 to the X-T2, the X-Pro1 and X-Pro2, you wonder where Fujifilm can take this new upper tier of body. It's a genuinely impressive tool for professional photographers in all scenarios even when convincing the DSLR die-hards is becoming a religious, rather than technical, debate.

Ciné lenses

A new Fujinon MKX18-55mm T2.9 and MKX50-135mm T2.9 will be added to the interchangeable lens line-up in June 2018.

These are the first full manual cinema lenses to be compatible with the X Series. They have very high optical performance, and unique design features such as separate mechanical zooming and front-internal focusing to eliminate focus breathing. The electronically coupled mount enables lens correct profiles and data communication, including achieving 'various colour expressions with Film Simulation modes'.



Top, the Eterna film simulation intended for movie work (it's a very soft result and some still photographers will like it too). Middle, one of the new Fujinon MKX ciné lenses to make use of the X-H1's advanced video F-Log and stabilisation. Bottom, harp-player – also recorded in video for sound and to show fast shutter speed effect.

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This 1950s Teddy Girls feature image by Ken Russell (©TopFoto archive) is just one of the must-see prints on show in South Yorkshire's county capital

BEEHIVES, BOBS, AND BLOW-DRIES IN BARNSELEY

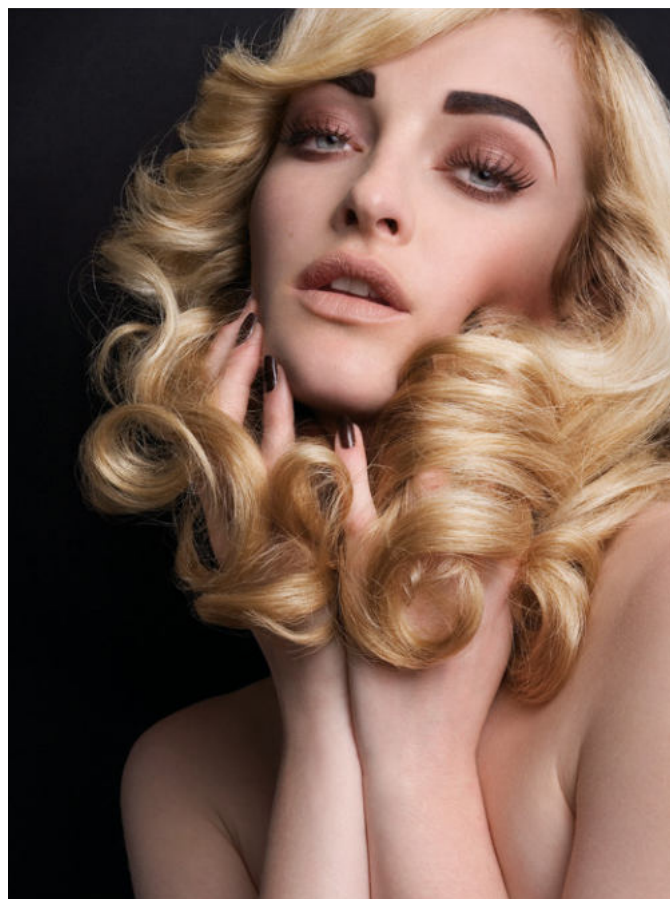
Beehives, Bobs & Blow-dries is a new exhibition dedicated to the social history and cultural significance of hairdressing and hair technology now open at The Civic, Barnsley, until April 7th 2018. L'Oréal Professionnel is headline sponsor of *Beehives, Bobs & Blow-dries*.

Through this unique collaboration between curator Andrew Barton, the renowned hair-stylist (*right*), and leading fashion research consultant Donna Bevan the exhibition explores the key hair-styles and technological



innovations from the mid-1940s to present day, the hairdressing salon and its role as a pillar of the community and the meaning of hair as a form of self-expression.

It charts the cultural and economic shifts which influenced key hairstyles, using objects from collections including those of official hair sponsor L'Oréal Professionnel, Unilever, Coty Inc, Sassoon, Dome Hair Products, Lambeth Archives, The National Caribbean Heritage Museum and Wakefield Museums. A collection of wigs supplied by Banbury



Two styles from 2007 by Andrew Barton photographed by Darren S. Fiest. Over a decade ago, you can see current make-up trends emerging.

Postiche and inspired by the exhibition have been exclusively styled by Andrew Barton.

At the exhibition you can view an amazing selection of images from some of the finest fashion and social history photographers. Andrew Barton – the former Hairdresser of the Year who created many of the wigs on display throughout – photo-showcases many of the hairstyles he has

created over the years, with images by Jack Eames, Darren S. Feist, Chris Bulezuik, Elise Dumontet, Simon Songhurst, Zena Holloway and a specially commissioned collection from internationally acclaimed British fashion photographer Ram Shergill, who has worked with Amy Winehouse, Eddie Redmayne, Dame Judi Dench, Naomi Campbell and many more. Photography is

used throughout the exhibition to examine hairstyles from key periods. You can see Ken Russell's photographs of the Teddy Girls in 1950s East London; Lambeth Archives' Harry Jacobs Collection which documents the fashions and hairstyles specific to the British Caribbean and West African community in South London from the 1960s to 1980s; and Honey Salvadori's look at the hairstyles

of the Goths who frequented the Batcave club of 1980s Soho.

Featured in the final section of the exhibition are works by French-Senegalese Brooklyn based artist Delphine Diallo, examining notions of identity through the use of braided headpieces by Joanne Petit Frère; and California based artist, model and Guinness World Record holder Benny Harlem appears with



This rather lovely set of competition hairdressing 'cartes' come from the early 1960s – ©Leslie Frances Archive. And no, you can't go back there to take photographs. It's the past, and definitely another country.



gravity defying high-top fade.

Robert Eaton and Karla Ancliff-Smith of Russell Eaton Salons exhibit their award winning British Afro Hairdresser of the Year 2016 collection, photographed by Richard Miles.

Finally, you can view AJ Numan's photography for ASOS's 2017 Go Play campaign. Featuring cis and non-binary models of different sizes and ethnicities, no two looks are the collection are the same, emphasising that there are no guidelines or limitations when it comes to expressing your individuality. The collection's vivid and diverse hairstyles are created by Mark Francome Painter.

David Sinclair, curator at The Civic said: "We are delighted to be working with such an illustrious and vibrant array of photographer, be they working in the world of hair, fashion, hair or contemporary art. Beehives, Bobs & Blow-dries will be a major highlight of the year. The observational approach will provide the discussion regarding the importance of the role of the hairdresser, charting the advancements in design, evolution and creativity and also looks forward



Above, and two below, from the archives of L'Oreal Professionnel who helped create the exhibition. Photoshop is for ever pardoned, now we have seen this glimpse of what came before! Right hand column, two photographs from the Harry Jacobs Collection documenting British Caribbean and West African fashion in 70s and 80s London.



to the future of hair. Working with a wealth of partners on the project has brought a fantastic insight to a very exciting project".

For more information visit www.barnsleycivic.co.uk or call the Box Office on 01226 327000.





Top: two photographs by Ram Shergill, with Barton's styling from 2017.

Above: a vintage Goth documentary record by Honey Salvadori, who photographed the Soho club Batcave in the 1980s.

Right: one of the striking contemporary Afro styles from Robert Eaton and Karla Antcliff-Smith of Russell Eaton Salons, photographed by Richard Miles.



Echoes of War in rural Somerset

FUJIFILM
Value from Innovation



How a Somerset museum is using latest Fujifilm imaging techniques to help showcase rural life during The Great War

SRLM
SOMERSET RURAL LIFE MUSEUM



Lawrence Bostock needed help. The Head of Design at the Glastonbury-based Somerset Rural Life Museum was planning a major new 'lest we forget' exhibition that would explore the many ways in which the county was affected by the events of the First World War.

The local area was used as a place of respite and recuperation for wounded soldiers. Red Cross hospitals were set-up across the county and many country houses and schools were converted for military use.

Using objects, archive documents, photographs and a remarkable collection of watercolours illustrating daily life at a local hospital (that would be digitally displayed for the first time) the Bostock mission was to reveal how profoundly the war completely changed rural communities in Somerset.

He explained: "This important exhibition will run for six months until June 2 and we expect tens of thousands of visitors to come to our museum – which has recently been the recipient of a £2.4 million facelift."

He added: "For *Echoes of War* I wanted to embrace latest imaging technology wherever possible when it came to display, but of course budget is always a key issue.

I had discovered a profile that said it could handle digital wallpaper, so I contacted Chas Halsey, the expert MD at Focal Point Imaging in Exeter, and in turn Chas contacted Mark Wade, a senior imaging product specialist at Fujifilm, to get samples sent to us."

The museum had invested in a brand new super-fast Epson SCP20000 64-inch-wide large format printer and Fujifilm's powerful *ImageHunter* RIP software, providing easy resizing, tiling and cropping.

Said Lawrence: "I really wanted to save money by printing and fitting all the elements in-house, so Fujifilm sent us samples of their personal matte wallpaper – and it worked perfectly. We used it in green banding stripes, rather than have to commit to painting areas of the wall and then apply vinyl. It was easy to print all the text, and then the images, all in one go. We used self-adhesive vinyl fabric media which has a really good texture and is simplicity itself to apply to a wall. Mark helped us with technical support and a few tricks of the trade."

"I've been organising exhibitions for thirty years and I recall the days where we would need to outsource photographic black and white printed text panels, which

we then over-mounted with our colour photographs. These were the old traditional methods – but this is now all about evolution. Just having the technology to design on the computer, press a button and see it come out at the other end on to media that you can handle yourself and simply adjust on a wall as you wish, is nothing short of brilliant."

He added: "This system means we can save a great deal of money and we have become very proficient at it. The museum is now producing very high standard exhibitions and people can't understand how we do it for the cost.

Focal Point MD Chas Halsey, said:

"Lawrence's smart use of wallpaper, self-adhesive media and fast-drying Fujifilm photo satin papers – plus a little help from his friends at Focal Point and Fujifilm – has meant he could do everything in-house extremely cost-effectively."

Fujifilm senior product specialist Mark Wade added: "As Lawrence has seen, our equipment and media product line-up is constantly evolving to make things easier and ever more cost-effective for our clients. We are here to answer questions and deliver bespoke solutions."

www.swheritage.org.uk/echoes-of-war
www.focalpointphotographic.co.uk
www.fujifilm.eu/uk

For the invisible

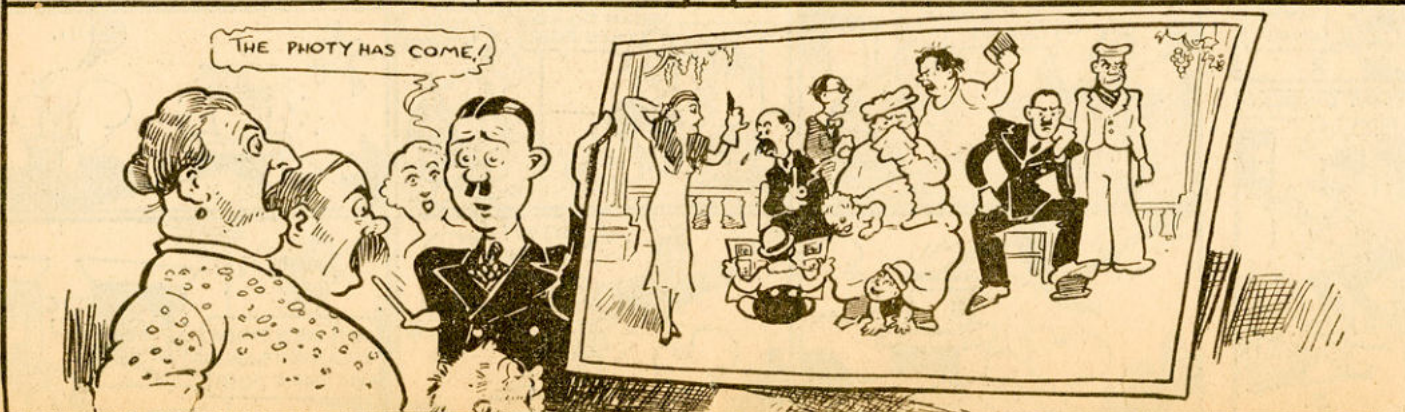
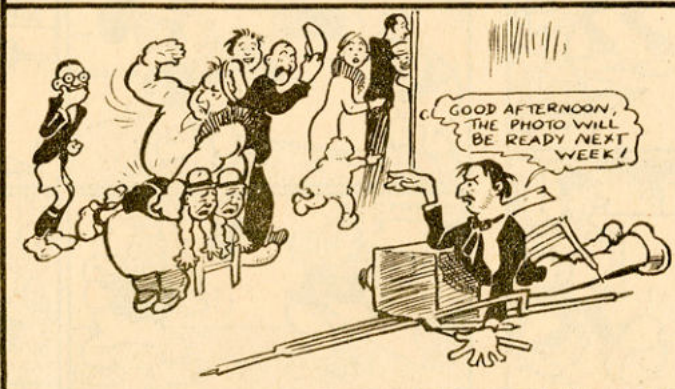
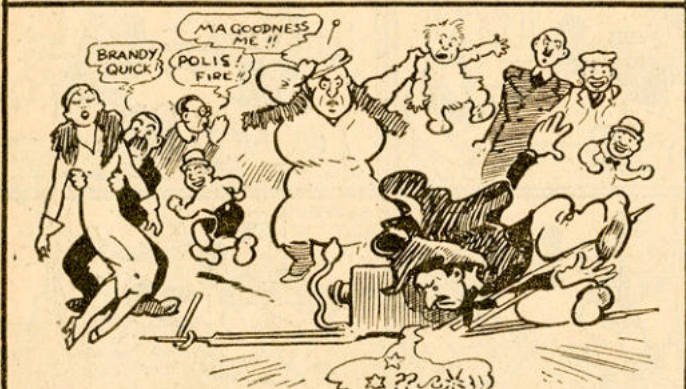
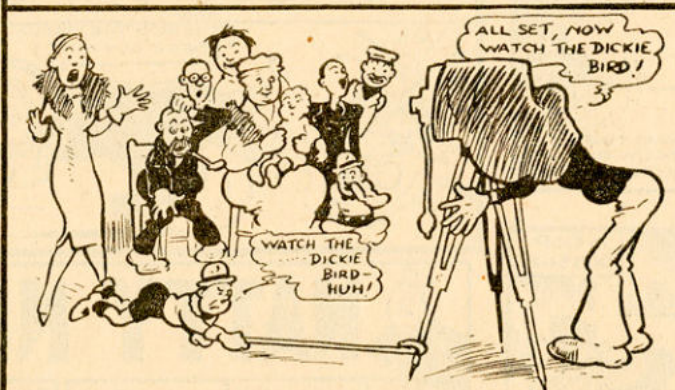
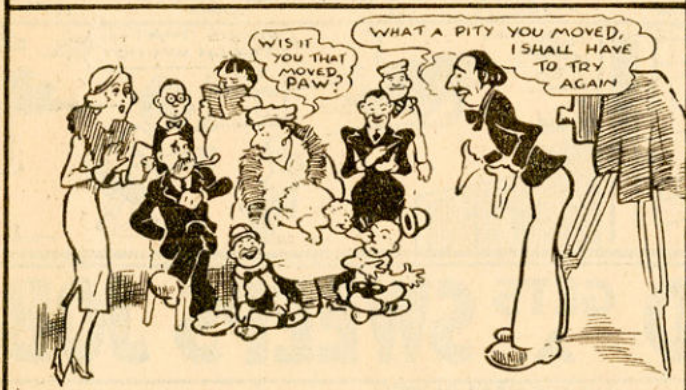
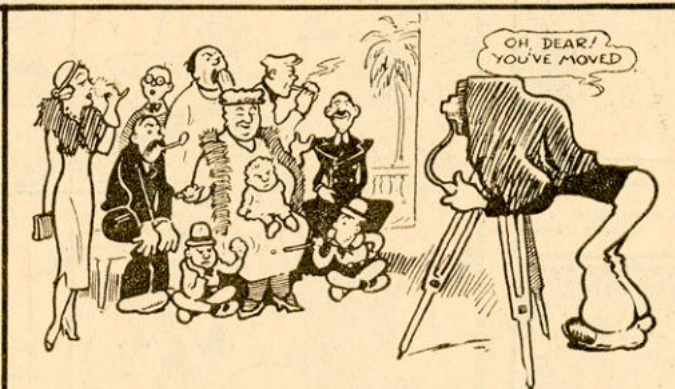
You can't see me, but I've been here all day. I'm in the thick of the action, but I'm not in your face. My eyes burn and my feet ache: I've immersed myself in the moment, so you can lose yourself in yours. I've made myself invisible, so you can be seen. To do the image justice – I have to print Epson.

www.epson.co.uk/forthemoment

[*for the* moment]

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THE BROONS



CROWDED HOUSE!

Directing, lighting and posing any large group is one of the greatest challenges a photographer faces.

Some deal with it daily at functions and events, during weddings, in shopping mall promotional studios, on cruise liners; others for schools, sports clubs, or businesses. One solution to space is to shoot family groups outdoors when the season allows. But what if your own studio is the only space available and the booking is three or four generations – or an extended family?

We're sure that most photographers have seen this Scottish newspaper cartoon strip page, but usually only through an on-line share following the 80th anniversary of its publication, two years ago. The archives of D C Thomson & Co Ltd are slightly confusing as they attribute it to March 8th 1938, not 1936, but every other document says '36.

The Broons deserved to be handed down in a more permanent form – so we bought the rights to reproduce it here. Feel free to frame it and hang in your studio reception, if you have one!

But it's not just a bit of light relief. Dudley D Watkins, the creator, went to art college in Nottingham and Glasgow and was the son of a lithographic artist – but this term, embodied in the 1885 foundation of the printing industry union SLADE, referred more to camera operators and platemakers than to being an 'artist'. From home through art school to newspaper work, Watkins most likely worked with photographers daily and knew them – and their problems – well.

So, we've gathered a few large studio group photos here (from Guild of Photographers Image of the Month past entries) and offer what help we can. Just use digital instead of a quarter-plate stand camera and you have a chance of getting it right!

– David Kilpatrick



Above right: a Guild Silver winner by Julie Moulton, simply posed with a canvas backdrop. No eyes are 'in line' and only the mum and small daughter have any problems with hands. Right: a white studio group pose forming a balanced shape with all the right overlaps and no cast shadows on faces. By Helen Donoghue.





Imaginative solutions for groups in a smaller studio – above, one box composed into a finished grid by Simon Downing. Right, a simple group pose by Darius Stec and below, a pre-planned 'holding frames' alternative for the clients.



PROMOTING FROM THE GROUND UP

Are you a full-time professional portrait photographer in the UK? If so, here's what you need to know about the UK's fastest growing photographers' marketing group.

- We have raised over £27,000 in donations for national charities in 18 months through professional photography!
- The group has provided over 4,000 FREE booked sessions for its members in a year and provided well over 8,000 leads from the promotions we have run!

All this has helped provide over one million pounds of business for our members!

Still interested?

The **Reflections Marketing Group** is run by professional photographers, for professional photographers. The group was set up in January 2010 by ten professional photographers based in the South West England, who have known each other for well over ten years, meeting on a regular basis – sharing ideas, helping each other make their businesses a success.

In April 2016 the group organised a 'Pet' promotion to help raise funds for Dogs Trust, providing client leads for their studios which soon became very popular with the public, leading to booked sessions for all concerned. The promotion's success quickly spread, resulting in other photographers from around the UK wanting to join in and be a part of both the group, consequently the idea of 'Pet Portrait Awards' was conceived.

It rapidly developed in to something much bigger and by July 2016 the numbers had quickly risen to 38, which the original founders of the group couldn't have believed was possible. Professional photographers from all over the UK were asking to become members almost every week.

The group raised over £6,000 for the Dogs Trust in its first six months, with the overall winning



photographer being Dion Gallican with the stunning image above.

By September 2016 the 'National Portrait Awards' had been introduced, which allowed the group to run three promotions under the NPA brand – PPA (Pet Portrait Awards), CPA (Children's Portrait Awards), and the FPA (Family Portrait Awards).

All three promotions are promoted nationally on a weekly basis and run in the same way, helping raise money for well known national charities and

providing portrait sessions for all the members studios at a far cheaper cost than many other groups and organisations.

In January 2017 the group had grown to 50+ members, which meant that RMG could look in to other ways of providing booked sessions for its members. By the February the group had launched its Baby Portrait Club together with the Kids Portrait Club, both these promotions are advertised nationally on a weekly basis and provide clients for the group's

members covering sessions from newborn to five years old.

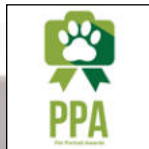
These promotions are really taking off with members of the public as they can be assured of the quality and service that professional photographers provide leading to a loyalty between customer and photographer alike.

June 2017 saw the group enter the online purchased portrait sessions market with Wowcher/ Living Social. After testing the market with a national offer using the Baby Club which was proving to be a great success (unfortunately with too many restrictions being laid down) we decided to launch our own online 'Photovoucher' site, where the public could purchase every style of professional photography voucher with studios covering the whole of the UK. Unlike some organisations, all of the leads are FREE for the photographers.

The 'Photovoucher' site was launched in September 2017 alongside the 'Photography Experience'. These sites provide an 'online safe' place for the



National Portrait Awards 2017 – Family Portrait Awards, winner Alan Schofield.



National Portrait Awards 2017 – above left, Children's Portrait Award winner by Mike Limpus; right, Pet Portrait Awards by Judith Graham.

public to purchase standard Professional Photography Gift Vouchers at the normal studio prices. The greatest benefit of this site is that the public generally buy direct from the closest photographer to them, so all money goes direct to the studio.

The 2017 National Portrait Awards promotion came to a close in December and all of the entries were judged, giving each individual studio its own winners and runners-up in all three categories. Every studio's winning images then went through to the

final stage of judging for each category, the charities involved choosing the overall winner to receive £1,000 each plus a framed enlargement of the image, certificate and the opportunity to promote their success.

The winning studios can now proudly promote that they are PPA, CPA, FPA winning photographers for 2017 and their winning clients will of course receive £1,000 each!

The Reflections Marketing Group is moving forward all the time, gathering quality leads for

its members from lots of new and innovative sources. It also has large national companies asking to be involved as the group brand is proving that it is one to trust. As a member of the RMG group you will also benefit from discounts with lots of our major photographic companies that provide products and services we all need in our profession to survive in business today.

If you would like to apply to join the Reflections Marketing Group and see if your area is available please go to

reflectionsmarketinggroup.com and fill in the form on 'New Members' application tab. If your area is still available a member of the committee will contact you and explain the group fully to for you to decide if you wish to join. The committee will discuss the application and let you know if you have been successful.

The Reflections Marketing Group – run by photographers for photographers... See us on **Stand J91** at The Photography Show, March 17th-20th, NEC.



REFLECTIONS -MARKETING GROUP-

**- Would you like to be part of one
of the UK's fastest growing
Professional Photographers Groups?**

- We provided over 4,000 FREE booked sessions for our members in a year
- We provided our members with over 11,500 leads from our promotions last year
- We helped to generate over £1,000,000 of business for our members
- We provided exclusive trade discounts from industry leading suppliers
- We provided social media marketing, voucher lead generation websites
- We helped raise over £27,000 in donations for National Charities in 18 months!

**VISIT US ON STAND J91
AT THE PHOTOGRAPHY SHOW**
www.reflectionsmarketinggroup.com

At a time when there is almost too much choice when it comes to USB drives and many low grade options on the market, choosing the right supplier can be a minefield. But it's easy to avoid the pitfalls thanks to UK specialist **USB 4 Photographers**, the sister site of established USB supplier USB Makers.

USB 4 Photographers offer the ultimate collection of branded USBs specifically for photographers. Over the last two years USB memory sticks have become one of the most important products for photographers to present their photographic services to their clients. A branded USB in gift box packaging is the ideal combination to make that "Tiffany Moment" an even more special occasion. Their wide range of USB drives and stylish packaging options can be printed or engraved with a logo or text to help set photographers apart from

Thinking inside the box...



from their competitors and make a lasting impression on clients.

They only use Premium A Grade flash memory chips ranging from 8Gb up to 32GB, and fast USB 3.0 speeds mean rapid photo upload. With a minimum order of just one unit, you can have a truly unique product tailor-made for your clients. Or if needed, they can produce multiple products to showcase your branding. Their fast turnaround (if 24 hours is required) guarantees you won't be waiting long to see the end result.

Contact USB 4 Photographers today for more information on how they can help you create a keepsake of memorable experiences, while also providing a unique opportunity to enhance your brand.



uk-sales@usb4photographers.com
www.usb4photographers.com

Putting the past in order



Before digital arrived there were dozens of film and prints formats. You probably have envelopes, lab wallets, slide boxes and even the panoramic Kodak APS boxes filling drawers – and we're all realising that these past pictures should be saved.

Organising your archives is easy with Javerette's range of filing sheets. Fitting ring binders or suspension files, they include sheets made for panoramic prints, 7 x 5 inch, regular 6 x 4 inch, single prints up to A4, and all sizes of 35mm and roll film negatives and slides, cut into strips or mounted. You can file photo CD and DVDs and discard bulky cases.

The 25-sheet Combo Pack is ideal for organising loose prints, taking a total of 40 6 x 4s, 20 7 x 5s and 10 large prints. The Clearfile Archival Plus 35mm 20-slide filing page has a dual-purpose fitting for ring binder or small suspension file bar, ideal for smaller 33cm drawers (a full length foolscap hanger can be used just as easily).

Javerette Clearfile filing pages protect photographs with clear, stable polypropylene and can be ordered direct for much less than typical retail products. They are used by photo labs, libraries, universities, and museums.

The range can be seen on the Javerette website:
www.javerette.com

Helping hand – and foot!

With more and more photographers following their dream of turning their passion into a career path, Photography for Little People find their network of franchisees expanding every year. With low start up costs, overheads and the opportunity to work from home, it's a very attractive opportunity.

The family run team of Jan and Melanie say – "There has never been a better time to join our network of photographers. You will receive full training in camera and studio skills, sales presentation and order closing. We will provide you with the right photographic equipment and make sure you have the answers to every question, you will be fully prepared, confident and organised to run your own business".

What really makes a Photography for Little People franchise package truly unique is that they can combine your photographic images and 2D baby hand and feet casts to create a stunning piece of work



for customers' homes, that will be treasured for a lifetime and handed down in the family. This is just one of the quality product ranges you will have in your portfolio if you become a franchisee.

Photography for Little People will be exhibiting at the British and International Franchise Exhibition, Olympia, March 9th and 10th 2018.

For information call Jan Massey on 0800 622 6008 or email jan@photographyforlittlepeople.com

How the SUN Awards shone – with a touch of Velvet

FUJIFILM
Value from Innovation

The 'Shot up North' launch mission was to prove there was outstanding photographic talent to be found outside London. Mission accomplished.

The hugely popular SUN Awards has just celebrated the completion of its 29th year – culminating in the crowning of the 'Best Image 2017' winner and runners-up, at its annual event at Munro House Gallery, Leeds.

Sheffield-based, former Newcastle college student, David Short won first place with his photograph of a contemplative diver, right. Leeds-based architectural photographer Jonathan Taylor came second with his image of a gold sports car outside a gymnasium building, and third place went to John Allen, Manchester-based advertising photographer, with his compelling portrait of a young woman.

Doug Currie and two other members took over SUN when the AoP dropped it 12 years ago. He said: "Shot up North is a great showcase for photographers to gain exposure for their work. People tell us they win work as a result of being involved with us. We have, of course, aimed to make the industry less London-centric, but we are

"Observers have been talking about clarity, colour and depth – this is no doubt due to the great care that Digitalab took in the printing and the quality of Fujifilm's Velvet paper. The images are not flattened in any way by the matte finish – and this is unusual in a matte paper. The colour quality was excellent, with clean neutrals and well-saturated colours."

Curating judge at the 2017 competition was acclaimed documentary photographer Peter Mitchell, who had the task of shortlisting the best fifty images (from around 300) and the ultimate winners. Now the shortlisted photos will appear in the SUN catalogue which is sent to art directors, agencies and commissioners of photography across the country.

In March the images will be galleried at Newcastle upon Tyne-based Digitalab – the lab responsible for printing every image.

Jill Roe, Digitalab owner said: "We were delighted to be the lab chosen to print this astonishing body of work. We printed each image on Fujifilm's immaculate Crystal Archive Professional Velvet Paper. We took some samples down to the recent SWPP Convention in



'This latest Fujifilm Professional Velvet Paper has a superb soft texture – the like of which I have never seen on any photographic paper before' – Jeff Heads, Lab Manager, Digitalab.

not trying to be insular. This in no way precludes photographers from working with London agencies and designers – in fact our catalogue is sent to large numbers of them each year.

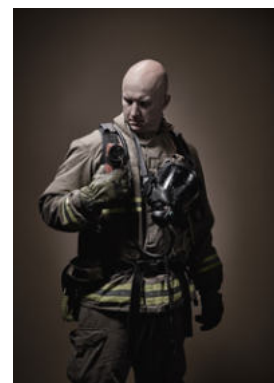
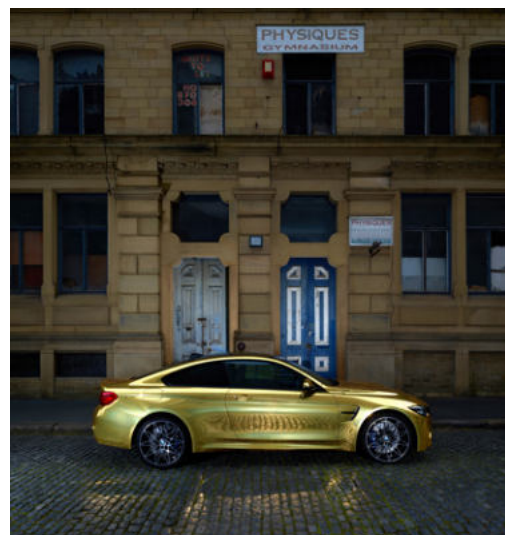
"Many people have been commenting on the superb quality of the 2017 images and the Fujifilm paper they are printed on. The look and feel of the Velvet stock is very noticeable – indeed, it's exceptional – when you see the pictures all up together in an exhibition format. Our supporting partners, Fujifilm and Digitalab have done an outstanding job.

London and we had people stroking and touching Velvet prints for three days."

Lab Manager Jeff Heads added: "This paper has a superb soft texture – the like of which I have never seen on any photographic paper before. And because it is matte there are no reflections whatsoever. Its white purity is excellent and of course this paper boasts the usual Fuji Crystal archive longevity."

For further information see:
www.shotupnorth.co.uk
www.fujifilm.eu/uk
www.digitalab.co.uk

First prize – by David Short, above. Second, by Jonathan Taylor, right; third place, John Allen, below left. Merit mentions were given for the dune grass landscape, below, by Glyn Davies and the emergency services portrait by Matt Davis, bottom right.



SONY A7RIII – ALL CHANGE

In the second part of his review, David Kilpatrick looks at what has been lost and gained in Sony's rework of their 42 megapixel mirrorless contender for professional status. With versatile camera apps gone from the new operating system, the focus is on speed and quality whether still or movie.

With the costs of medium format Fujifilm GFX now putting working outfits below £10,000 I've had to look hard at the value which the Sony A7RIII represents – or doesn't. Together with the new 24-105mm f4 which has gained such a reputation in a short time that it's considered to be the natural partner for the new full-frame mirrorless body, the retail cost is £4,398.

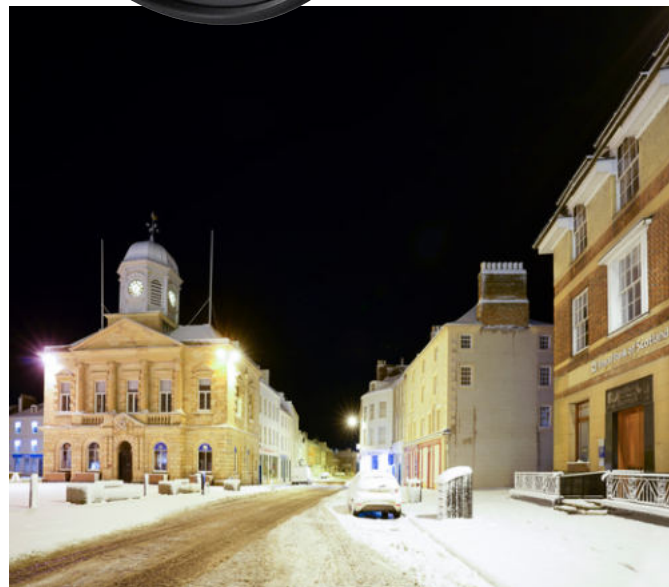
In order to buy a £3,199 upgraded body my 30-month old £2,600 body (A7RII) has been sold for only £1,500 because that is basically what they are worth, despite some in dealers tagged at prices like £1,799. My motivation for upgrading had very little to do with the new camera's extra features and much to do with the awful performance of the small Sony batteries used in every single mirrorless model up to the A9, and now A7RIII, which have 2.2X the capacity. Keeping a pocketful of underpowered NP FW-50 cells costing £200 might seem a good way to avoid thousands in new gear. But the sudden death of the small batteries could leave you picking up a camera you think has 40% battery left, only to find it has none at all after a few shots.

Soon after starting to use the A7RIII, I regretted selling the A7RII despite the battery issue. It had not struck home that a whole level of functionality has been removed in the A7RIII, a result of a change of the operating system inside the camera. This layer holds the Sony *PlayMemories Camera Apps*, functions you can download and install directly to the camera.

The apps I had installed (and had paid for) included a Digital Filter function with very detailed on-screen control (£27.95), capturing two or three raw exposures and merging them for a single raw file. The Smooth Reflection can make 30 exposures on a tripod and blend



The weatherproofing and operation in the cold of the A7RIII were tested early on, taking the 18mm Batis and tripod out for night views.



them to imitate a long exposure, again creating a single final raw file. If you own filter-unfriendly fisheye or ultra-wide lenses both are very useful. Time-lapse and Stop Motion single frames can be created, and many other effects which eliminate post-processing (much as the hack apps from Magic Lantern do for Canon).

In earlier models there were 3D as well as 2D sweep panorama functions, multi-shot high ISO noise reduction, and a stack of options which a professional might dismiss as consumer-level gimmicks. In fact they were often

much better than that, even if the raw files created from multi-shot in camera merging were 12-bit not the top quality uncompressed 14-bit.

For reasons which must remain a mystery in this camera, Picture Effects which can only be used for JPEG shooting remain in place on the A7RIII – Cartoon look, Toy Camera, Pop Colour and so on. Scene modes have been removed from the mode dial, meaning that rapid access to action sports, portrait, twilight and night (multishot) and so on is gone. Some of these settings were

useful: their position on the mode dial is replaced by a movie-specific S&Q (speed and quality) position which allows adjustment of frame rates, movie size and quality, and time lapse.

Using the A7RII and previous models, I have had many of the apps and all the built-in functions available but rarely used them. Professional work would hardly ever need them, though the multishot high ISO noise reduction has given me hand-held shots in caves with groups of people which sell regularly to travel guides. The high ISO of the A7RIII is so much better that loss of that particular multishot mode is not critical. The smooth reflection, star trails, digital filter/HDR sky filter, light painting, multi-exposure, light ray and other paid-for apps are lost along with the money users have paid for them. Moreover, you should not 'sell' them with a departing camera, even if you leave them active, although you can install them on up to ten cameras you own. Eventually the apps will need updates and the new owner can't use your account.

I don't think there is any security risk in the cameras, as your password is needed to authorise payment from your card details filed with Sony Network Entertainment. As with copyright information and wireless connection settings it's best to run a factory reset when selling any camera. I have my paid-for apps installed on my RX100III and I've picked up an A6000 (again!) as it can use them too and is a basic back-up for the A7RIII.

Swings and roundabouts

So by upgrading to the A7RIII I had lost a whole set of functions. What was gained in return? I'm not a machine-gun spray and pray shooter. In fact I am so economical I might as well still be shooting three bracketed frames on 120



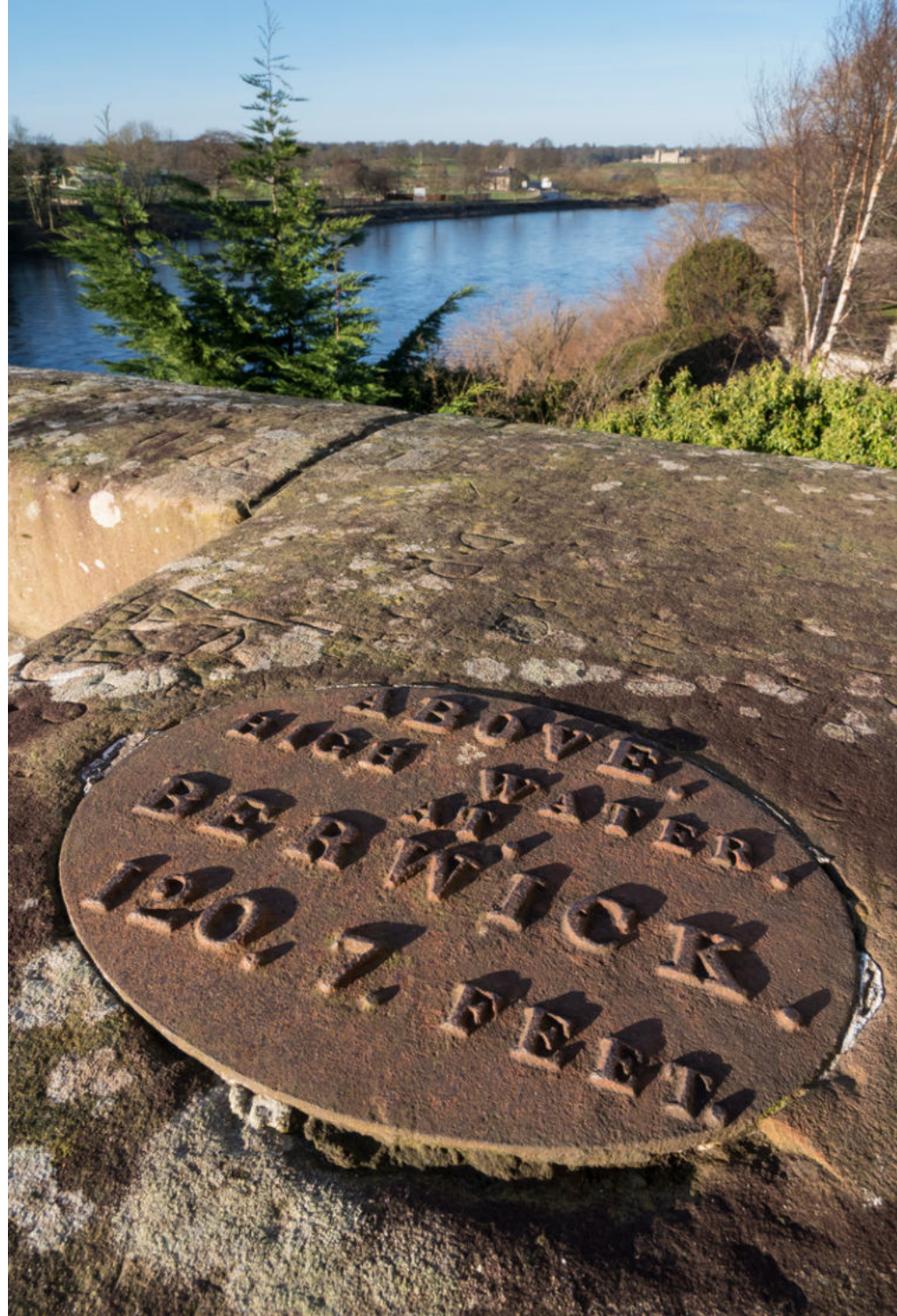
rollfilm for each set-up (that is how I learned). With the Olympus OM-D E-M1 MkII, I have overcome this and use the Pro Shot function, because having 25 frames to select from taken at anything from 18 to 60 frames per second and surrounding the moment of shutter pressure enables a decisive moment for every capture.

All the face recognition, Eye-AF, focus tracking, 10fps and so on matters little when you normally use the camera just as you would a Hasselblad – centre point focus, recompose allowing for subject and field curvature, single capture. It's good to have the advanced autofocus and fast-action functions but I rarely need them.

Two card slots must be considered an essential upgrade. I had two slots in the A99 five years ago. One card slot is fast UHS-II, but if you use two cards both slots run at the slower speed – simultaneous recording of raw and JPEG on two cards will slow down the whole operation just as much as mirroring raw files. In fact, simultaneous uncompressed raw plus backup rather than JPEG on the slower card slot is faster despite the 85MB file size.

I don't much like the design of the card drive. It is upside-down compared to the A99/99II, the only other two-card Sony, and most other makes. Card 2 is at the top, Card 1 (SDXC II) at the bottom. The reversed positioning is clearly enough marked. Only the top slot (SDXC) also takes Sony Memory Stick Duo Pro. The whole drive appears to be backwards too, with the shaped fingertip slots, which should allow your nail to depress and release the spring-locked card, the wrong way round.

The card door uses a small lock catch instead of the press-pull-push design. It's a very light action and in the first two months of use I managed to open it by mistake a few times. There is no double lock as on Nikon. It also seems a very lightweight door, with no sign of labyrinth water sealing. The interface doors at the other end are equally light, flexible plastic tag tethered, and just push fit with a fingernail lip to release. Again they seem lightly sealed, vulnerable when open, and the



The A7RIII focusing is transformed – with the manual focus Voigtländer Nokton FE 40mm f1.2 wide open, facing page, a stabilised magnified view allowed 1/125s hand-held with critically sharp detail on the stonework despite ISO 3200. The low noise in the EVF at 3200 means the magnified manual focus view is detailed and not difficult to use, along with active stabilisation when it is invoked by turning the focus ring. Above, touch screen AF and AF magnified view at any point over the screen enable depth of field to be judged as if under a loupe on a groundglass. Without a tilt lens, the 24-105mm was used at f22 here with surprisingly little loss of definition. AF with movable magnified focus and lock.

whole configuration has been messed up compared to the A7RII in order to fit the threaded PC flash cable connector. I still can't make the screw-in tethering cable clamp fit on.

Having lost the old battery size, the A7RIII can accept A9 battery, grip and L-plate accessories. A universal Arca L-plate obstructs the interface doors with its vertical mounting left hand end, so plates are being made with odd cutaway

designs. I've bought a triple length tripod head adaptor for absolutely secure fixing.

While the NP FW-50 batteries needed my twin mains charger to keep up, the supplied single mains charger for the NP FZ-100 has not even been needed. The USB-C connector is robust and easy to plug in for recharging from your computer or USB adaptor (there's also a Micro USB for those who forget their cable). It's also fast

enough to remove the need for a card reader. NFC/WiFi transfer is possible. With a relatively high bitrate 4K video as standard, there's a setting to save a 'proxy' version on the second card (720p HD MP4, ideal for web sharing and WiFi transfer). You can set a smaller JPEG size and quality for a similar proofing approach to stills.

The JPEG settings include Extra Fine JPEG, as in earlier Sony and Konica Minolta cameras, but for



Pixel Shift Multi Shot
with vintage 35mm f3.5
SMC Takumar lens, 300dpi
100% reproduction



the first time this can be saved along with raw – which itself can be uncompressed or compressed 14-bit. Because the camera is designed for 10-bit s-Log gamma video 'raw' footage with 15-stop dynamic range allowing grading with little risk of burned highlights or blocked shadows, its raw files are equally flexible.

At present, the Sony E-mount system does not offer multishot raw modes like focus stacking or resolution increasing interpolation. There's no multishot high ISO noise reduction either, even for JPEG only. There is no sign at all that the LSI computer which handles all the image processing will ever do so. It has one multishot mode, a four-shot pixel shift function which can yield a 42 megapixel true RGB image, with no Bayer pattern demosaicing and no low-pass filter.

The PSMS mode

This one feature, Pixel Shift Multi Shot, is the headline function of the A7RIII. Yet it requires not only a tripod, but a perfectly static subject in which no parts move, and post-processing using Sony *Imaging Edge* software. This is actually very fast, simple, low overhead code which can either take four captures and merge them unmodified, or do extensive raw processing before merging. It can save a 16-bit TIFF which is the most useful format for further adjustment, or an .ARQ file which saves *Edge* processing settings but at present can't be opened by any third party program, including Adobe's suite.

The question is whether or not a 42 megapixel AA-free capture can be improved on by overlaying four captures to put full RGB data (with double green information) on every pixel site. If it makes a

big difference, then all the care in setting up a tripod and timing the release sequence is worth it. I have been able to use the 2-second remote release delay of the Sony's infrared remote, and a 2 second interval between captures, to allow studio flash to recycle and saved this along with other manual settings in one of the camera's three mode dial memory positions. Without flash the interval can be set to allow

My shutter speed for these flash shots has to be set to 1/13s, as the multishot mode sets the shutter to silent (purely electronic) operation and this can not do electronic flash sync at any faster setting. Normally, it can't do flash sync *at all* in silent mode, but multi-shot enables sync. A fairly well blacked-out studio is needed, or a neutral density filter for outdoors in bright light, in which case a really powerful flash may also be needed.

As for the results, some users have claimed excessive sharpening but my preference is to merge the files from raw without any conversion controls, then open in Adobe *Camera Raw* from a 16-bit Wide Gamut RGB TIFF. In this, all sharpening can be turned off by default. Since a single one of the raw captures can also be opened in *Photoshop*, it's easy to compare using two windows, one PSMS image and one regular.

The difference is considerable and as much visible in texture and colour as sharpness. Colour differences and transitions which are veiled or muted in a Bayer demosaiced image stand out clearly in a true RGB, and even reducing both images to a quarter size does not remove the advantage the PSMS image has.

It's most visible at low ISO settings with optimum shooting

conditions – the lens used at its highest resolution, typically around $f5.6$, with no trace of camera movement. Stabilisation is disabled in this mode, and the focus and exposure settings are locked after acquisition so all four frames are identical. That is the theory, but light can change and elements like clouds or water can move. Photographing snow scenes on a very still night, the final results showed that the slight shift in a tree branch caused by a little snow falling off causes a chequerboard artefact. Using a higher ISO (640 is recommended as the best compromise) the composite image has lower noise, but you have to ask why you would ever move off ISO 100 given that the camera is not only tripod-bound but is going to take a few seconds to complete each four-image capture set. Assuming a minimum 2s pre-shot delay, a 1s interval is the minimum (so 6s) with further choices of 2, 3, 4, 5, 10, 15 or 30s.

The high-res mode will no doubt see some use and it shows the quality of good prime lenses. It also reveals the weakness of your clean-room facilities and just how much debris your carefully washed hands will leave on any product you are setting up for a shot. You can clean up by the usual *Photoshop* retouching but the extreme sharpness of detail makes this more difficult – for easy retouching, pick for a nice soft AA-filtered Bayer image any time.

Everything else

Too many photographers jump ship when they think something better has arrived. While the sensor and the in-body stabilisation of the A7RIII may be best in class (for the moment) the expense of moving from a mainstream older system like Canon EOS or Nikon FX is so great that makeshift solutions are appealing. Adaptors to use the lenses already owned certainly work, but they don't work as well as a Canon using native lenses, a Nikon using native lenses, or the Sony using its own lenses.

With a 400mm $f2.8$ on the way, and the complete $f2.8$ 16-35mm,



Above: set-up directed and lit by Gavin Prest (see p49) at a Photohubs workshop. A7RIII at ISO 6400, 24-105mm lens at $f4$ and 24mm, 1/30s. Smoke added from library file. Right: Proxy Video MP4 recording. Below: colour profiles can shift the red hue if you prefer Canon-like colours.



24-70mm and 70-200mm series highly regarded, there's a good 12-24mm $f4$, 35mm $f1.4$ and $f2.8$ CZ choice, 55mm $f1.8$ CZ, 50mm $f1.4$ and 85mm $f1.4$ plus a 90mm $f2.8$ macro and a 100mm STF ($f5.6$ in practice) smooth portrait lens. At the long end there's a 70-300mm and a 100-400mm. For lighter outfits, the 'trinity' has an $f4$ counterpart set. Carl Zeiss add excellent Batis 18mm $f2.8$, 25mm $f2$, 85mm $f1.8$ and 135mm $f2.8$ AF lenses; Sony themselves have slightly lower grade 28mm $f2$, 50mm $f1.8$, 50mm $f2.8$ macro and 85mm $f1.8$ options. Beyond this,

Samyang have AF lenses, Sigma is introducing them, Voigtlander and Zeiss both have premium dedicated manual focus ranges and Tokina has entered this field with a 20mm f2.

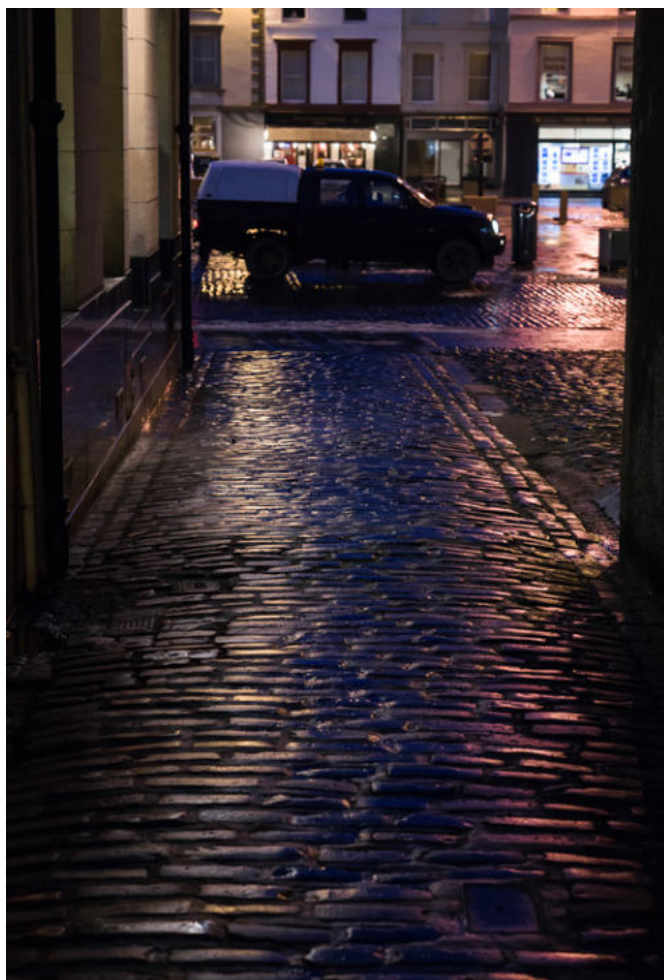
There's a flood of Sony kit on the used market and it includes many of the new lenses. It seems that whatever the appeal of the mirrorless system it doesn't work for everyone so gear tends to be bought, tried and returned. Micro-textural accuracy and quality mean nothing when what you need is rapid focus for wedding dances or floodlit sports, and a silent shutter is no benefit when dozens of DSLRs are clattering away at a press call. Photographers covering classical orchestras, stage shows, TV and movie filming, political conferences and quiet ceremonies or functions will be converted. Those on the football sidelines, probably not.

Yet it has a 500,000 cycle shutter life (before considering the zero impact of silent shooting), 10fps shooting with AF tracking and uninterrupted EVF, an ISO 32,000 unexpanded top rating, 1/8000s shutter with X-sync at 1/250s. With 399 AF points over a wide area of the frame it appears to be pitched for action shooting, and Sony has enabled 14-bit raw in all modes including continuous high and silent shooting which were 12-bit in earlier models. It's aimed at the precision, quality-conscious uncompressed raw still and Hybrid Log Gamma video photographer – not the 'P for professional' JPEG shooter relying on equipment to overcome their own lack of control. But you can still opt to shoot Extra Fine JPEG, turn DRO+ up high, set Intelligent Auto and use it as an almost exposure-error proof point and shoot.

The Eye-AF is improved to handle two eyes better, there is a touch screen function to move focus point while viewing through the EVF and using your thumb on the rear LCD panel, the sequence shooting is twice as fast as the A7RII, there's an anti-flicker mode to tackle difficult artificial light frequencies, and you can shoot tethered with USB power and no need to remove the battery. The



42 megapixel benefits – using the 70-300mm G OSS lens at 225mm, this shot was originally a horizontal composition with more flowers. The crop is 2812 x 4386, a little over 12 megapixels and still large enough for a full page repro. ISO 640, f13, no problems with noise levels, colour or depth of field. Below - new sensor benefits. At ISO 6400, there's hardly any noise and this night shot is also at -1EV compensation to ensure a dark result. 1/50s at f5.6, 75mm focal length on the 24-105mm FE. The dynamic range even at this high ISO setting captures everything from details in the brightly lit window to the vehicle wheels in deep shade (not brought out here!).



tethered function, while not yet implemented by all third party software, promises to make this camera a primary choice for studio work. With two USB ports, power can be supplied by USB-C and remote operation through Micro USB. The A7RIII does not come with the NP FW-50 battery adaptor and dummy for external power pack bundled with the A9.

After three months of use, the battery has only occasionally been found in a low condition. It's easy to plug the camera in to charge, with a choice of two USB cables. The only caveat must be that leaving the camera turned on will be corrected by the sleep mode.

Flicker off

The EVF of the A7RIII is claimed to be the best yet in terms of refresh rate, quality, apparent image size, colour and tone, and the eyepiece sharpness. Since publishing the print edition version of this report (this ISSUU edition follows a month later) I've noticed problems with the EVF, and made dozens of tests to get to the root of a loss of detail and sharpness when taking first pressure on the shutter.

Eventually I found the cause – I had Anti Flicker shooting mode set. This measures the frequency of fluorescent or LED light flicker and times the exposure to avoid the worst effects. But it also degrades the EVF image while measuring the flicker, producing a kind of aliasing and moiré on fine detail. Do not leave Anti Flicker set or it will spoil your experience of viewing through the EVF.

Overall, the A7RIII represents a concentration on purity – no AA filter, highest dynamic range sensor, 14-bit raw capture in the widest range of modes, uncompressed raw if wanted, HDR ciné log for video. The PSMS function is intended to produce maximum quality for studio, architecture and other compatible subjects. It's a completely professional tool for a reasonable ticket price of £3,199 including VAT and will appeal as such.



www.sony.co.uk

Available on Amazon:

<https://amzn.to/2GoopND>

SONY FE 24-105mm f4 G OSS

The 24-105mm lens range, from the most natural wide-angle to the ideal portrait and 'alpine' length, solves most decisions about lens buying. Canon, in particular, made their 24-105mm f4 L models the closest any professional gets to having a kit lens.

Sony came in early with a 24-105mm, because Minolta had gradually developed from 28-85mm, 28-105mm, 24-85mm and finally produced a 24-105mm in the late 1990s to go with their Dynax 9 and 7 cameras. It was already tooled up and only needed a new skin and few production improvements to become the SAL 24-105mm f3.5-4.5 and an ideal match for the A900 full frame DSLR launched in 2008.

This was an old design and when I tried it at the A900 launch, shooting inside a room with large windows, barrel distortion and chromatic fringes combined with softness at the ends of the frame when wide open at 24mm to make it almost unusable. When the A99 arrived in 2012, I tried it again with the lens correction that was introduced and matched by lens profiles in Adobe raw conversion software. Perhaps this was a specially good example of the lens but it performed far better and was used for a couple of years.



1999 Minolta 24-105mm on an adaptor, left, compared to the size of the FE 24-105mm, right.

Variable maximum aperture is never an issue with intelligent photographers. With TTL location flash, if you are forced to work wide open and thus find the aperture changing as you zoom it's all dealt with by the TTL. With manual studio flash, you normally



work around f8 and this doesn't vary (any aperture of f4.5 or smaller is a constant aperture). It allows the maker to design a much smaller lens and offer a faster 'short end'.

However, with a whole generation of enthusiasts and professionals effectively marketed to think that a constant f4 is some kind of magic formula for a better lens, most makers now aim to have a 24-105mm f4. The outstanding performance of Sigma's 2014 24-105mm f4 DG OS HSM proved that this can be done better than Canon or Nikon managed, even with image stabilisation. This lens contrasts with the early Minolta variable aperture design in a big way, literally – it's double the height and uses 82mm filters not 62mm. But at under £600 current typical UK retail price, the Sigma is an outstanding bargain and that big filter thread enables hardly any vignetting.



With the E-mount flange in the same position, note how far from the sensor the old DSLR 24-105mm rear element is placed, and how close the rear glass of the FE design can be with the 18mm register. It's this freedom to rethink optical design which has enabled a 24-105mm with near-prime performance (at a price).

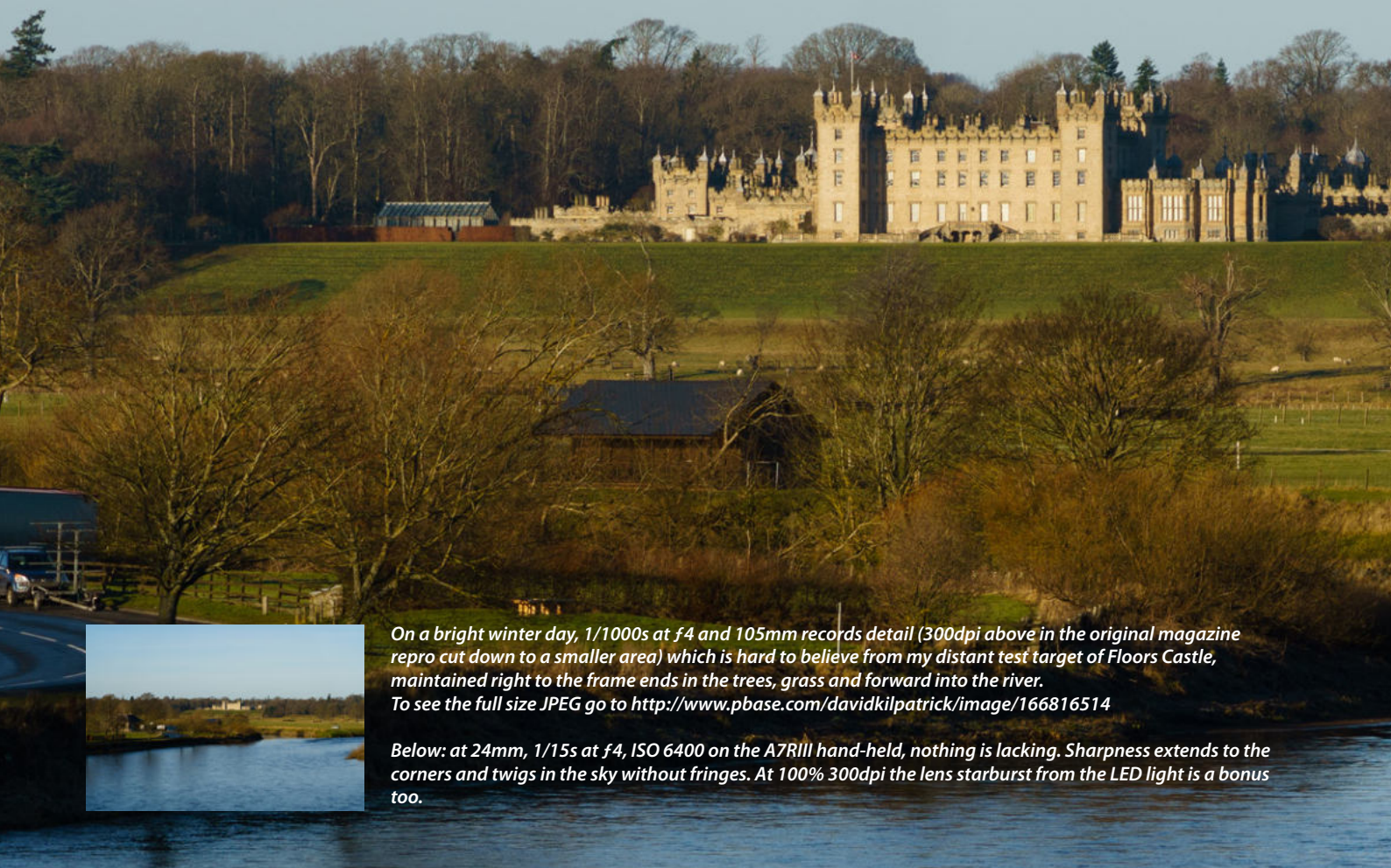
Like the Sigma three years ago, this lens rewrites the standard for 24-105mm. Its only failing is a very tight image circle at 24mm, which can combine with the sensor shift and in-lens stabilisation to produce one clipped or dark image corner, especially if you fit a filter. In this respect it is similar to the highly respected 16-80mm f3.5-4.5 Carl Zeiss (2006) for Sony APS-C A-mount. It happens only rarely.

With minimal light flare, good overall contrast and colour, it is the corner to corner sharpness wide open at all focal lengths which won this lens a reputation even when retailers had back order waiting lists. I thought I would never spend £1,200 on a 24-105mm f4. Then I saw that it also has the closest focusing of 38cm and largest repro scale at 0.31X, an attractive defocused image front and back of close subjects, Sony G build and weather sealing, a near-silent AF for video, and fluorine nanocoating. Like most Sony lenses it comes with a lens hood and a pouch.

Time will tell how robust this lens is (there has already been a recall of early serial numbers which need a factory firmware fix for AF issues with some bodies – <https://esupport.sony.com/US/p/compatibility.pl>). In practice, it's not too bad focusing in low light but I switch to my 28mm f2, 55mm f1.8 and 85mm f1.8 when necessary. Wedding photographers will prefer the 24-70mm f2.8 GM because it's

Even the Canon second generation stabilised L version can't match the Sigma performance, and Nikon doesn't make a comparable lens – their 24-120mm f4 has a longer range, but modest performance with strong vignetting and distortion. Canon's budget priced 24-105mm f3.5-5.6 IS STM has improved performance, possibly because they decided to have a variable maximum aperture despite pitching the STM motor as ideal for video. Pentax only offers a 28-105mm f3.5-5.6 kit lens for the professional K-1 full frame DSLR.

So, into this mix and clearly competing with Canon comes the **Sony FE 24-105mm f4 G OSS** which can never be used on a DSLR. Its rear optical unit sits close to the 18mm register of the mirrorless bodies, and the whole design depends on the FE mount and 'soft infinity' focusing. The cameras also offer lens correction and most raw conversion software uses the built-in profile.



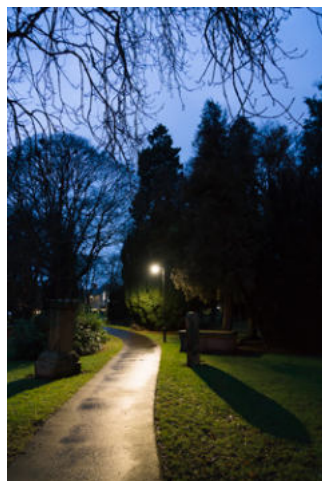
On a bright winter day, 1/1000s at f4 and 105mm records detail (300dpi above in the original magazine repro cut down to a smaller area) which is hard to believe from my distant test target of Floors Castle, maintained right to the frame ends in the trees, grass and forward into the river. To see the full size JPEG go to <http://www.pbase.com/davidkilpatrick/image/166816514>

Below: at 24mm, 1/15s at f4, ISO 6400 on the A7RIII hand-held, nothing is lacking. Sharpness extends to the corners and twigs in the sky without fringes. At 100% 300dpi the lens starburst from the LED light is a bonus too.

better with low contrast subjects. It is only 220g heavier, and focuses to the same 38cm (0.25X) and uses 82mm filters for the usual reason – performance trumps convenience. It's £700 more at £1,899.

For the sake of comparison I found a Minolta 24-105mm from 1999 (eBay) and compared it on the A7RIII with adaptor. Help! The old lens was terrible on 42 megapixels full frame, unusable at this resolution even if the centre was sharp. Distortion, vignetting, CA, purple fringes, corner softness and aberrations hit the whole outer field. It found a home on an original A700 body, where on the 12 megapixel crop sensor it becomes an excellent lens.

The new FE in contrast rates as the best overall 24-105mm I've used and also substantially better within similar ranges than the Sony CZ 24-70mm f4 and 24-240mm f3.5-6.3. It is also better than the Sony CZ 16-35mm f4 in the 24-35mm overlap range. The only 24-105mm lens to match it in performance is the Sigma OS HSM, at half the price and available in Canon, Nikon, Sigma and Sony A



mounts. I can't really recommend adding an MC-11 adaptor to one of these for the total £790-ish cost and 300g weight penalty, even if the Sony AF functions are well enabled. The way the iris closing action is translated from Sony body to Canon or Sigma lens loses the hair-trigger response of the native Sony combination, at anything except full aperture.

To an extent this is true of the native Sony mechanism as well, and if you are used to the way the aperture works on Olympus MicroFourThirds as an example



you will find the visible delay as the aperture slowly closes for each individual shot a frustration in the E-mount setup. The 24-105mm, because it is only an f4 and can be used with confidence wide open, does not suffer from the serious lag created when you shoot with a lens like the 85mm f1.5 GM. Users claim that the

AF on this lens is slow but the delay they encounter is almost entirely down the stepped, motor-adjusted iris closing from f1.4 to the working aperture when working at setting like f4. If you use the 24-105mm wide open, there is zero delay. You get your exposure a clear 1/8s sooner than you would with the fast prime



For subjects like wedding rings the one-third life size close focus is a 'best in class', below. In the studio, the excellent geometry and versatile focal length and focus distance range combines with high contrast and sharpness. It's as good as many prime lenses.

lens at $f4$. Try explaining this to Sony fan enthusiasts on Facebook and you won't get far. You almost have to sit down with a user and demonstrate, in practice, that working wide open always gives the fastest operation.

Verdict: the FE 24-105mm $f4$ G OSS is the one lens you'll want to own for any Sony full

frame mirrorless body. With its stabilisation it can even transform the original A7 – and it's superb on the crop frame models, including high end video use with 5-axis stabilisation on the A6500. This is now my every-day, all-day lens.

– DK

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*Above: Creative and Digital Image of the Year, by Joan Blease.
This was also the Judges' Choice of best image from 2017.*



The winning images of 2017

Over the years we've been to dozens of awards celebrations and they usually have the same format with a black tie dinner and some supporting daytime activities such as talks and seminars. The Guild of Photographers is no exception, but as it is not dominated by wedding photographers, the dinner held at Crewe Hall in Cheshire was able to be on a Saturday night instead of a Sunday, with Photohubs workshops and activities on Friday and Saturday (out of the question for events where weddings and

portraits make up nearly all the entries and winners). We're very happy to have the Guild supporting *Cameracraft* as the printed magazine for members who are not all professional and not all W&P. The big winners proved to be amateur in status. Joan Blease, with her Judges' Choice image above, has had London Salon acceptances and is well-known in photographic society and art circles.

Instead of having countless Photographer of the Year titles (though they have a good few!)

the Guild takes an unusual approach to aggregate scoring from the huge entry in the monthly competition, and individual image selection by the panel of judges. This results in Image of the Year winners drawn separately from the running order of the monthly results.

It was impressive to see the large framed prints of their work presented to the winners by One Vision Imaging, and the comprehensive book of entries created and given to all guests by Loxley Colour. The glass trophies,

certificates, accreditation logos and badges are valuable to professional members as marketing tools, and treasured by amateur members. The event was expertly managed, had a great atmosphere and none of the usual cliques and rivalry found in some professional awards. It's all about the craft and art of image-making, embracing digital techniques fully.

For details of the Guild membership and the monthly competition, see page 83; for Photohubs events, see the diary on page 4.





Above, Urban Image of the Year, Helen Walker.

Below left, Newborn Image of the Year, by Sarah Wilkes.

Below right, Avant Garde Portrait Image of the Year, by Carola Kayen-Mouthaan (see Cameracraft, September/October 2017)





Above, Nature and Wildlife Image of the Year, Gillian Lloyd.

Below, Classical Portrait Image of the Year, Maryna Halton.





Above, Rural and Landscape Image of the Year, Charlotte Bellamy.

Below, Bird Image of the Year, Ed Burrows.







*Facing page top: Child Portrait Image of the Year, by Martin Leckie
Bottom left: Pet Image of the Year, Karen Riches
Bottom right: Commercial Image of the Year, Ian Knaggs*

*This page top: Events, Sports and Action Image of the Year, Mark Lynham. Mark was also overall Photographer of the Year and All-Round Photographer of the Year, see page 62 for a profile feature.
Centre left: Babies and Toddlers Image of the Year, Sian Shipley. Centre right: Flora and Insects Image of the Year, Sian Shipley.
Left: Wedding Image of the Year, by Scott Johnson.*



REACTION AND COUNTER

In 2015, after Karen Brammer joined the Guild of Photographers, her remarkable story of a medical disaster caused by a single wasp sting drew the attention of members. Many donated money to help buy Karen, whose photographic career and active sports lifestyle had both been destroyed by an extreme anaphylactic reaction, an electric all-terrain

wheelchair. "That help that you all gave me gave me my life back and I was able to get out and start taking photos again", she said after receiving awards both for her photography and her inspiring contribution to the community.

"I was completely lost for words at the awards night when I was presented with the Special Achievement Award", Karen

wrote on *Facebook*. "Truth be told, I was completely and utterly overwhelmed and struggling not to cry anymore than I had already. My journey over the past four years has been incredibly tough, I have had some high points but also some incredibly low points. In total over four years I have had nine life-threatening anaphylactic reactions to the infamous wasp

sting which caused overwhelming catastrophic allergic reactions. Within a minute of being stung my life was hanging in the balance. I was resuscitated more than once that day. I received twenty times the normal amount of venom, and was unable to excrete it due to my damaged kidneys and so continued to have reactions for a further three weeks.



REACTION

"The effects of the venom and so many reactions and drugs caused multiple problems to my kidneys, bowel, bladder, central nervous system, immune system and much more. I have required intensive medical support over the past four years, and that continues. I survived sepsis in October 2016, and then survived a further anaphylactic reaction in

November 2017. What no one tells you when you nearly lose your life and you are left with life changing conditions is how tough living with it all afterwards is going to be. Surviving is the easy part, living is the hardest bit. I have had medical interventions every single week for the past four years, sometimes five or six times a week, and am under fifteen different specialists due to



Karen was given a Special Achievement Award by the Guild of Photographers directors Lesley and Steve Thirsk at the annual awards dinner early in February. Her bee image was awarded a Gold in their Image of the Month competition.

the extent of damage caused by being stung.

"I had two successful businesses – in landscape gardening and design – a photography business and I was also a nurse and an international level mountain biker. To be unable to continue these was devastating, financially and psychologically. For a while I struggled with depression and grieved for what I felt I had lost. I lived on my savings, housebound and bed bound: I had multiple surgeries, intensive physiotherapy and also saw a psychologist.

"I was unable to use a camera because of damage to my nervous system – and I didn't want to take photos either. With the help and dedication of my incredible medical teams and my amazing partner, as time passed I managed to get the help and support that I needed and with my own drive and determination turned a huge corner. I started to own what had happened to me. I was set a challenge by my medical team to put something together using my hands. It was an old film camera, which I managed to repair and then started to use. From that point on my love of photography returned and has continued to push me and drive me forward.

"I also taught myself *Photoshop* and was able to create my unique 'Sportraits' from photos at cycling events I had been able to access again because I had the electric all terrain wheelchair. This digital art has been a massive success in the cycling world, allowing both my passions to come together again.

"Had I not joined the Guild my journey would not have taken the route it has. I have learned so much and been embraced and welcomed by so many who have given me kindness, help, support and confidence. Member Stephen Radley has become one of the best friends anyone could wish for. I am unable to travel on my own and Stephen has stepped in and helped me to get to Guild events, every time going out of his way."

After joining photo-walks shooting from the waist-level angle of her wheels, Karen organised and led her own first street meeting on a freezing January day in London.

During 2017, Karen progressed from earning Bronze to winning Gold in the Guild's Image of the Month competition – the macro bee photograph, such a striking reaction to the danger of being stung again. She qualified, earned the overall 'bar' distinction, and then received the Special Achievement Award 2017 in February.

With such a dramatic story centred on a fear of being stung which everyone has, Karen's bee photograph has reached the media though often with the emphasis on the medical history not the photographic excellence of this image, taken on her Canon EOS 5DmkIII with 100mm macro at f8 with flash. Pictures are judged in anonymity and a Gold is a Gold with or without a story behind it.



To see Karen's other work visit her website:

www.daisydogphotos.co.uk

SAFI ALIA SHABAIK: PHOTOGRAPHS FOR FUTURE ANTHROPOLOGISTS

“Los Angeles offers everything. There are several non-traditional cultures here – there’s a vampire culture, the S&M / dominatrix culture... They’re still somewhat under the radar. You have to know where to go to find them.”

So says Safi Alia Shabaik, a multi-talented photographer who loves nothing more than to document subcultures of LA, New York and whatever town in which she finds herself. Oh, and she doesn’t often mention it but she’s also an award-winning mortician. “I’m drawn to themes of identity, costume, culture, ritual, community, alternate identities where this outward creative expression allows participants to feel more accepted.”

Safi has also done street photography in two of the most difficult cities to do that in. “In New York, I had my camera with me at all times. There are tons of random odd things happening in NY (like the mermaid parade) so there’s always tons of great material.” Her style has evolved as she has shifted focus to concentrating on daily life and documenting the human condition, in addition to the subcultures. “I’m always looking for layers of activity to make the construction of the image more complex and interesting. I’m interested in the relationships of humans in this shared existence but not in a shared plane. We’re all moving about each other – this dance of life – without really being aware of or conversing with each other. The work becomes about this solo experience within the grander choreography.”

If that sounds a little deep, perhaps a bit of background will help. Safi originally pursued a pre-med career path at UCLA. “I started studying pre-med because I’ve always loved anatomy/physiology/the human body – I’m fascinated by the way we exist, how we work and how we’ve managed to survive this long.



Above: Street Life. Daily life in Grand Central Market. An employee takes out the garbage while a mysterious arm enters the cheese shop display case. Downtown Los Angeles. Below: Portrait of Evelyn, LA. Both © 2016.



“From pre-med I moved into Anthropology, and then made the eventual transition to Fine Art. I received my BA from UCLA in Fine Art. That might sound like quite a path, but they’re all inter-related. And when I document these subcultures I consider myself a visual anthropologist.”

Of course the next logical question is “Why? What do you get out of it?” “I’m interested in the reasons why people role play”, she says. “I mean, we all take on different personalities depending on who we’re with. But people do that in many different forms – these people are doing it in an outwardly expressive form.”

After college, she worked in film production for a couple of years, then moved into celebrity wardrobe styling. In 1999 she decided to move to NY to have the ‘New York artist experience’ – a brash move without having a job beforehand. “It was a risk, but I knew I had to do it. Sometimes when you take risks you get a great reward.” Pretty soon after her move, a friend from her film production days connected her with Grace Jones, with whom she worked for the next two years as fashion stylist and personal



Three images from her long-term personal project titled, 'Personality Crash: Portraits of My Father Who Suffered From Advanced Stages of Parkinson's Disease, Dementia and Sundowner's Syndrome.' This collaboration with her father documented his struggles with and decline from mental illness until his death. Los Angeles, CA, © 2017.



assistant. That job brought her all over the world with Grace for performances, public appearances, films, etc — in addition to styling, she handled logistics and was also Grace's confidant. During that time she had some gigs with Britney Spears and Ricky Martin too. Her risk had paid off. "I had an experience of a lifetime there", she recalls.

"Then September 11th happened, and I concluded that what I was doing didn't have meaning. It benefited a few individuals but wasn't valuable to the greater good. So I left it behind, put

myself through school again, and became a licensed mortician. It brought me back to the human body and my science side that I love. I just felt like there was a strong need to support these grieving families. I felt that to give back to the community I needed to do something that was more empathetic toward society instead of unintentionally giving young girls complexes (referring to the wardrobe styling)."

It was an intense one-year program, and she graduated as the top scorer on the national board exam, which resulted in awards





Above: Lucha Libre. Matt Classic raises his arms in a front double biceps pose while Matt Classic Jr (mini luchadore) balances upside down in the corner of the ring, ready to pounce on his rival, Skabenga. Los Angeles, CA, © 2017.

Below: Lucha Libre. The Introduction of Xtreme Tiger through the legs of Lucy Fur. Los Angeles, CA, © 2017.





Above: Neo-Burlesque. Unintentional homage to "The Graduate". Before the show, burlesque star The Miss Marquez fixes her stockings as Bill Ungerman, bandleader for the No Vacancy house band, looks on from the staircase, ready to inquire about her musical selections. Los Angeles, CA, © 2017.

Below: Circus Life. Behind the scenes at the Venardos Circus. Rob Torres (circus clown) brushes his toupee while Nelson Pivaral (hand to hand balancing acrobat) strengthens his arms before the show. San Bernadino, CA, © 2017.





Drag Life. Sparks fly as Fancy Drag Robot and Mohawked grinder couple perform at Faultline. Los Angeles, CA, © 2017.

and accolades. She worked in the industry for a couple of years but found it emotionally draining as she didn't want to become numb like her co-workers. "I realized that in that particular line of work I lacked the three essentials humans require to flourish: fresh air, sunlight, and human connection." She's still on hiatus.

After that she began work with a fashion and celebrity photographer as his post-production manager, photo archivist, and book project manager. She also negotiated gallery representation for him in NY, and handled all logistics for his first solo gallery show in Japan (printing/framing/shipping the work, installation, merchandise, the catalog...).

And now? "Now I'm doing a variety of things. I volunteer at the non-profit Los Angeles Center of Photography, helping with fundraising and teaching photography workshops." Recently they received a grant for a program that gives underprivileged kids around the greater LA area, cameras to document their lives. "In

addition to helping them express themselves, all of this work will be valuable to historians in 50 to 100 years from now when they want to know what everyday life was like at this moment in time." In addition to that she project manages for a boutique image retouching firm in LA (for commercial/advertising photographers – all of the work is done in-house, and not outsourced to India.)

Street Philosophy

"I stay away from sensitive subjects like homeless people, unless it's making a statement about the greater good. I don't want any of my images to exploit people."

This past August, she returned to New York for a month. On this particular trip, she began to sense a great deal of hostility in her New York subjects once she brought her camera out. She even started to ask permission but many were not receptive to it. "As my month progressed, I became more bold. The energy you put out, you get back. It's really about your attitude

and being comfortable in the role of 'hunter'. It's not my M.O. to exploit these people... but I do want to make a strong and artistic image about human interaction and modern day life. These people are out in a public space where they have no reasonable expectation of privacy. Sometimes all you have to say is 'I'm a student of photography' and people are cool with it."

Not everything she does is street photography. The rest is Subculture and identity work. "In art school you study all disciplines, but photography is what I connected with most. Within that I started to do a lot of identity work – imagery about myself, and questioning my own identity."

"I feel that a lot of this work I am doing with subcultures and night-life goes back to that same basic interest. It's all identity work relating to self-expression/self-representation/self-presentation. Here in LA, I've been photographing modern subcultures including burlesque dancers, luchadores (masked Mexican

wrestlers), circus performers and drag queens."

But as many art photographers can tell you, the art by itself doesn't always pay the bills. She still has gallery showings of her work (which often lead to other sales down the line), and in the past she's worked on major film productions, including *Transformers 2 & 3*, and *The Avengers*.

"In film production you're working 16 hours a day, 7 days a week. You have no idea where you are. Those jobs were not fulfilling." So she tried making money doing family portraits but realized this wasn't a good fit for her, as she doesn't like marketing and doesn't want to 'hate my camera' (i.e., *bate it so much that she wouldn't want to take it out and use it creatively*).

"I have a slightly dark, skewed vision of humanity – not coming from a bad place, mind you ... all of my images are made with love. But a dark, moody image - that's not exactly what people want with family portraits, and I felt I was



Above: Drag Life. Drag Queen Terra Rhyzen, also known as the "Supermodel of the Sewers", strikes a glam pose as a man in a leather muzzle attempts to drink a beer. Los Angeles, CA, © 2017.

Below: Drag Love. Drag Queens Bambiqueen and Miss V show their love with a tongue kiss in the middle of the club. Los Angeles, CA, © 2017.



compromising my vision catering to the client to make brighter, happier portraits.”

So what’s next for her? “My dad recently passed away after a long battle with Parkinson’s and dementia. I was one of his primary caregivers, and, with his full consent and support, I documented much of his journey until his death. It’s very personal work which I still need to process mentally but would like to eventually print and show it, and possibly make a book available. There will be some new self-portraiture work... my work has changed drastically and my identity along with it. I have several other projects brewing.

“I’ll still create work about subcultures – through making and looking at the work I’ve created, I realize that I am drawn to the representation of women in these communities. For example in drag culture, it’s practically a parody or caricature of women. Whereas in burlesque culture, it’s almost this fantastical representation of women. These are opposite ends of the spectrum. This work is already being shown and will eventually become a book... the question is should it be several books (one for each subculture and presented as a set), or should it all go into one book presenting relationships between these different sub-cultures. I also have a vault of photographs from my time with Grace (Jones) which might eventually become a book or gallery show in the near future.”

She has also decided to concentrate more on submissions to online publications and curated shows where the expense of physical galleries is nonexistent. She was just included in two back-to-back issues of *fstop* (#86 & #87) fstopmagazine.com/magazine the most recent issue about beauty in which two of her drag photos were included. She had four images in the previous issue which focused on street photography.

“I’m starting to get to know the luchadores. I would love to photograph them outside of the context of the ring. This is definitely a tricky thing to negotiate because if the public sees a luchadore without his mask on, he’s basically

dead in the eyes of the crowd. I’m forming relationships with people in these subcultures now, so there’s the prospect of branching off from the documentation of these actual experiences to more personal and created work within that realm. I might move into more constructed and conceptual portraiture with these subjects.”

Safi’s been documenting her world with a Canon 5D IV, shot in raw in manual exposure mode, with her monitor set to monochrome so she can “think” in B&W. Very little processing is done in *Lightroom* other than slight contrast adjustments. “My skills were honed in the days of film; and with film it’s always best to get it right in-camera.

“I picked up a camera when I was five. In high school I took my dad’s Canon A-1 and never gave it back. I’m just technical enough to get what I want out of a camera. I don’t really care about all of the extra frills on these modern digital SLRs. It was the medium that spoke the strongest to me. When I am photographing, I truly lose my sense of self and don’t feel the weight of the world. It’s so fulfilling. It’s a passion for me.

“I’ve had an eclectic journey. My sister has wanted to be a lawyer since she was about seven and has achieved that dream. She went right to the top. I’m the quirky creative one. I’m a chameleon... always changing and following my creative quirks.”

And of course she’s always thinking of the anthropological angle: “My work will become valuable maybe 100 years from now when people want to know what daily life was like back in the day.”

— GF

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Three from Street Life. Above: *Light, Layers, Geometry and Reflection at MoMA, New York, NY © 2017.*



Street Life. *'The Drive By', Downtown Los Angeles, CA © 2015.*
Street Life. *'Waiting', New York, NY, © 2017.*



REVIEWED IN THIS
ISSUE - SEE PAGE 73



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GAVIN PREST



MONO CULTURE

Principal model: Natasha Bella – www.natashabella.co.uk

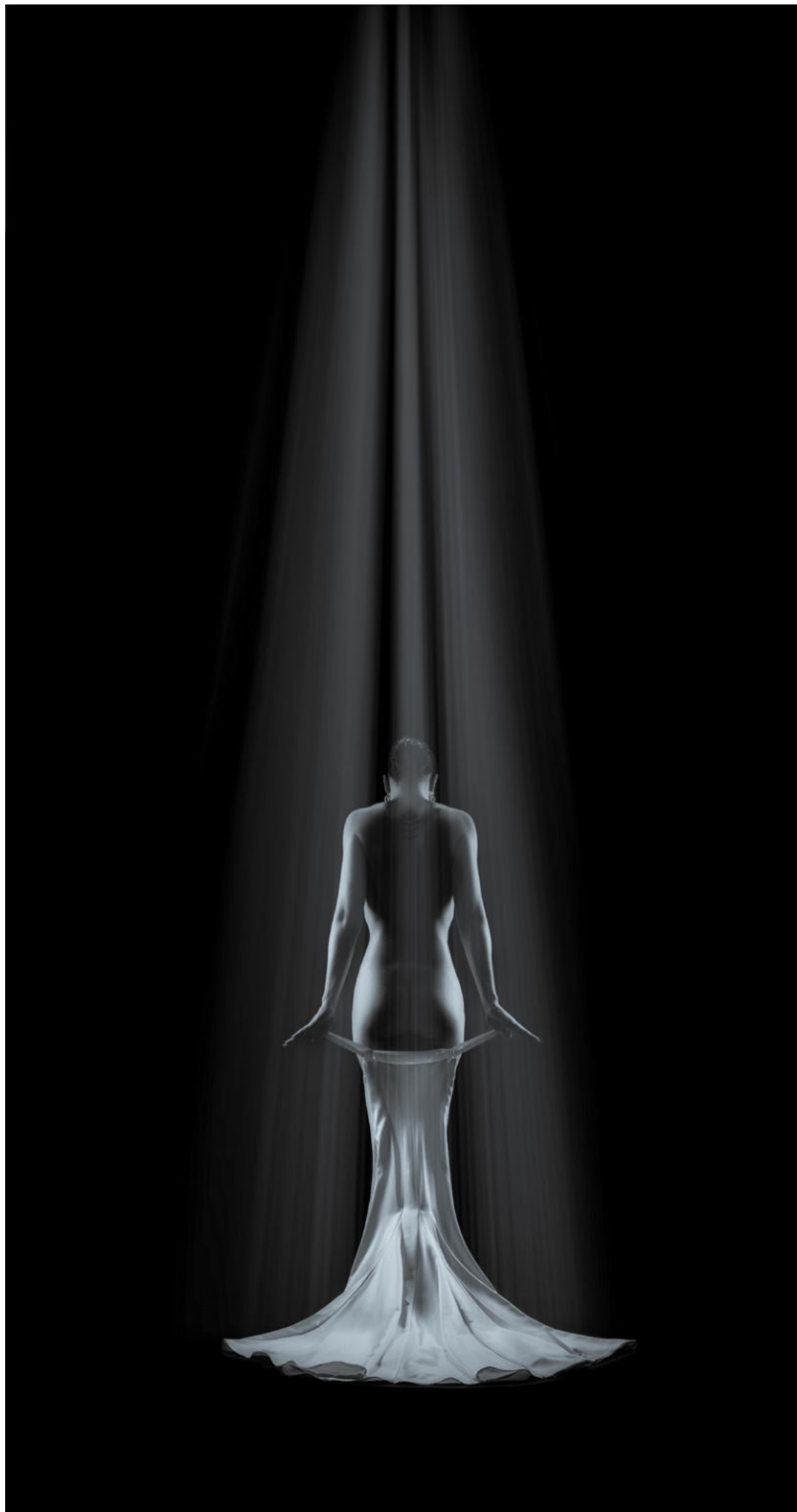
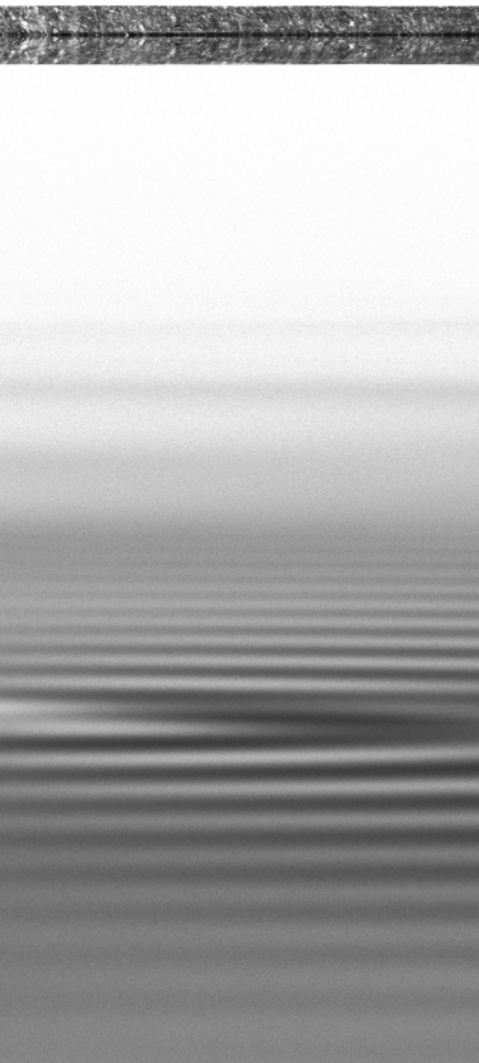












Gavin Prest is used to the difficulties some people encounter when confronted with his work. He rarely shows much flesh in his carefully set up figure-to-fashion compositions, and it's just as likely to be male as female. This does not stop reactions like 'manipulative exploitative porn photography' (in response to a fully clothed girl walking down a street).

He thinks it is all in the mind of the viewer, and indeed that's part of his intention. Taking his cues from heroes of the genre Bob Carlos Clarke and Helmut Newton, he collaborates with his models to create theatrical or filmic situations where costume and styling add to an ambiguous storytelling. This may be between the viewer and the subject, or between actors in the scene.

The two lower photographs on this page are examples of his more controversial work. It's not the detail of the image which causes problems – it's how the viewer interprets the image. We see underwear fashion shots every day but they generally don't look like this. No-one tries to censor runs of *The Rocky Horror Picture Show* these days – it exists within the boundaries of theatre. Gavin's scenarios don't, they seem to use private domestic spaces or the anonymity of hotels.

"I leave it to the viewer to fill in the stories", he says. Living and working in his home town, Hornsea on the Yorkshire coast within striking distance of 2017 European City of Culture Hull, he encounters all attitudes from parochial to progressive. His international recognition validates the work, and he has no need to apologise for how it references alternative lifestyle. It is well known, and as we were going to press he was given a rôle as ambassador for a new studio space in Hull.

After 25 years with his own plumbing and heating business, Gavin's originally amateur photographic interests were revived by success in competitions and awards. He had learned the craft with film and his visualisation came from an understanding of black white from negative to print. When digital photography first

GAVIN PREST



Gavin is an expert in studio lighting as well as in the use of ambient and additional lights on location.



Models: Natasha J. Bella – www.natashabella.co.uk

began to take over he didn't take the plunge. Acquiring a Macintosh system in 2010, along with digital Canon gear, he started producing work again in 2011. He soon won acclaim in national contests and awards – "someone rolled out the red carpet, and I walked down it", as he puts it.

Alongside the powerful monochrome fashion and figure storytelling, he has tackled most other fields of photography, as you would expect from someone with a passion for technology and experiment. Portraits, pets, weddings, commercial products, landscapes and events can all be found in his portfolio.

One thing which stands out is the obsession with technical perfection. At a workshop he almost apologised to his students for the OCD aspect of what he was demonstrating – the need for precise camera position, architecturally correct handling of verticals, control of depth of field, and above all of light. He uses inexpensive light wands, especially when ambient light is subdued and their LED brightness can contribute significantly to shaping the subject. With a set of fast Sigma ART prime lenses (all f1.4) on his Canon 5DS/R and 1DX ('better at ISO 6400') bodies, he says he's now 'got rid of most zooms'. He's considering replacing mains powered studio flash with Godox lithium-ion cable-free kit. He sets the picture style to black and white, and often composes on the camera screen using live view rather than through the viewfinder.

Gavin has won many awards, with the SWPP and the Guild of Professional Photographers, with whom he has achieved his Master Craftsman, one of only a few in the UK. He is an international photography judge and panel member, and in 2018 travels to Austria by invitation of the Trierenberg Super Circuit, the 'world's largest photo contest'.

What really struck us, attending two of his workshops in 2017 and 2018, was that he's an outstanding teacher – raising the spirits of past monochrome masters and of his students alike



<https://500px.com/gavinprest>

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WAVES, WINGS AND WHEELS

Chris Taylor, an experienced marine photographer based in Sheringham, Norfolk, has recently launched a new business 'Aquavisuals', which offers imaging services, including professional photography and video film production to the commercial marine industry and nautical leisure industries.

Chris's father, a well-known naturalist, bought him his first film camera when he was 11 years old. He quickly learned how to use it to photograph birds and dragonflies close to his home.

"The first photograph I sold was of a humpback whale during a whale watching trip off the Whitsunday Islands in Australia, in 1994" says Chris. "That evening, I took my films to the developer on the mainland and when I went to collect the prints they asked if I would let them use one of the images to sell as a postcard, in exchange for \$20 and free processing. I think the seed for becoming a pro was planted right there. That is also how the Humpback Whale/Fluke motif came to be used for my Aquavisuals website.

He undertook a B Sc. degree course in Coastal, Estuarine & Wetland Biology at Hull University between 1990 and 1993. "It's essentially Marine Biology, but much more of a mouthful" he explains.

Chris has no formal training in photography, although he did attend numerous courses and workshops in the mid to late 1990s. "Initially these were film-based courses, but this was just as digital camera technology was finding its feet" says Chris. "Digital sensor resolution was increasing rapidly and becoming more accessible. When it reached the point where it could rival film quality, I made the switch and I haven't looked back".

It was not until 2005 that

Stephen Power discovers how special interests have helped three photographers find their own specialist niches

1: Chris Taylor's sea and shore



Chris Taylor's North Norfolk location offers subjects ranging from traditional fishery, ideal for black and white documentary, to the work of the rescue teams – and the beauty of a popular resort and coast.

Chris launched his professional photography career after spending a year in Australia, running a country pub back home for 18 months and working for a year in Virginia. He returned to Norfolk to work in IT for Virgin and the

Royal Bank of Scotland. "I never felt that the IT job was right for me and I needed something with more creativity and independence," he explains. "So, I booked myself on a social photography training course in Norwich and



took voluntary redundancy a year or so later. The financial cushion of redundancy gave me the ability to set up the business and grow it from there."

His photography career has brought Chris some unique successes, such as being the first RNLI approved drone operator in the world, and a BBC approved image supplier.

"I've been on the lifeboat crew at Sheringham for nearly 20 years and I am currently one of the helmsmen", says Chris. "Being a committed member of the RNLI certainly helped me gain the RNLI accreditation. I bought my first drone in 2013 and by 2014 had my CAA Permission for commercial operations (PFCO) and set up a business offering aerial photography and video (aerovisuals.co.uk).

"I've found most of my work and opportunities have come through word of mouth and local reputation, although having well-ranked sites on Google helps too. I was initially asked to film the Cromer Boxing Day Dip in 2016 by the organiser, and the local BBC News team requested to use some of the footage for that evening's BBC Look East news. From there I got to know the local broadcast team and was asked to film more pieces for them using the drone – and it grew from there", he says.

The inspiration for Aquavisuals came when Chris realised in late 2017 that, to use his own analogy, he was functioning "like a jelly-fish" with his work. "I had my tentacles out, in the form of my website, and would take whatever work drifted in", he explains. "That's not so say I haven't been busy. It's been an incredible and busy thirteen years, but I wasn't actively seeking specific work or specialising to any great degree. I





needed to be more like a marlin and actively go hunting for the work which I really enjoyed and interested me.”

Being a self-confessed thalassophile, Chris knew that the more work he could get involving boats and the coast, the more contented he would become. In 2016, he was commissioned to photograph for the world-renowned luxury yacht manufacturer Oyster Yachts – “This was a dream come true for me and despite it being a grey day on the muddy Orwell River I had an absolute blast photographing and filming the CEO of Oyster commissioning a brand-new multimillion pound yacht”.

In terms of photographic gear, Chris uses Canon 5D MkIII bodies, with Canon L-Series lenses. “The mark threes still do a great job, and I haven’t seen enough changes in the recent 5D upgrades to warrant changing them up”, he says. “I had the shutters replaced in both bodies last year and will see what Canon can come up with in the next few years. I recently got the Canon 100-400mm mark two and 1.4x mark three Converter which gives a reach of nearly 600mm on the 5D for under £2K. It may be slightly restrictive on the maximum aperture available, but this combo autofocuses. I’m not planning on using the lens in low light and I couldn’t justify the



Top: Cromer’s All-Weather Tamar Class lifeboat launching from the end of Cromer Pier. Above, Sheringham RNLI’s Atlantic 85 Inshore lifeboat heads out into a swell. Below, the lighter side of life beside the sea.



£11K on a 600mm Canon lens.”

Other lenses in his bag include the Canon 24-70 f2.8L II, Canon 16-35mm f2.8L II, Canon 70-200mm f2.8L II, Sigma 50mm f1.4 ART and the Canon 24mm T-SE lens for interiors. “If I have to light an exterior shot and need more power than the speedlights, I use my Profoto B1X head, such a great piece of kit”, he says.

For aerial work Chris has two DJI Phantom 4 Pro drones and a DJI Mavic Pro drone for travel, all which he feels offer incredible technology and image quality for the money.

Chris feels that there are many important challenges for a marine imaging business, including using expensive camera equipment and water-sensitive drones on boats. “Also, taking off and landing a wind-buffed drone from the deck of an RNLI All Weather Lifeboat as it pitches and rolls on the sea is interesting.

“In terms of the new business, I’m still at the stage of finding my feet and working at making as many opportunities and useful contacts as I can. It will take a couple of years to build it up to the point where it will start generating its own leads.”


Currently, Chris is looking into working more for yacht manufacturers and the RNLI. He also provides aerial video for the BBC *Saving Lives at Sea* programme and has plans this year to cover the Cowes Week yacht races and document handmade dinghy manufacturers.

“I’ve made some great contacts already this year and have a good number of shoots already planned. The key is to put yourself out there and get to places where the industry you want to work in hangs out. I’ve been going to the boat shows and interacting with sailing organisations to work on building the portfolio and showing them what I can do for them.”

So, what advice would this nautical lensman offer to aspiring marine photographers? “Get a Peli case and prepare to get wet”, he jokes. “Seriously though, it is essential to have a healthy understanding and respect for the sea; have good sea-legs and just dive in!



“The key these days is to specialise as much as possible and ideally, in something that you enjoy and that interests you. The market is so saturated with general jack-of-all-trade photographers that to stand out and make headway you need to find your niche; which is why I’ve created the Aquavisuals and Aerovisuals sides of my business.”

We get the feeling that Chris is about to make an even bigger splash in the marine photography world, than he has done already. 

www.aquavisuals.co.uk

Centre column: commissioning of the brand new Oyster 675 on a grey day on the River Orwell by CEO David Tydeman.

Below: panoramic picture: the North Norfolk Coastal Rescue Team.



Mark Lynham, from Newport Pagnell in Buckinghamshire, describes himself as an 'uber-keen' hobbyist photographer. Given that Mark's photography journey only began a few years ago, he can also be described as an uber-successful one. He has already won many awards, and to these he's just added Photographer of the Year and All-Round Photographer of the Year for 2017 with The Guild of Photographers. You can see one more of Mark's pictures in the article on the winners announced in February.

Mark is an aviation photography enthusiast but also enjoys photographing people and wildlife. He came to photography quite late by comparison to others. A friend had undertaken an intense online digital photography course with The Open University. "I noticed how much her photography had improved and I decided to give it go", he explains. He enrolled on the three-month Open University course in September 2011, gained a 95% pass mark and came second out of 500 people. "It fuelled a passion which has been non-stop since then", he says.

Prior to enrolling on the course, Mark says he had 'a point-and-shoot Sony Cybershot something-or-other' set to auto-exposure mode. "I took photographs on holidays and while out and about, but they were not what I would call proper photography images. I've got no history with film cameras. It was only after 2011 that the digital camera side of things started for me".

Mark now shoots Canon cameras, including 1DX MkII, 7D MkII and 5D MkIII bodies. "I've been having some problems with what could be oil marks on the sensor of the 1DX MkII, which has been happening for a while now and it seems to be getting worse. I came back from RAF Odiham in Surrey the other night and they looked really bad. I've had the sensor cleaned four times in a year which isn't right, so I've put in a complaint to Canon and we'll see how that goes. The 5D MkIII is probably my favourite camera, because it's consistently good."

2: Mark Lynham – the air show ace





Post-processing gives the images wings

Taking the work to a higher level, to win awards, means lifting it above the mundane and often flat results out of camera. Mark has developed a range of post-processing methods to enhance clouds and skies, jet burn and trails, and the look of heat turbulence (facing page). Tight cropping and colour palette restraint can turn busy hangar and ground shots into near-abstract compositions, as seen above (one of his best-known prints) and below.



Mark frequently uses a Canon 500mm *f*4 lens with a x1.4 teleconverter, and prefer to shoot in shutter priority mode when the light allows. At an air show with the aircraft flying, he will tend to set a shutter speed around 1/1250s to freeze the action. If the aircraft is coming in to land, Mark will use a much slower shutter speed, often around 1/80s, whilst panning, so that he can get a sense of movement within the image.

“That’s the bit that has taken a couple of years to perfect, as I found it very difficult at first”, he says. “Down at 1/80th, with panning, the buildings in the shot also get blurred and it’s possible to achieve a fantastic sense of movement in the image, rather than a static, almost ‘Airfix’ model plane look, that you might get with the very fast shutter speeds in that scenario”.

For his aviation images, Mark will shoot ground-to-ground and also ground-to-air at air shows. “From certain positions, with some aircraft it can look like I have taken air-to-air shots, such as when the aircraft has just taken off and just doing its initial roll round”, Mark explains.

So far, Mark has only photographed aircraft in the UK, but he has his first non-UK aircraft shoot scheduled for May 2018, when he will be travelling to Poznan in Poland for an air show and possibly his first actual air-to-air shoot. His full-time job is as the owner of a property management company and he is fortunate to be able to take time off occasionally, to undertake aviation photography.

“I sometimes take a Wednesday off, visit an airbase, climb up a ladder and shoot over a fence or shoot through it. At most of the RAF and USAF air bases in the UK, there are known ‘spotters’ locations where it’s possible to get reasonable shots. They are available for anyone to research on the internet and you can get good shots of aircraft coming in to land and taking off plus preparations for launch, with the ground crew working on the aircraft”, he says.

“These bases typically include RAF Marham, RAF Coningsby and



Flight – of gulls. Mark is also a skilled wildlife photographer.

RAF Lakenheath, which is my favourite, as there's also a great wildlife reserve a short distance away. It can be hard work getting the initial information, because aviation photography has exploded in the last few years. It's total pot-luck knowing when there will be activity at the bases. Generally, there is stuff going on Monday to Friday, but not at the weekends, and it also helps if you know people who know what is happening".

Mark will regularly travel for two hours to an airbase. A couple of times a year he will make a longer journey to a low-flying area of Wales called the 'Mach Loop'. "That's a three and a half hour drive for me, plus a 45-minute to an hour walk up the mountain, where I often sit in the freezing cold and hope something comes



through. Sometimes it does, and sometimes it doesn't", he says.

As far as post-processing goes, Mark sees it as "the start of everything, for me, and I really struggle with not editing an image as I just love post processing". He has learned a lot from watching online tutorials and he now edits primarily in *Lightroom* and will also "go over into *Photoshop*" for certain tasks, such as removing distracting objects from a scene."

"I also have certain ways of bringing out detail in clouds, and I like emphasising dark colours

and drama in the image which I'm probably known for now. I tend to add a reasonable amount of Clarity and darken down the blacks. I also do a lot of dodging and burning, which may not be typical for other photographers in the aviation genre", Mark explains.

So, what plans does this uber-passionate photographer have in store for 2018? "Knowing me, I will continue to enter the Guild's monthly competitions, because I'm an 'Image of the Month' addict. But, as it's a hobby and

I still think I'm at the beginning of my journey, the main aim is to keep learning.

"I do have ambitions to travel more for my photography, as everything I shoot is in England at the moment. So, I would hope to spread my wings in the future."

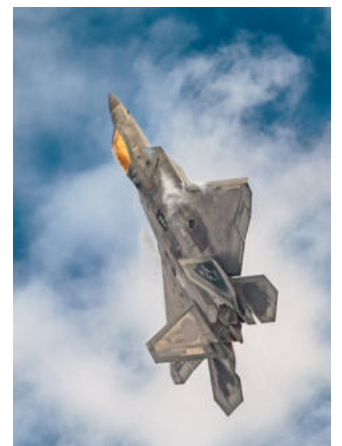
Here at *Cameracraft*, we can't think of a more fitting analogy for this talented photographer, other than, perhaps to hope that he keeps flying high and we feel sure that, for him, the sky is the limit.



www.marklynham.com



Air shows and air bases provide ground to ground and ground to air views that can form the basis for air-to-air visualisations.



3: Neil Cave, from vintage railways to a busy timeline for photography

Neil Cave, a steam train enthusiast, had the idea to create his business Timeline Events based on his twin passions for photography and steam preservation. The events primarily bring together photographers with a penchant for history and transport and his company motto is: 'Bringing Heritage and Photography Together'.

"Our aim is to recreate scenes from a bygone era, focusing on British transport and industrial heritage dating back to the Victorians", he says. "Within the portfolio of regular events there is a mix of railways, boats, planes, buses and other road vehicles, all set in environments that will make people look twice at the images."

The business works with many of the UK's top museums, heritage hangers, preserved railways and private-owner collections. "We also work closely with many of the UK's finest re-enactors and re-enactment groups to ensure the human interest is apparent in many of the recreations we set", Neil explains.

Neil's interest in photography began around the age of eight, when he was bought a Kodak Instamatic 126 camera. His interest in taking photographs combined very quickly with a love of steam railways. By the age of 12, his fascination for railways had a 'head of steam' and he upgraded his camera to an SLR, a Praktica MTL 5, with the purpose of creating higher quality photographs of the railways – "really a case of putting the two hobbies together and enjoying them as one hobby".

In 1995, Neil began working for a photographic supplies company in Andover and was enjoying his hobby photographing steam trains. "It was perfect, as I was now working in the photographic industry and photography was my passion and I was still out taking photographs of steam trains. I was also looking at magazines and seeing photographs of steam trains in perfect conditions and



Neil's shoots include ships, cars and buses – complete with models to suit.

wondering how these people get to take these photographs."

Having made some inquiries, Neil discovered that there were groups of people in the UK "clubbing together and organising private events that were being

run on steam railways around the country, when they were otherwise closed to the public".

Neil began by attending some of the events he had located, until 1997 when he decided to launch events under his own steam

(sorry!). He ran his first event on a large railway in Devon, and operated four or five events each year, until 2002 when he stopped completely to concentrate on changes at his full-time job.

These resulted in a change of ownership and Neil was appointed as a director of the new company. Towards the end of 2005, that company was sold, and Neil took a redundancy package. He then became a consultant to a supplies company in Norfolk and began to run a few more events.

In 2010, Neil ran his first non-railway event chasing the paddle steamer Waverley, on the Solent. This was followed in 2011 with another event on the Solent, using an RAF Recovery Launch. "Timeline Events was born as an events operation from that point, and it just grew from there. It has gradually taken over everything I do", he says.

"In 2011, I was doing a fair amount of photography for other people – RAF work, weddings and other social and commercial work – but all the time I was running the events, and they were getting bigger and bigger." Around 2014, it became obvious to Neil that he would be running events rather than taking photographs for a living. The business has now grown to the extent that in 2017 TimeLine Events ran 120 meetings.

The genre has changed in that time, too. "We have this core philosophy that the events are all heritage based around transport; steam trains, boats, buses and aircraft. Stuff from a bygone era; effectively recreating the past. We bring together period actors and authentic settings to set scenes from the 1930s and '40s and the steam trains are set in the '50s and '60s.

"However, we now also run Birds of Prey days and some of the boating events are current, such as The Americas Cup, and three or four days at Cowes and the Round the World Yacht Race, this year at Cardiff.

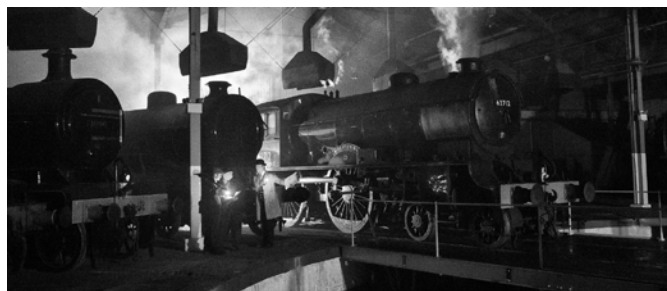
"These days, I don't class myself as a professional photographer, rather as someone who makes a living out of photography", says Neil. This explains why,



on some events, a professional photographer is also hired to offer instruction on lighting and photography techniques. One such person is Mark Higgins, until recently a trainer at the Nikon School, who has worked with Neil on three Timeline Events in the last few months. "Mark is a font of knowledge, and he has a very good ability to offer technical advice", Neil says.

Neil is currently a Nikon camera user, having used Mamiya medium format film cameras up to 2001. He was then loaned a Fujifilm Finepix S1 Pro, via contacts from his photography supply business days. "I was blown away by that camera, which was based on the Nikon F60 film SLR. It was revolution in digital photography terms. I sold all my Mamiyas and went digital and I haven't shot a roll of film in anger since."

He finds that many of his event clients, are of an older demographic, with enough disposable income to afford good quality gear. Also, they are people who may prefer smaller and lighter cameras and as such, are moving to the mirrorless systems. "I can not see professional photographers moving away from the



Timeline Events don't have to be daytime, and can be in winter – cold nights favour steam scenes.

DSLRs to any extent in the near future, but I do believe that the consumer market is being driven by the mirrorless systems", says Neil.

The maximum number of participants on each event can vary, depending on the theme. "If it's a boat trip, the limit might be eleven people, a workshop fifteen, a railway event may be able to accommodate between 20 and 40 and for a big aircraft event on an airfield we could take up to a hundred people".

The events take place anywhere they can be set up, however the main catchment area is generally "from the West Midland down".

To the layperson, or casual observer, it may seem like a



daunting task to organise an event where, for example, a remarkably accurate wartime scene involving a Lancaster bomber, authentic military vehicles and a group of RAF personnel in 1940s style uniforms is presented to the photographers. However, for Neil, this task is less daunting than it might be for the rest of us.

"You have to remember, that I'm coming to this business with a fascination for historical transport. Having an interest in that genre, I knew about the Lancaster and other historical forms of transport", says Neil. "It's

really a case knowing where these vehicles are, and then sending an email to make initial contact.

"Most of the events we run have come about due to networking. I know people who know people... I'm on social media with my own pages and I might also post on other forums, for people interested in the 1940s for example. This will generate responses and I will be contacted by organisers of other get-togethers, which leads me to, sometimes, working with other individuals to produce the event".

Neil stresses that Timeline Events are "open for business" to any level of photographer. Most of his clientele are enthusiasts, of one type or another. "Either, they are enthusiastic for a particular subject – whether it be trains, planes, boats or buses – or they are enthusiastic about photography generally and are looking for great photo-opportunities."

When you add Neil's own abundant enthusiasm for the work into the mix, it's hard to see a time when Timeline Events will become a thing of the past.

Timeline Events:
<https://www.timelineevents.org/>



DON'T PAY OFF THE FERRYMAN!

Valentia Island is one of Ireland's most westerly points. It lies off the Iveragh Peninsula in the southwest of County Kerry and is approximately 11 kilometres (7 miles) long by almost 3 kilometres (2 miles) wide.

To say that it is a small place is no exaggeration, but it does have many fascinating man-made and natural features which I have exploited as a photographer in my short time as a resident here. Not the least of which is the Valentia Island car ferry.

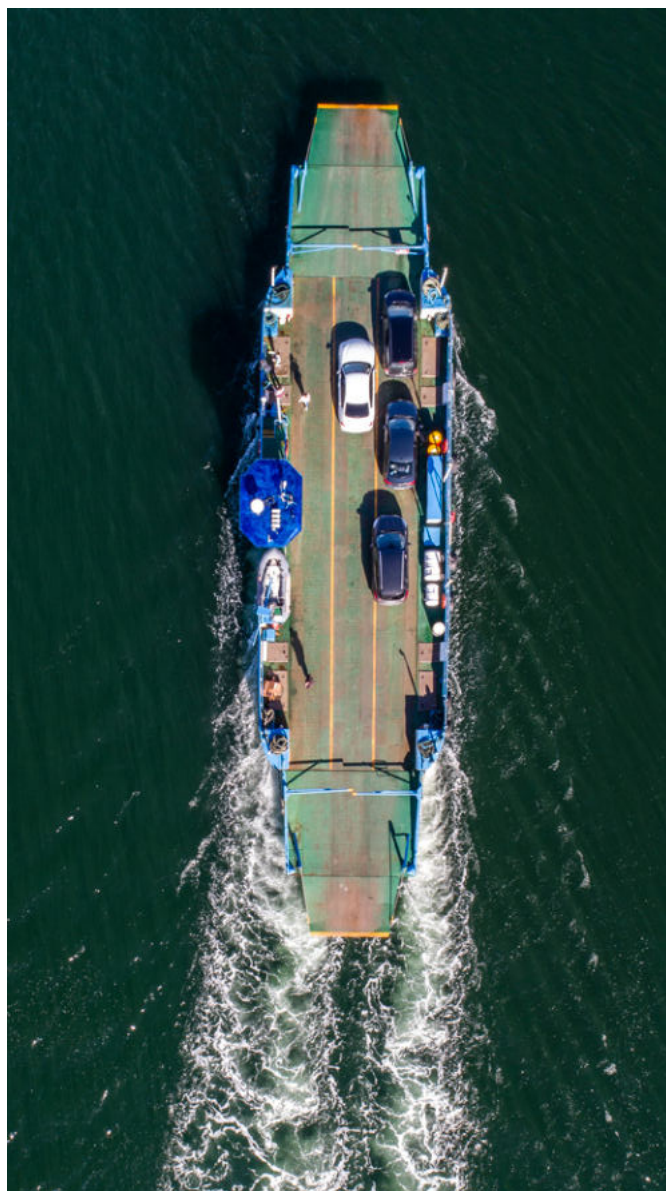
It runs between the county town of Cahersiveen, in County Kerry, Ireland and the pretty village of Knightstown, the biggest neighbourhood on Valentia Island, and it is nearly as old as I am. It was built 56 years ago and has been in service on Valentia for 22 years, originally being purchased from a Dutch company, where it was in service for 30 years previously.

The roll-on roll-off ferry operates a continuous service between the end of March and early October, but only when the weather permits. The crossing takes around 10 minutes and is considered a lifeline to the island, as it ferries locals to school, work and the busy town of Cahersiveen for shopping and entertainment.

Just as importantly, it is the natural choice for the many visitors to the Skellig Ring, in the spring, summer and autumn months to cross over to Valentia Island. The excellent bridge, that joins Portmagee with the western end of Valentia Island at Bray Head, takes longer to access via a circuitous road and not all tourists to the region are prepared to take it.

In 2017, the ferry handled 250,000 passengers and 100,000 cars. The traffic handled by the 15-car ferry has now reached a stage where more capacity is needed as the demand on the ageing vessel is huge. The owners state that it needs a modern, efficient replacement which will be able to take coaches as well as

Stephen Power has been using his photography and drone video skills to support his local community's need to retain a vital car and pedestrian ferry for the future



vans, cars and bicycles as it does now.

The problem is that the government is not in a position to assist with the additional €2m required to replace the ferry, and has also decided the existing service can no longer operate after 2017 on safety grounds. This has now been extended for a further two years, and the ferry has been taken to Cork for repairs.

Return to the Ring

I first came to know about the ferry many years before I was

club based 20 minutes' drive away in the seaside town of Waterville. One of the attendees at the talk was Richard Foran, a photography enthusiast who happened to be the last lighthouse keeper on Skellig Michael, and one of the operators of the ferry.

Richard was very encouraging with my request to take some more photographs of the ferry and both he and Rosemary have actively updated me of specific events concerning it. This has resulted in the ferry becoming one of my principal photographic subjects in the last year.

In the off season, from the end of October to early March, the ferry is moored on supports, on a pebbly strip of narrow beach – or 'strand', as it's known here – a kilometre from my house. I live on a hill and on a clear day I can see the ferry winking at me in the sunshine, almost beckoning me to come and photograph it.

I've answered the call and been down there more than once, especially when I see the sun setting behind the boat, usually from about 5 o'clock in the evening between November and January and up to around 7pm in late February and March. Without passengers, vehicles and crew, there are possibilities for still life and detail images that I would not get when it is in operation.

2017 was an important year, because it seemed likely that it may become the last year it would be allowed to operate, due to the safety concerns. I found myself taking some of my personal favourite images on the last day it was expected to sail, including those of Donal Walsh (*centre image, facing page*) – the first skipper to pilot the ferry 22 years ago, hoping not to be the last one.

Taking flight

I have become an enthusiastic drone user in the last year and have now had two DJI Phantom 4 advanced models. This is only because I managed to reverse the first one into a cliff off the easterly

living on the Island, during a commission for a Dorling Kindersley book *Ireland: Backroads*, which took me along the southern and mid-western coast of Ireland over a two-month period. I took hundreds of photographs around the popular Ring of Kerry including many on Valentia Island. I met one of the ferry operatives, Rosemary, at that time and photographed her selling tickets to customers as they made the crossing.

On my arrival as a resident, at the end of 2016, I was asked to speak about some of my photography work to the local camera

point of Valentia Island and watch it drop into the Atlantic Ocean. Its replacement has been working overtime on a 15-minute commercial video that I have recently finished making for the Valentia Ice Cream company. It also provided some of my favourite images of the ferry, so far, including one where, even with my neophyte piloting skills, I managed to position directly above the ferry, looking down on it, and its impressive stern wake (*facing page*).

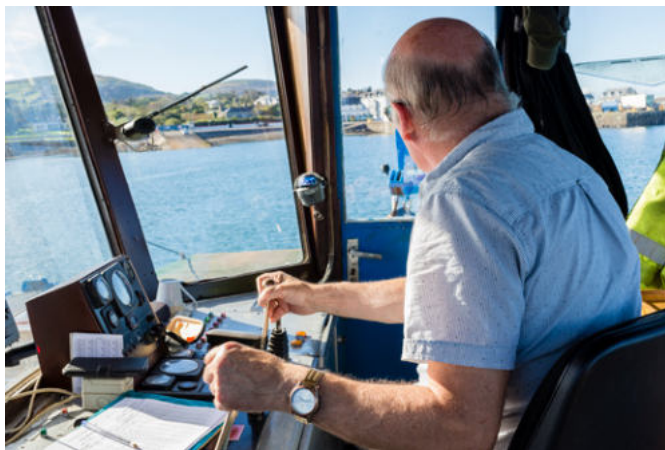
The camera on that drone is equipped with a 1-inch 20-megapixel CMOS sensor and a mechanical shutter is used to eliminate rolling shutter distortion, which can occur when taking images of fast-moving subjects or when flying at high speeds. It also supports H.264 4K videos at 60 fps or H.265 4K at 30 fps, both with a 100Mbps bitrate.

I have found that the image quality can vary, depending on how carefully I focus the lens, and where the aperture is set. It tends to produce slightly higher quality images at mid-range apertures, around f8 or f5.6, and when shooting raw. I also make sure that I focus the camera via my iPhone before pressing the shutter release. For non-drone images, I use my trusty Canon 5D MkIII and 24-105mm L series zoom or my recently acquired Canon 40mm f2.8 'pancake' lens for most shots of the ferry.

The Valentia Island ferry has also become a useful location for my photography, and that of others. I offer tuition to beginner and advanced photographers via my teaching business Valentia Photography Workshops.

Human interest

I was contacted by a reasonably experienced photographer, who wanted to learn more about environmental portraiture, a subject I am known for in some circles. It's not a typical request from photographers who visit Valentia, though, as they are mostly interested in landscape and nature photography. However, having put my thinking cap on, I contacted the owner of the ferry and made arrangements to bring my student



on-board, as it crossed between Knightstown and Cahersiveen for at least five round-trips.

We took many photographs of the passengers and crew, most of whom were delighted to be asked to pose for our cameras. Only one ticket operator was reluctant, telling us that he had been photographed too many times. Given that he had a very photogenic visage, it wasn't surprising to see why. *I am not admitting, Your Honour, to having taught my student anything about candid photography techniques following that discussion...*



Before I landed on Valentia it didn't occur to me that a regular subject of mine would be a car ferry. It just goes to show that as photographers we need to be open to all possibilities, especially when the photographic tide turns. And then, we have to go with the flow.



Valentia Photography Workshops
<https://goo.gl/sxXJK5>



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STORE, SHOWCASE & SELL IMAGES SECURELY & SAFELY

In January Britain's home-grown and time-tested image gallery hosting and sales system, **The Image File**, was voted **Best Website Provider** by semi-professional and full photographers at The Societies' Trade Awards and Convention.

Many photographers turn to D-I-Y content management solutions or expensive local web designers. Choosing from a bewildering range of 'free' or paid solutions, configuring the Application Programming Interface and making sure it all works rarely goes smoothly.

Constant updates disrupt your secure web space, calling for sites to be unlocked using command-line control in programs like Mac OS X *Terminal*, then locked again to prevent attacks. Many plug-ins are left without being updated, discontinued or even hijacked to inject malware.

All of the hassle now involved with D-I-Y gallery and sales solutions can be eliminated from the get-go, as a powerful Digital Asset Management program with fully integrated on-line ordering, downloads and user-selected lab fulfilment exists in **theimagefile**.

theimagefile is an award-winning image management and website solution for photographers. Constantly updated (without needing you to be a full-time administrator) it can generate sales, improve your search engine optimisation and help grow your full or part-time businesses. With zero commission on sales and direct payments into the photographer's bank account, theimagefile allows seamless integration with external websites.

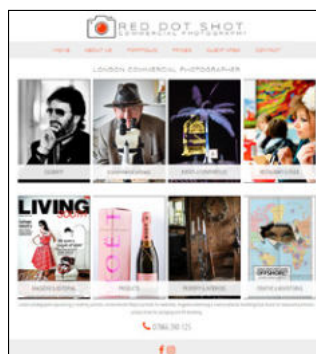
If you don't already have a website you can create and host one, all included within theimagefile system. It's fast to set up and you can have your new web presence up and running in hours not weeks. All account levels offer the same



Richard Storrs and Gina of theimagefile receive their Best Professional Website Provider Award from Juliet Jones at The Societies' 2018 Convention.



Galleries by theimagefile users – Derek Snee's street photography above, babies by Love Photography below left, and commercial portfolio from Red Dot Photography below right.



superb functionality, the only part that changes is the image storage area, and you can upgrade or downgrade your account to suit your business needs at any time.

As theimagefile is UK based, it is also correctly set up to handle digital download VAT where applicable, and GDPR in the UK and the EU.

Happy users

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"You've worked relentlessly and done so much for the industry. Congratulations!"
– Sally Hitt

"The Image File's responsiveness and positive 'can do' friendly support in helping me to achieve a stylish and easy to navigate site is hugely appreciated :-). An outstanding service and value for money!"
– Karen Ross Photography

"I am so pleased with the site; you have done a wonderful job, thank you! After years of frustration with web developers I could have been using theimagefile".
– Derek Snee

"Very well deserved! Congrats! We couldn't be happier with our website and the service we get from you."
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SRB EliteLite filter holder

The SRB Elite 85mm rectangular filter system holder has been a success story for the British engineering company which, until the arrival of CNC machining and 3D printing at home workshop level in China, had a near-monopoly in the custom lens adaptor market. They still make the most accurate bespoke adaptors and components for scientific and professional equipment.

Filter system sales have grown over the years, with distribution for the high end Lee system. At a more popular level, smaller filter systems with low cost plastic holders provided a large user-base (Cokin P format) and there was an opening for a well-designed lightweight metal holder. The Elite design solves multiple problems – a screw-in rotatable filter mount in the main holder seals off light leaks for circular neutral density ‘stoppers’ without needing a gasket, or allows a purpose-made polariser to be oriented easily using external finger-wheels. Two filters can be added.

At £34.95 the Elite holder seems a bargain within reach of any photographer, but it's a competitive market and the new **EliteLite** which omits the key unique selling point of the rotatable light sealed screw in filter stage is only £19.95. The backplate of the holder is now thinner, and this will be an advantage for wide-angle lens users. The Elite uses a modified P-type lens attachment ring in sizes up to 82mm (Cokin adaptors don't fit). Grads and ND filters are most typically used with wide angle lenses for landscapes and seascapes, and the vital filter sizes tend to be 72mm and 77mm, for 16-35mm f4 zooms of most makes, 77mm or 82mm for f2.8 models, and smaller sizes for some APS-C and MFT systems. The EliteLite has exactly the same scope.

The original Elite was designed for standard 2mm thick filters (with some tolerance up to around 2.5mm – SRB grads are 2.2mm). The new twin slot assembly used



for the current Elite and Lite is 2mm thicker overall, with slots accepting 3.5mm glass filters, and a kit provided for wide-angle conversion by removing the front filter slot.

Mounting the two systems on a 24-105mm Sony FE and Batis

Photographs show the EliteLite mounted on 18mm f2.8 Carl Zeiss Batis Distagon. Above – the new thicker glass filter friendly slots, left, and original thinner slots, right.

18mm both of which are 77mm fit, the complete two-slot assembly of both designs gave intrusion on the 24-105mm at 24mm in landscape composition. Though alignment needed to be precise, the wider angle of the Zeiss 18mm was handled with no intrusion on the EliteLite or the original Elite thanks to the lens design, but needs cropping to 24 x 32mm

with the new thicker slot Elite. SRB suggest that 22mm is likely to be the wide limit with many typical lens designs. For vertical shots, you may find even a 15mm view is fine.

It's surprising how around 2.5mm difference in the distance to the front edge of the holder can make the difference between a clear landscape (horizontal) frame or intrusion into the corners. It would be useful for SRB to sell 2mm filter slot modules (actually measured at 2.7mm) to allow customisation of the EliteLite. Fitting the EliteLite with the old shallower slot assembly almost perfectly cleared the 24mm view. A standard Cokin P holder comes right into the image area.

The rear plate of the EliteLite has an 80mm diameter unthreaded central aperture. Looking at the design, it looks as this could be replaced by an 82mm filter thread. This would allow a light-seal when a strong ND filter was fitted, though the screw-in filter would obstruct the rear filter slot. It would leave the front filter slot clear for a grad, and this is the most common configuration. So it would be an improvement for the EliteLite to be slightly modified to have an 82mm threaded centre aperture.

Finally, all Elites now have a set of markings on the front to help align and adjust grads (not present on the original). This is useful for those still using DSLRs or film cameras with no live view function, to record the position of a grad and then replace it after fitting a near-opaque ND1000. Live view will often provide a normally bright view through the ND, and allow visual adjustment.

With few wide-angle alternatives other than cheap single-slot moulded holders or the more expensive Formatt Hitech 85mm modular metal holder, the SRB EliteLite is excellent value and the rest of the 85mm system similarly priced, with a full range from £13.50 to £29.50. If you normally need ND1000 plus a grad for wide-angle work, get the original Elite and remove one slot. If you need to use two grads on a wide lens, try the EliteLite. – DK



www.srb-photographic.co.uk

CANON POWERSHOT G1X Mk III

Canon's latest APS-C sensor zoom compact, the G1X Mark III, defies ideas about camera size, sensor size, and even lens size. It is a tiny, finely designed metal miniature in mini-SLR style which packs into 399g almost every feature and function you'll find in a Canon EOS DSLR.

Every aspect of the camera is smaller. The control wheels, the rear four-way pad, the buttons which are almost flush with the surfaces, the mode dial, the central eyepiece for the high resolution EVF are all scaled down. Despite this, with its integral right hand finger grip it is secure in the hand and not fiddly to use.

The distinctive body design and size closely matches the latest of the one-inch sensor series, the 20 megapixel G5X. A little more shoulder height, 4mm on the length and 2mm on the very top is all that's involved, along with 36g in additional weight.

The lens is one which, if it could be removed, would be entirely at home on a Canon M series mirrorless body. The sensor is the usual 1.6X small Canon factor even though the body is smaller than many one-inch sensor (2.7X) competitors. The 15-45mm f2.8-5.6 power zoom image stabilised lens is a 24-73mm equivalent. In contrast the G5X fits an f1.8-2.8 8.8-36.8mm 4X zoom. Power zooming from the W-T control round the shutter release can be fast when needed but also easy to control in short steps.

While f2.8-5.6 may seem slow, it's substantially faster all round than the f3.5-6.3 15-45mm for Canon M mirrorless system bodies. Canon's on-sensor phase detect dual pixel focusing is fast enough, and accurate enough, to work well at f5.6 and the 24 megapixel sensor shows a reasonable degree of differential focus if you shoot wide open for portraits. As the lens is sharp at full aperture, that's what most users will do. It's a good idea to stop down to f9 or so at the long end because extra depth of field is often needed for street scenes and landscapes. It



Lens extended for use above, but under 52mm body thickness collapsed



The rear touch screen is fully articulated and reverses to the body or faces forward



For full details see: www.canon.co.uk/cameras/powershot-g1-x-mark-iii/

takes 37mm filters and a normal lens cap, rather than having a built-in closure like many power zooms. We fitted an adaptor and a 49mm UV filter when shooting in falling snow. The camera body is magnesium but it's not weather-sealed.

This is not a low-cost walkaround compact. It's a very competent street and travel camera with stealth abilities –

turn off the electronic sounds (enable MUTE) and all you hear is the faintest click of a leaf-like shutter which runs to a modest but adequate 1/2000s. It can be released the usual way, or via the fully articulated fold out rear touch screen together with AF. Touch shutter is a fast street-friendly function as you appear to be looking at the camera screen and reviewing images.

The viewfinder, in its mock prism position, has a relatively small eyepiece but one which is very easy on the eye. It does not distort if you move your eye from side to side, the eye sensor which switches between the fully articulated rear touch-screen and EVF is not over-sensitive, and the finder it's so bright that it can fool you into thinking it is optical. It has an indoor or low light mode to prevent it seeming too bright at night.

With functions including manual focus magnification, focus peaking, effect simulation on or off, and a full range of displayed info with optional level gauge and grid this little camera is almost a miniature EOS. Space is saved by having no microphone input, a card slot next to the battery, a slightly smaller LCD screen and some minimal controls, like the push-button on/off.

The G1X MkIII was announced as having GPS, but in fact it doesn't, it has a Bluetooth function which can pair with a smartphone to embed the phone's A-GPS data at the time of exposure. Despite the cell networks' superior geolocation indoors and in cities, it is not a substitute for independent satellite GPS built in to the camera. Like most Bluetooth methods, it also fails to talk nicely to iPhone – I got it to work once only, on first creating the settings.

Battery life seems much better than many mirrorless cameras with similar sensor, screen and EVF. There is no built-in flash to drain it, but it has a standard Canon hot shoe. The neckstrap uses skinny cord connectors, with a similar wrist strap option, both well suited to the light weight and small size of the basic camera. A fitted flash would be poorly balanced.

The lack of flash meant using ISO 3200 to catch some indoor shots during a couple of dinner functions we attended, and here the f5.6 limit showed why professionals like to have f2.8 all the way – people making the usual gestures like shaking hands are sharp at 1/60s but



Above left: the lens geometry is excellent – at 28mm, 28mm and 45mm top to bottom. Above: white balance by sunset light, with the benefit of Canon's natural bias towards reds, needs minimal raw conversion enhancement. Below right: the largest scale for close-ups, a small cappuccino.

movement-blurred at 1/30s, even if the image stabilisation makes 1/8s sharp for the overall shot. Anything higher than ISO 3200 has disruptive noise whether JPEG or raw. The aperture at 15mm is as good as the faster kit zooms (notably Fujifilm) but it falls to $f3.5$ around 18mm, $f4.5$ around 24mm, $f5$ at 30mm and $f5.6$ by 35mm. Optical performance wide open is very good for a zoom of this kind, which improves things. Flare resistance is class leading, in contrast to most kit zooms of a similar range. No lens hood is supplied, or needed.

AF is excellent despite the limited aperture at the long end, and Dual Pixel phase detection helps track subjects at 7fps.

Overall image quality is comparable to the best one-inch sensors, a touch below what is expected from similar 1.5X CMOS, with excellent dynamic range for highlight recovery. The colour rendering is typical consumer series Canon (like the 700D) rather than professional (like the 1DX) – good for people shots, but can be flat and dull for landscapes or architecture unless you use the Landscape picture look or raw conversion. The screen and EVF can be adjusted to give you a better idea of exposure and contrast, showing the effect of the one-third step clicked physical plus-minus EV dial on the



ISO 3200 is a fairly high noise upper limit for existing light shots on the 1.6X 24 megapixel sensor. Here, at 30mm (47mm equivalent) the zoom's maximum aperture is $f5$, resulting in a 1/30s exposure and movement blur in Roger's hand as he plunges a knife into a haggis (Burns night!).

camera top (like Sony or Fujifilm mirrorless models). Exposure even in Program mode never hit problems, from low light to direct

sun in the shot. White balance was not thrown off by sunsets or night scenes. Canon's distinctive red response is great for sunset light.



As for competition, the Panasonic DMC-LX100 would be a contender, with its much faster 3X zoom and 4K video from its 16 megapixel multi-format panoramic micro four-thirds sensor which never produces 16MP (12.8MP in 4:3 format, 12MP in 2:3 format, 11MP in 16:9, and 10MP in 1:1 square format). The longer image ratios using silicon beyond the 4:3 crop, and all these sizes produce matching raw files. However, the G1X MkIII 24MP APS-C Canon raw file can be cropped to any of these format ratios and more, and still give a similar size of image file. The LX-100 exposure control is more versatile with a 1/4000s mechanical shutter and 1/16,000s electronic option.

The G1X MkIII price of £1,150 is more than many DSLR outfits and two and bit times more than the lowest cost comparable mirrorless with a similar zoom. Unlike a DSLR or CSC the fixed zoom GX1 MkIII should never collect any sensor dust, a potential winning feature for travel. Time will tell!

– DK



7ARTISANS 7.5mm f2.8 FISHEYE

Exactly how cheap does a lens have to be before it becomes either a comedy item or unusable? Having played with Holga kits that cost a surprising amount, and the sophisticated (or not, depending on the set you choose) LensBaby range, the idea of cheap lenses having any commercial use has been pretty much chased from my mindset.

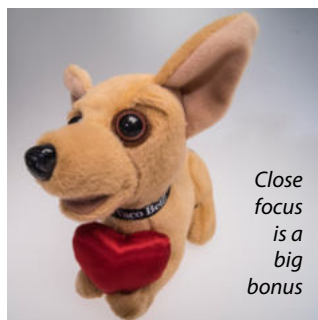
Which is why, when pondering what model of wide angle to use for car interior shots, the suggestion of a cheap, oddly branded 7.5mm fisheye for £129 was met with some suspicion. Perhaps unreasonably, as Samyang's f3.5 offering is reasonably well regarded and costs around £200 typically. But realistically... what use would this mystery-brand 7Artisans Chinese pocket money lens be?

Getting into the 7.5mm

We got an example in with Fuji X-mount, and it was soon pressed into use on the X-T1 body generally used for car photography in my other role at Parkers. It took a while to get used to finding the optimum focus using focus peaking, and with limited time and less-than-ideal conditions for photography, there's no room for lighting a lot of the time – but it delivered what was needed for our vans section.

The normal wide-angle of kit lenses simply cannot deliver the angle of view needed to show a full van dashboard when there's a bulkhead preventing a decent distance; the 7.5mm proved incredibly effective with correction in *Lightroom* taken from the 8mm Samyang profile.

Interiors with correction are a traditional use for digital buyers of fisheye lenses, now the processing power is there to make such things easy. There's some fringing, but not much, and the contrast and colour are remarkably good. What I didn't expect, however, was to find another interior on display. When cleaning the lens for the



product shots, the front group began to unscrew from the lens itself (*above*). Naturally curious, I detached it all, finding a well-made and solid glass and metal assembly, a classic diaphragm design and rear focus group. The lens screwed back into the metal threaded lens barrel easily. In some ways, this is a fascinating feature – you could drop a small circular cut-out filter in there, or a custom aperture.

That it happened so easily leads me to suspect any serious use would benefit from an application of Loctite before heading into the field!

Stabilisation on the X-H1

Although a fisheye is fairly immune to shake, the low light and challenging environment of an unlit car interior should be much improved by the in-body stabilisation offered by the X-H1. We'll be looking at the new body's performance with adapted lenses in the next issue; in the meantime, we got a couple of shots at the X-H1 launch (*balconyscape with sky, and no serious flare*).

At £129 it's hard to find an argument against it (especially with the £100 Amazon spot sale we found). There are other 7Artisans lenses too, some fairly ambitious. You might be expecting plastic, not just in the body of the lens but the lens elements themselves, for this kind of money. The small optical works behind this brand is producing something that easily matches the quality of third-party SLR glass a couple of decades ago, with digital-friendly coatings – and it's well worth the money. Look on Amazon or eBay.

– Richard Kilpatrick





The Yerbury's magnum opus – 'Nudes' in print

SPECIAL READER OFFER

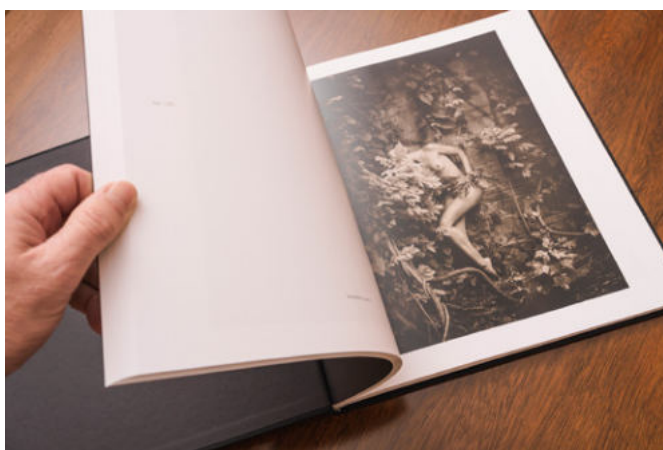
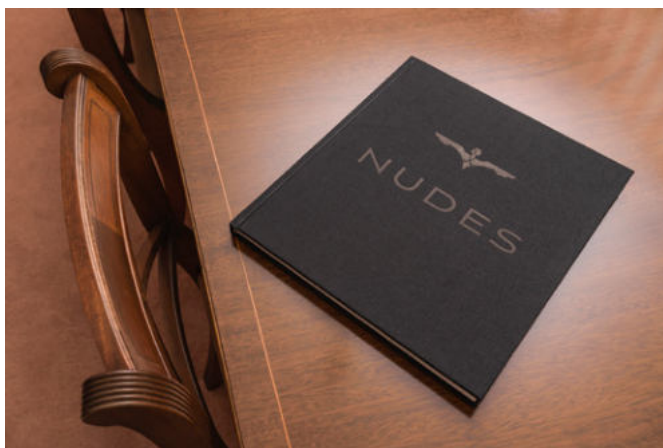


Faye and Trevor Yerbury have the highest reputation, internationally, for the quality and craftsmanship of their prints. It's many years since we stopped putting Faye second. Putting Trevor second does keep intact that family name under which a tradition of generations was continued. You may not see Faye with a 10 x 8" view camera but this is very much a partnership of equals now.

Nudes is a wonderful book as an example of photographic printing and simple, understated design and production.

The photographs do have titles, but they appear in small print on the facing blank pages which also carry a small numbering line for the spread. 54/55 appears to the extreme centre left of the spread we show open here. Nothing is printed on the rich duotone image pages, and these faint numbers and titles are so light that there's no chance of show-through or ink transfer. The paper itself is a high bulk and opacity 170gsm, with 196 pages bound in stitched sections so there's no glued spine to break even if the volume is not treated with the care it deserves. The warm duotone print is laid down with a density that matches the best giclée art prints, though this is a lithographic book. The ink has visible relief and gloss. It's not hand-pulled intaglio photogravure but about as close as any affordable European press can achieve.

To achieve this, Trevor and Faye found one of Italy's best art book printers and travelled to oversee the final printing personally. That's what Dewi Lewis often does for his commercial photo art books, but 'Nudes' falls into a different category. Dewi's books are indeed collectible but are also retail-friendly – the Yerbury

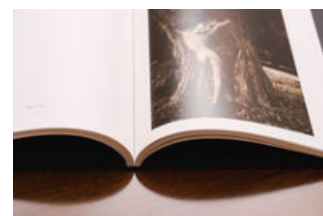


book is not. The black linen cover with heat-foil debossed title and Yerbury pictogram needs handling with care, and we would advise opening a delivered book using cotton or silk gloves just as you would a fine art print. Otherwise, it will fingermark and we spent ten minutes cleaning ours using adhesive tape after looking through it. This is the only drawback of such a perfect but slightly fragile presentation in matt black.

The 98 solus and minimal texts and additional pages (with over 100 images in total) are not easily marked but should be handled with care. Each book from the 500 limited edition represents a gallery of prints which some might vandalise to frame – as any book collector will confirm, that has been the fate of too many art volumes. If you can resist constantly thumbing through *Nudes* it's a better long-term investment than cryptocurrency and some will no doubt buy two on a 'one to read, one to keep' basis.

The book was funded by a Kickstarter campaign, which offered some very high ticket deals including original platinum prints, printcard editions, and levels of presentation. Trevor and Faye have set aside 25 remaining copies and will include a set of 12 6 x 6" greeting cards (mostly from the book) for £75.00 + £15 p&p UK, £20 EU and £25 ROW.

To take this up, contact trevor@yerburystudio.com by email with *Cameracraft Nudes book offer* as the subject line.



Confronted with three volumes to review, and a deadline, I was not sure if I could work my way through Richard Bradbury's answer to *Lord of the Rings* in time. The first volume had an easy intro, because Richard started his photographic career with us in the 1980s under slave labour conditions starving in a garret. It includes a few very kind name-checks. He gets a few details wrong, including omitting the fact that he earned us a lot of money – but the point of these books is to tell other photographers how he himself went on to earn far more, lose it all more than once, but stay in the business and never lose his creative edge.

One of the key exhortations he gives is that *nothing happens unless you take action*. He probably doesn't remember one of my soundtracks to work back then, Syd Barrett singing 'Change, return, success... action brings good fortune'. But this is true. It's why, although I'm anti-Brexit, I understand how its changes by forcing action may revive the fortunes of Britain. The worst that can happen is that, as with Bradbury's character 'Seminar Man' in Volume 2, action never gets taken so nothing changes.

The work is its own example. Richard learned he was to be president of the MPA from

Rich Photographer, Poor Photographer RICHARD BRADBURY'S TRILOGY



For information and to order visit: www.rbradbury.com/rppp/

October 2017. He had already written vastly over-worded articles for me as editor of their late magazine (the replacement editor believes that 250 words is a long-term camera test). Some of these distilled his business and practical experience into an ideal basis for a more permanent publication, and he announced that he would have a book ready in time for any worldwide celebrity tours resulting from his elevation to presidency. It seemed like a difficult deadline for a book.

Then he produced *three*.

These books are probably the best business development

guide for photographers of the last thirty years. I doubt whether any mainstream publisher, like Focal, would have taken them on or left their anecdotal richness intact. They are personal, quirky, stream-of-consciousness, narrative, timeline-based, laterally branching and highly readable. In fact it's a bit like talking to the man himself, always thinking ahead and able to keep his mind in three places at once while also forgetting to pick up the camera he has left on the cab seat.

The books are priced at £14.95 each, and fine value for well printed 128-page B5

paperbacks. The text is simply rammed in, using a light condensed typeface which means I can't read them without dioptric help. The use of big pullquotes and crossheads breaks this up well, and the inclusion of several photographer profiles punctuates all three books.

At the heart of the quair is the story of Richard's own career, revealed most honestly right down to mistakes, fails and financial cliff-edges. Real people get real mentions whenever these would not be libellous. Of course, the sections on law, contracts, model releases, finance and other 'dry' components of our generally very moist business are clear and comprehensive.

While mentioning photographic membership bodies, he omits the Guild of Photographers, perhaps because the the Guild celebrates amateur status as having just as much worth as professional work (but so does the RPS). It is true that these books may be fascinating reading for amateurs but are of most value to working or aspiring professionals.

I have no idea how Richard Bradbury fitted in the writing and production of this work. I can only assume his brain is still working at a clock speed a few GHz faster than mine and has not lost as many sectors or had as many fatal BIOS corruptions. You can download all this to your own brain by reading it. Unlike *Lord of the Rings*, the middle book is just as interesting as the first and last and the hero has not yet sailed off into the sunset.

—DK



How to Create & Launch a Successful Photographic Business is the first book in the Rich Photographer Poor Photographer series. *How to Run and Maintain a Successful Photographic Business* continues the thread. *How to Develop and Expand a Successful Photographic Business* is the final book of three. They are available as physical printed books for £14.99 each or £39.99 the set (UK), or as ePub downloads for £12.50 each, £35.00 the set, from the URL shown under the photo.

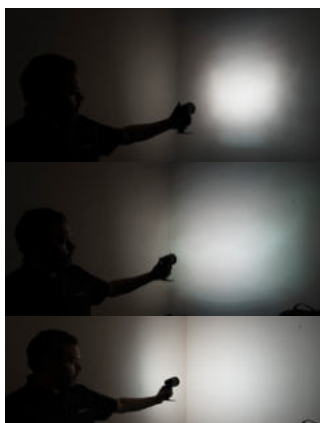
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At the Guild's annual awards in February, from the top – Crewe Hall; Mark Lynham, Photographer of the Year (see p. 62); Loxley Colour book of the best entries, and Andrew Appleton in action. Below: Matt Wilson from Profoto showed that their A1 flash zooms perfect light – try this with a speedlight...



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• Plus much more, including legal costs and expenses cover in the case of identity theft, and legal defence against any motoring prosecutions

Some of these features are also available to members outside the UK – the Guild office will be happy to advise.

All for just £2.50 a month extra!



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REARVIEW

Just a small gallery for this issue, as we have awarded winners earlier on and so many photographs.

Please remember that our Rearview Gallery is not only for Guild member work. It remains, as before, an open gallery without submission fee – just email no more than three JPEGs around 6 megapixels size to editor@iconpublications.com with 'Rearview Gallery' as the subject.

That is exactly what reader Terry Goodfellow did with his beach shot here. He said it was Bridlington, but not a view we have seen before, and a superb use of those concrete blocks. It's so sharp that it just had to be a tilt lens, so we asked Terry how it was taken.

"The stones together with stuff from WWII defences are equidistant (1 mile-ish either way) from Bridlington South beach (town car parks, hard to get space) and Fraithorpe Beach (car parking £3 per day in summer, £1 per day in winter) at Auburn Farm, YO15 3QU, which has facilities and an excellent café with home cooked food. Good walking... good views of Flamborough... good views of shipping approaching Hull. Some significant investment at Bridlington has resulted in an improvement in facilities for visitors.

"Not tilt and shift – just a damned good piece of kit from Fujifilm!"



Fujifilm X-E2s, 27mm f2.8 lens, 1/150s at f7.1, ISO 400 (for f7.1 which is confirmed by the EXIF data the depth of field is far greater than would be expected – sharp all the way).





Eye before 'eeee!'

Sometimes the eyes have it all. Here are three pictures from the Guild of Photographers' past monthly competitions which caught our eye because of the photographer's eye – and the subject's too. Above left, by Tracey Lund. Above right, by Fi Millington-Pipe (so close to being a cover photo). Below, by Kendra Eastwood. Note the aperture-created out of focus highlights, which are 'cat's eye bokeh' from connoisseurs of vintage lens looks.



The introduction of the General Data Protection Regulations at the end of May has caused a degree of panic, mostly because any such regulations now require processes and policies to be written down, or at the very least downloaded and kept.

Some photographers have commented that nothing ever happens with these regulations, they are made but often ignored by small businesses, which remain under the radar for enforcement. This happened back in the era of wet chemical photo processing with the COSHH regulations – most small darkrooms continued as before, with their paperwork displayed on a board as the only real change. Films continued to be washed and chemicals were as likely to get tipped into the sink as into a recovery tank.

What seems certain is that you will have to document what personal data you retain including identifiable photographs. These could simply be client photo files kept with a reference to the names of the people in the pictures, but the name is not an essential. If the individual can be recognised, the photograph may be classed as data especially if other details like the geolocation, time and date, or a caption are in the metadata fields of the image file.



For stock and editorial photographers using current digital cameras, any crowd scene can include literally hundreds of fully recognisable individuals. The first time I realised this was when testing the Pentax K-20D just ten years ago – though it was only 14.6 megapixels, a beach scene full of people was sharp enough for every one to be recognised clearly. Now, with 50 megapixels common enough and AA-filter free sensors, four times as many could be captured in a single shot even more clearly.

Many times I've taken scenes with people interacting specifically because I felt sure they were anonymous, and could not

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Data is... people!

Well, we'll soon be eating Soylent Green and 1984 will be as far behind us as it was ahead of 1948. Regulations only ever get added to. GDPR is something we didn't need.



Above: this 2008 photograph on a 14 megapixel Pentax K-20D was the first I took which drove home that every person in a large scene was clearly identifiable. Below: I was 19 when I took this shot in 1972. It ended up used by the DoE. No model release was even considered.



recognised – people silhouetted, or with their backs to the camera. From the very start of my freelance career, I've used pictures like that given an editorialised context. The places or conditions in which I've photographed unobserved street photography often appear to tell a story about the subjects.

So, when two teenage boys appeared in *The Guardian* (used to illustrate a letter about youth unemployment) it didn't occur to me at the time that taking their picture from behind as they walked past a Department of Employment office, infringing their rights of privacy or somehow 'used' their identities. The Department themselves, licensing the picture for a full page in a Government report after seeing it in *The Guardian*, did not want to see model releases. Were they anonymous, because they were seen as 'figures' in the setting from behind?

Today the answer would probably be no. First of all, they may have been minors (but I was only a year or two older when I took the picture). Secondly, family and friends or the boys themselves would certainly have recognised them. Even for an editorial use, with such a direct connotation I think a photographer would need to think hard about releasing a picture like this after GDPR comes into force.

Yet in 50 years of candid human interest photojournalism – my first published pictures were taken when I was 15 – no-one has ever made a complaint about appearing on a magazine cover or in a book. The chances of them ever seeing themselves in print have always been close to zero. Internet photo sharing and copying has changed this and there's a good chance that if someone appears in a picture, eventually they will see it and be able to identify the photographer.

Hopefully GDPR will prove to have different intentions and won't become a new 'accident claim line' aimed at screwing large sums out of photographers. I think I'm going to learn how to draw.

– David Kilpatrick

Learn more about GDPR here:
<http://bit.ly/2A10ayF>

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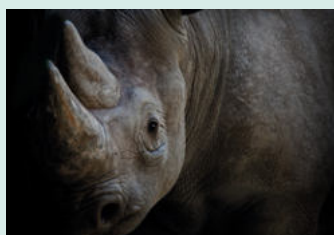
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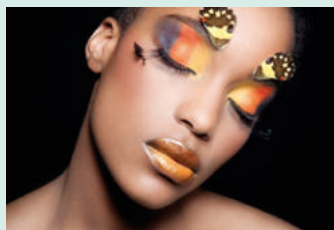
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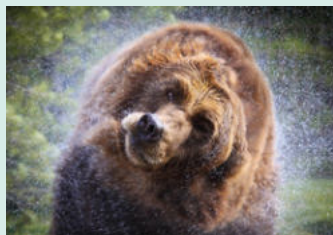
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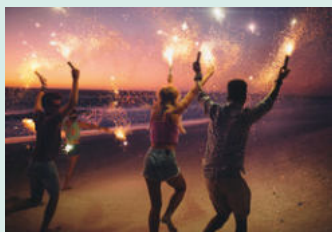
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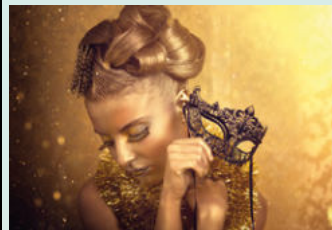
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